

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

EDUCATIONAL TELEVISION

reported in the nation's press

newspaper and magazine articles compiled by

THE JOINT COMMITTEE ON EDUCATIONAL TELEVISION
1785 Massachusetts Avenue, N. W., Washington 6, D. C.

NUMBER 8

A Discussion of Educational Television Programs On Commercial Channels

NEW YORK HERALD TRIBUNE
February 26, 1953

Setback for Educational TV

The rejection in Albany of the State Board of Regents' plan to build and operate a network of ten non-commercial, educational television stations is bad news. Nobody pretended that the Regents' proposal was perfect. It contained elements of the theoretical and the grandiose; its cost estimates were disputable. But the plan was soundly based on the premises that commercial broadcasters were not making the best possible use of the new medium and that New York, the richest state in the Union and one of its most alert, had a splendid opportunity to show what good TV programs could mean in schools and homes alike.

Neither of these points is acknowledged by the majority report of the Temporary State Commission on the Use of Television for Educational Purposes, although the commission members allow that "the use of television for educational and cultural purposes is a desirable objective." It is difficult to take seriously the commission's implication that existing commercial facilities can take care of the need for educational programs; an hour or two spent in front of the nearest TV set should convince any one that "educational and cultural purposes" are among the last things on a commercial broadcaster's mind.

Since the Temporary State Commission has refused even to allocate \$500,000 for an experimental station upstate, there seems little point to repeating the arguments that have been advanced in favor of the Regents' plan—the prospect of broadening classroom education through TV, the desirability of avoiding a more of-the-same pattern in opening new outlets the need for programs aimed at something above the lowest common audience denominator.

With the state out of the picture, at least for the present, it becomes necessary to seek alternatives. And in New York City it is only logical that one should turn to WNYC, which has pioneered so long and so successfully in radio. Under the Federal Communications Commission's allocations, the city will get one of the new educational outlets, provided that somebody speaks up for it by June 2, 1953. WNYC has already expressed its interest, but a municipal adventure in television would cost money, a substance currently in short supply at City Hall. Against the immediate financial outlay must be weighed the long-term nature of the investment, plus the desire of New Yorkers to improve their well-being and that of their children. At the very least, we have a right to expect earnest and far-sighted consideration of what educational TV can offer.

NEW YORK HERALD TRIBUNE
March 21, 1953

Rebuttal to editorial by
the President of the NARTB

Television and Education

A Defense of the Commercial Broadcasts

TO the New York Herald Tribune: On Thursday, Feb. 26, there appeared in your newspaper an editorial entitled "Setback for Educational TV" in which the following statement was made: "It is difficult to take seriously the commission's implication that existing commercial facilities can take care of the need for educational programs; an hour or two spent in front of the nearest TV set should convince any one that 'educational and cultural purposes' are among the last things on a commercial broadcaster's mind."

Two points merit reference in weighing the statement that educational and cultural purposes are "among the last things on a commercial broadcaster's mind":

One; the fact that the commercial broadcaster is charged with the responsibility of serving the public interest, convenience and necessity as a condition of the granting of a broadcasting license by the Federal Communications Commission. A station devoid in educational and cultural programs would, I assure you, have a brief operating history.

Second, on March 1, 1952, the Television Code of the National Association of Radio and Television Broadcasters went into effect. Through this document, formulated by the television industry in the best tradition of self-regulation, the industry morally bound itself to seek constantly ways and means to foster its educational and cultural role in the community.

On the basis of the two points above, the American public can be sure that educational and cultural purposes are among the first rather than the last things on the commercial broadcaster's mind.

During the typical week of Feb. 14-21 inclusive (the week preceding your editorial), 147 programs were presented by New York stations in this category, for an aggregate of more than sixty-one hours of educational and cultural programming. We submit that this figure unequivocally refutes the charge spelled out in the editorial. On Sunday, Feb. 15, there was a total of twenty-two hours and fifteen minutes of cultural programs; Monday through Friday there were twenty-nine hours and forty minutes of educational and cultural programs, nearly six hours a day; and on Saturday, eight hours and thirty minutes.

On Sunday, by a change of channel, any one could have had an educational and/or cultural program from 9 to 9:45 a. m.; 11:05 a. m. to 8 p. m.; 8:30 to 8:45 p. m., and from 9:15 to 11 p. m. To say this in another way, there was at least one program during the stated periods, and often multiple choices available, with respect to educational and/or cultural selections.

On Saturday, from 3 p. m. to 7 p. m. there was always available an educational and/or cultural program on some one of the seven stations.

In respect to news programs, briefly referred to earlier, there were 178 programs, totaling twenty-eight hours and nineteen minutes. Thus, in addition to our very conservative accounting of educational and cultural programs, the seven television stations in New York City presented this wide range of informative news material.

HAROLD E. FELLOWS,
President, National Association
of Radio and Television
Broadcasters.
Washington, March 14, 1953.

An editorial based on the New York State Temporary Educational Television Commission's Negative Report

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

NEW YORK HERALD TRIBUNE
March 29, 1953

Comments by the Tribune's education editor

A Lick of Education On Commercial TV

Networks List 61 Hours in Week To Bolster Case in Controversy

By Fred M. Hechinger

IN a letter to the New York Herald Tribune, which was published on March 21, Harold E. Fellows offered statistics to prove that commercial television is able to take care of the public's needs for educational programs. Mr. Fellows is president of the National Association of Radio and Television Broadcasters.

The specific point made in the letter was that "during a typical week of Feb. 14 to 21 inclusive" the seven New York City TV stations offered "an aggregate of more than sixty-one hours of educational and cultural programming."

This controversy, between commercial broadcasters and those who would like to see educational channels in addition to the commercial ones (not to replace them), has become so heated and educationally important that the facts ought to be clearly documented. Last week Mr. Fellows furnished a listing of the sixty-one hours of educational and cultural programs of that week.

Before discussing the list, it ought to be pointed out that the total telecasting time, during that week, of the seven New York stations considerably exceeded 800 hours. Even if the total listing of sixty-one cultural and educational hours is taken at face value, the percentage is not too impressive.

What Is Education?

But out of the sixty-one-hour total nine hours were purely religious in content. This is not said to detract from their value and importance. On the contrary, an educational channel could, and ought to, offer a good deal of religious education, comparative religion, history of religion, and so forth, to supplement, and give new meaning to, the religious programs on commercial television. At any rate, it does not seem fair to use the essential religious offering on TV to arrive at a higher total of educational programs.

Now for the remainder of the list. Where there seemed to be any doubt, whether or not the program was in the education category, this report stretched a point in its favor. But there's a limit to stretching anything. True, nothing is ever said or done from which somebody couldn't learn something. Does that make it educational?

"Zoo Parade" from Chicago and "Meet Me at the Zoo" from Philadelphia can be accepted as educational. This goes also for the various story-telling programs for children. I gladly accept the literary readings by Charles Laugh-ton and even the "You Are There" series. "Teaching Drawing" is all right, though it struck me that this was about the only thing that was actually being taught that week.

Needed: Background

It is good to acknowledge such truly education features as the Johns Hopkins "Science Review," New York City's "Living Blackboard," Columbia University's "Seminar" or "Schools at Work" from Westport, N. Y., among others.

But there are many items on the list which cannot be accepted as capable of taking the place of educational TV. Just because a group of people discuss a current topic on a panel does not make it educational. In fact, this is exactly where the value of educational TV would come in. If the audience could be given more of the historical, geographic and cultural background of some of the topics that are being discussed so freely, many of the panels might make more sense. They might become educational.

A program that discusses tax problems is not necessarily educational. An advice program certainly isn't. I would not automatically include the Armed Forces film on the education list and I certainly would not accept "The Story of the 30th Infantry Division." Again, this should not be misunderstood: Lilli Palmer's discussion of Toulouse Lautrec is probably very good and informative television and Edward R. Murrow's "See It Now" is magnificent news reporting and interpretation. But neither of these programs is intended to compete with, or—Heaven forbid—be replaced by, educational TV.

At any rate, after taking off the list the frankly non-educational programs (there must be a good deal more "cultural" offerings over and above the sixty-one hours listed, one would hope! there remained slightly less than twenty hours of education programs during a week of more than 800 hours' telecasting.

Freedom of Choice

Advocates of educational channels are entitled to another argument. It is hardly fair to point to New York City, with its seven commercial stations. In my travels I find the one or two-channel town to be closer to the average, and the freedom of choice and the chance of switching from a soap opera to an educational program becomes somewhat restricted.

What does all this prove? It is not meant as an indictment of commercial television, except in so

far as commercial television claims to be doing something it can not will not and, probably, should not do. It is sheer hypocrisy to claim that it is the aim of commercial TV to educate, except in so far as all entertainment, all information, all cultural activities also educate. This is not what educators mean when they talk about educational TV.

What educators propose is to take a new medium and put it to a new use. They hope to give a new dimension to education—just as the growth of the university or of the public schools has given new dimensions to education before. Sensible educators do not see themselves in competition with commercial TV; they want to do something new and different.

Convert the Highbrows

It seems senseless to argue that because certain programs are being offered by commercial TV, educational channels are not needed. The educators' argument is that they want to try something new—not better television in competition with commercial stations, but a new kind of education for which TV happens to be the instrument. If they are wrong, if they fail, it will not be because commercial TV is better equipped to do what they want to do; it would be because they failed as educators, just as a professor, a school, a college may fail.

There seems little justification for a competitive argument between commercial TV and the proponents of educational channels. Commercial telecasters might even consider this possibility: Educational TV is likely to appeal to a great many "highbrows"—eggheads is the distasteful new term—who so far have set themselves up in passive resistance to all TV. Once they buy sets to look at educational channels there's no telling but that they might discover some of the excellent work done by commercial stations.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

July 25, 1951

To: Rene d'Harnoncourt
From: Betty Chamberlain

Re: FCC hearings on TV

Today the Pcc decided to hold their TV hearings by written records rather than through personal, oral hearings. The first date of perusal officially of these written records will be Sept. 4.

The matter to be decided at these hearings will be whether educational channels will be assigned and how many to each State. There will be no decision as to whom such stations will be assigned. This will come later on applications for building TV stations.

These are the hearings that were originally scheduled for July 17 - they were postponed. Therefore the Washington Joint Committee on Educational Television thought it better to wait until today's decision before sending a wire from Nelson Rockefeller, in order to know for sure what the FCC decisions would be about, and what to ask for. They called me from Wash. today to tell me.

Meanwhile there was a meeting of Museum Council delegates today at the Met Museum to hear a Board of Regents proposal that the N.Y. State Board of Regents should place a plea with the FCC that it should be allocated 11 stations for this State, geographically placed so that they would reach 91% of the population, and tied together so that the same program could be seen on all of them or on only one, as desired. The Bd. of R. commits itself to spending \$4 million for construction of the stations and between \$2 and \$3 million per year for equipment, replacement and technical staffs assigned to studios. These figures have been worked out realistically by a law firm in Wash hired by the Bd. of R. to advise them and to prepare briefs for them to present to FCC. The sum is a small percentage of the \$240 million spent per year on education by the Bd. of R. Telecasting time guaranteed by the Board is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

7/25/51

In addition to the general letter backing the Board of Regents' stand for 11 bands, it seems highly desirable that the telegram should also be sent by Nelson Rockefeller. This is particularly needed because in all these deliberations no one is paying any attention to the need for the FCC not only to allocate educational bands, but also to require in addition, not in place of, a certain percentage of educational programs on commercial stations at fixed hours. Moreover, such a telegram would be most helpful to the Joint Committee on Educational Television, which so far seems to be the only organization that makes good practical sense on the subject and really knows what is going on. This Committee, headed by Ralph Steetle, Director, in Wash. and with Seymour Siegel, head of WNYC as NY Director, is fully aware of the need for commercial station educational time as well as separate educational bands. Copies of the telegram sent to them would, they say, help them a lot in this aim. Even Senator Johnson, Chairman of the Interstate Commerce Commission, who is very much in favor of definite percentages of bands being allocated to education, is overlooking entirely the need for such requirements on commercial bands. Hence it would be most helpful if N.R. would send the following to each of the 7 commissioners (FCC) and let us have copies to give to strategic backers.

"The Museum of Modern Art in New York notes with interest and appreciation the FCC's regard for education as reflected in the proposed TV allocation plan. As an institution greatly concerned with the educational value of television in the field of the arts, the Museum respectfully urges the Commission, especially in New York where no Very High Frequency bands remain open, to require commercial stations to be used for education during fixed hours and to spend a commensurate proportion of budgets on such programs. The Museum strongly supports the Commission's proposals for allocation of a percentage of Ultra High Frequency bands for educational use, and urges this in addition to, not in place of, educational programs on commercial stations."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

4.

Dr. Lewis A. Wilson
Commissioner of Education
State Education Department
Albany, New York

Dear Dr. Wilson,

The Museum of Modern Art in New York has for some years been very greatly interested in the educational possibilities of television. It is therefore with gratification that I learn of the Board of Regents' plan to propose that the Federal Communications Commission should allocate 11 bands to New York State for educational use. I am heartily in favor of such allocation.

The Museum first went on television in 1939, and in more recent years it has put on educational programs over commercial channels on an average of about one every two weeks. If, in addition to these programs on commercial stations, the Museum could utilize its facilities ~~for~~ on educational channels, it would be able to carry this experience and the wealth of educational material to an ever-widening audience. The Museum is visited by 600,000 people a year, and in addition many more hundreds of thous ands view its circulating exhibitions which tour the country every year. This is an indication of the very considerable interest on the part of the public in the various fields of art which we exhibit. These fields, all of which have already proved interesting and valuable material for television programs, include painting, sculpture, architecture, design, photography, the film, theatre arts, all largely devoted to our own century. The Museum has its own school in which both children and adults are taught numerous crafts ~~as well~~ such as jewelry making, ceramics, woodwork, as well as painting and modeling. These courses are designed for amateurs, and as such ~~would~~ they have a wide appeal for television audiences.

I would be happy to see these resources of the Museum utilized in the most effective possible way in educational television programs, and the first step towards this aim is the allocation of channels.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Educational Television

NEWS

National Citizens Committee
For Educational Television

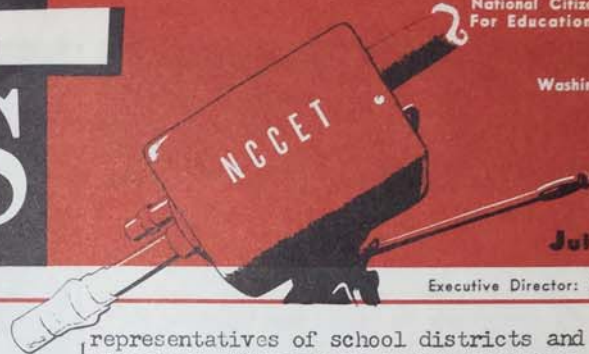
Ring Building

Washington 6, D. C.

July 6, 1953

Honorary Chairmen: Milton Eisenhower Marion Folsom

Executive Director: Robert Mullen



West Coast's Three Biggest Cities On Air By Fall

Before summer vacations end, educational television will be on the air in three of the four largest West Coast metropolitan areas.

KUSC in Los Angeles is putting finishing touches on its microwave relay, and will send test patterns by the middle of July. It plans to be the second non-commercial station in the country to take the air. KUHT in Houston was first on May 25.

San Francisco and Seattle expect to be among the country's first five educational stations. Both have money, studios and transmitter. They await only the granting of their construction permits by the FCC.

Financing Plans

In the success pattern of these three cities, the only common denominator seems to be the drive and determination of sponsoring groups. There is no similarity in financing plans. Each is organized differently. The licensee in each city works under a different agreement with the community.

In Los Angeles, a single grant from the Allan Hancock Foundation of the University of California put educational television in business. The interrelationship between Foundation and University is fortunate: Captain Allan Hancock is also Chairman of the University's Board of Regents. Besides well-equipped studios, KUSC operates what is perhaps the newest and best mobile unit in West Coast television. KUSC is well staffed, its programming well advanced.

San Francisco, starting without a dollar of capital, organized the first non-profit educational television corporation in the country. Under the name Bay Area Educational Television Association (BAETA), it drew

representatives of school districts and county education offices from twelve counties. Representatives of the University of California, Stanford, San Francisco State, the Symphony Association and the San Francisco Library joined.

BAETA offered "memberships" at \$10.00 for individuals, \$100.00 for corporations and received from its initial small mailing

continued on page 4

* * *

Gifts From Commercial Telecaster Assure Memphis Station

The generosity of commercial station WMCT in Memphis, Tennessee, may enable Memphis' proposed educational station to start telecasting by January 1, 1954. The Memphis Community Television Foundation has received an offer from station WMCT of nearly \$162,000 worth of equipment for a non-commercial station on Channel 10.

Mr. H. V. Slavic, general manager of WMCT, said that his organization will donate a 310-foot steel transmitting tower, a new 5,000 watt transmitter, a coaxial cable to connect transmitter with tower, and will build a wing to house the transmitter at WMCT's transmitting station.

"Educational television," Mr. Slavic said, "is a brand new development, just as commercial television was a few years ago. The scope of its possibilities and public service benefits is almost unlimited."

Frank Ahlgren, editor of The Commercial Appeal, the Scripps-Howard paper which operates WMCT, said "the new equipment is the finest we can buy. Memphis deserves nothing less. If all plans are successful, Memphis should soon have one of the most outstanding television stations in the nation."

continued on page 4

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

News Briefs...

The Tuberculosis Association in Jacksonville, Florida has donated \$1,000 to Jacksonville's Educational Television Committee which plans to launch a fund-raising campaign this fall for funds to build and operate an educational station on Channel 7.

Gardner T. Gillette, president of the TB Association said he hopes the station's sponsors will receive the support of everyone in Jacksonville.

* * *

Dr. H. Franklin Williams, president of the University of Miami, will serve as honorary chairman of the Dade County Citizens Committee, chartered to enlist community support for an educational TV station in Miami.

* * *

Chicago's fund drive for Channel 11 has passed the half-way mark: over \$400,000 has been collected since the drive started on May 10. With \$800,000 from the fund drive and \$300,000 pledged by the Fund for Adult Education and the Chicago Board of Education, the station's building and operating costs will be guaranteed for two years.

* * *

Malcolm Knowles, Chicago Adult Education authority, predicts that Chicago's Channel 11 won't compete with voluntary adult schools. "Instead of competing with them, it will recruit for them—the experience of other cities shows that."

Start teaching a man how to paint a portrait on an educational TV program. Pretty soon he'll sign up for an art course away from home and go in for painting seriously. A little knowledge proves to be a tantalizing thing to TV viewers, Knowles reports.

* * *

Educators in New Orleans, meeting June 30, expressed confidence that their schools will be able to pledge 50 cents per pupil toward operating costs of the New Orleans station.



Serge Koussevitzky conducts the Boston Symphony orchestra in a scene from the NCCET film on educational television.

"New Vision for Television"

Prints of "New Vision for Television" have been circulating through the country. Here are some comments.

Toledo, Ohio—"did a real job in motivating committee to push on with Channel 30"

Hanover, New Hampshire—"most helpful"

Jackson, Mississippi—"very effective"

Chicago, Illinois—"viewed by over 200,000 on a TV discussion"

Greenville, South Carolina—"excellent response, more than accomplished purpose"

Jacksonville, Florida—"invaluable, viewed by over 2,000 school teachers in one week alone"

Providence, Rhode Island—"highly representative audience found film most stimulating and helpful!"

* * *

Green Light in Illinois

The University of Illinois and Illinois State colleges are free to go ahead with their educational television plans. A bill before the Illinois Legislature which would have prevented tax-supported Illinois institutions from building or operating educational television stations failed recently in the Legislative session.

Philade
Offer
Tra

Another in
of commercial
TV has been a
Radio Sta
Radio Station
tower and FM
Valley Educa
which repres
institutions
for the UHF
in Philadelphi
The gift
The FM tower
fects Buildi
above street
an area of m
with a popul
persons. Bes
the Corporat
TV antenna.
Acceptanc
announced by
and W. Laure
Delaware Val

Advisory Ser
Franklin
KYW, announc
tower and tr
advisory ser
legal, techn
staff. The
available to
over its FM
programs bro
"Actually
various scho
present prog
cational Wor
pioneered ar
Toolepointe
history of
tive program
when it pres
cago. 'Juni
stations th
a regular K

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Philadelphia Station Offered Tower, Transmitter, Funds

Another instance of the growing trend of commercial cooperation with educational TV has been announced in Philadelphia.

Radio Station KYW of the Westinghouse Radio Stations, Inc., has presented its FM tower and FM transmitter to the Delaware Valley Educational Television Corporation, which represents more than 100 educational institutions in the area and has applied for the UHF channel reserved for education in Philadelphia.

The gift is valued at more than \$90,000. The FM tower, located on top of the Architects Building, reaches a height of 576 feet above street level. The FM station serves an area of more than 12,000 square miles with a population of more than 5,000,000 persons. Besides operating the FM station, the Corporation will use the tower for its TV antenna.

Acceptance of the gift was promptly announced by Walter Biddle Saul, president, and W. Laurence LePage, chairman of the Delaware Valley group.

Advisory Services Offered

Franklin A. Tooke, general manager of KYW, announced that with the gift of the tower and transmitter, goes an offer of advisory services of his administrative, legal, technical, program and promotion staff. The educational group will have available to it for simultaneous broadcast over its FM station all the educational programs broadcast by KYW.

"Actually, there are many teachers in various school systems already trained to present programs as a result of the Educational Workshop summer sessions which KYW pioneered and conducted for many years," Mr. Tooke pointed out. "The station has a long history of educational, cultural and informative programs dating back to November, 1922 when it presented complete operas from Chicago. 'Junior Town Meeting' now heard on stations throughout the country, is still a regular KYW feature. Our programming will

continue its emphasis on public service."

Funds Pledged

The Philadelphia Board of Education, a member of the Delaware Valley group, recently pledged \$150,000 toward equipment for the television station. The Board's appropriation is subject to enabling legislation now pending in the State Legislature. The Corporation also has the offer to \$150,000 from the Ford Foundation. It is anticipated that the City of Philadelphia will contribute Memorial Hall for studio space.

The Corporation's president, Mr. Saul, is also president of the Board of Education. Its chairman, Mr. LePage, is a trustee of Franklin Institute. Directors include, besides these two, representatives of the University of Pennsylvania, Drexel Institute of Technology, The Junto, Pennsylvania Academy of Fine Arts, Board of Public Education of Camden, New Jersey, City of Philadelphia, Bryn Mawr College, Temple University and Catholic Schools of Philadelphia.

* * *

Wisconsin Controversy Ends

Several stormy months of controversy ended in Wisconsin last week when Governor Walter Kohler signed a bill that directs the State Radio Council to apply to the FCC for the 12 non-commercial television channels reserved in Wisconsin.

Opposition had tried to freeze all activity on educational video in the State for two years. An attempt was made to prevent the construction of a non-commercial station in Milwaukee.

The legislation just passed provides that the State Council can enter into agreements with public and private agencies for experimentation and research in educational television. This means that the Milwaukee Vocational and Adult Schools is expected to designate the Council to build a station on Milwaukee's reserved Channel 10. The School is eager to construct the station, and has so informed the Governor.

The new legislation also authorizes the establishment of an educational station in Madison and appropriates \$75,000 for the next two years for its operation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

West Coast, Cont. From Page 1

of announcements membership fees totalling close to \$5,000. Today BAETA has grants from two local foundations and the Fund for Adult Education. It has signed leases that provide studio, transmitter, tower and other equipment. On the payroll is a professional station manager and a program director. BAETA's signal should be on the air about sixty days after receipt of the CP.

The story of Seattle's success is different from both the other West Coast achievements. In Seattle, to a very large extent, the women did the job.

After many months of activity which hovered between relative success and complete failure, an offer was made by Mrs. A. Scott Bullitt, owner of commercial station KING-TV in Seattle. Mrs. Bullitt suggested that she would give outright: transmitter, cameras, tower, and other equipment appraised at \$182,000. The University of Washington, leader of the areas's educational institutions, thereupon agreed to come in. The schools, both public and parochial, followed. The Fund for Adult Education made a grant.

Finally, precluding a city-wide public drive for funds, 114,000 letters were carried home by school children—and parents sent in over \$22,000 in cash. That did it in Seattle. The drive succeeded.

As with San Francisco, it should take about sixty days after a construction permit is granted for Channel 9 to take the air.

* * *

Memphis, Cont. From Page 1

The proposed station would be operated by the Memphis Community Television Foundation, a non-profit group. Julian Bondurant, president of the Foundation, predicts that the station will go far beyond the presentation of classroom programs from colleges, schools and universities and will also provide programs of a wide community and public service nature.

The Foundation's fifty members, most of whom are still to be selected, will include leaders from education, business, professional, religious, civic and service groups in Memphis.

The Foundation expects to apply to the FCC for a construction permit shortly.

Summer Workshops Offered

Thousands of teachers and professional television people will be trained this summer to both use and produce television programs for educational purposes. The training will take place in one hundred and ten summer sessions and TV Workshops at our leading universities and colleges.

According to Dr. Franklin Dunham, Chief of Radio and Television, U.S. Office of Education, these courses receive university credit, leading to Master's degrees in radio and television and will be given at Departments of Communication, Schools of General Education and in the teachers' colleges of the country.

This summer training period is part of a general plan inaugurated nearly fifteen years ago by the U.S. Office of Education and the Federal Radio Education Committee to train personnel for radio education. It has now been developed to include television, so necessary to provide personnel for the increased number of stations beginning operation this year.

Nearly eighty new TV stations have started since July 1952 and a total of sixty educational institutions have themselves applied for licensed operation to begin this year. Of these 47 are in the non-commercial licensed field and 13 are in the unreserved channels allowing the earning of revenue from advertising.

* * *

NCCET Advisory Committee

Five recent additions to the NCCET Advisory Committee are:

- National Council of Catholic Women, Mrs. Winfield D. Smart, representative
- American Mothers Committee, Mrs. Harold V. Milligan, representative
- American Association for the Advancement of Science, John Behnke, representative
- National Council of Churches of Christ in the U.S.A., Pearl Rosser, representative for the Commission on General Education
- National Association of Manufacturers, Mr. George Fern will serve as representative, but it is not within the policy of the NAM to endorse formally any organization or association.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

Date June 12, 1953

To: TV file

Re: TV

From: M. Baranik

TV Program "Camera 3", WCBS-TV, borrowed the following material from the Museum for use on program, Saturday, June 13 at 2-2:45 p.m.:

Color reproductions:

- Cezanne - Pines and Rocks (with frame)
- David - Summer Landscape
- van Gogh - Starry night (with frame)
- Miro - Durch Interior (with frame)
- Mondrian - Trafalgar Square
- Picasso - Three Musicians

Frank Moritay is director of the program; Aline Louchheim will be one of the panel participants. The program is presented by the station in association with the State Education Dept. of N.Y.U.

~~XXXXXXXXXXXX~~

Ralph Stebbins
 Ralph Stebbins
 Executive Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Joint Committee on Educational Television

1785 MASSACHUSETTS AVENUE, NORTHWEST, WASHINGTON 6, D. C.

JCET MEMBERS

AMERICAN COUNCIL ON EDUCATION
DAVID D. HENRY VICE-CHAIRMAN

ASSOCIATION FOR EDUCATION
BY RADIO-TELEVISION
FRANKLIN DUNHAM

ASSOCIATION OF LAND-GRANT
COLLEGES AND UNIVERSITIES
JAMES H. DENISON

NATIONAL ASSOCIATION OF
EDUCATIONAL BROADCASTERS
GRAYDON AUSMUS

NATIONAL ASSOCIATION OF STATE
UNIVERSITIES
ALBERT N. JORGENSEN

NATIONAL COUNCIL OF CHIEF
STATE SCHOOL OFFICERS
EDGAR FULLER, CHAIRMAN

NATIONAL EDUCATION ASSOCIATION
OF THE UNITED STATES
BELMONT FARLEY

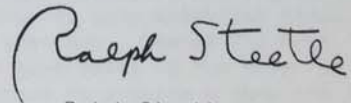
RALPH STEETLE, EXECUTIVE DIRECTOR
HU5050 3-6628

June 5, 1953

In recognition of the fact that commercial radio and television broadcasters have provided significant assistance to educational television channel claimants, the JCET in its meeting of June 3 authorized me to send the enclosed letter of appreciation to the President of the National Association of Radio and Television Broadcasters.

It is thought that the kind of cooperation mentioned in this letter will continue to overshadow the occasional opposition which confronts educators in some few communities.

Also enclosed is the latest JCET Box Score of applications filed by educational groups for reserved television channels.



Ralph Steetle
Executive Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Joint Committee on Educational Television

1785 MASSACHUSETTS AVENUE, NORTHWEST, WASHINGTON 6, D. C.

C O P Y

June 4, 1953

JCET MEMBERS

AMERICAN COUNCIL ON EDUCATION
DAVID D. HENRY VICE-CHAIRMAN

ASSOCIATION FOR EDUCATION
BY RADIO-TELEVISION
FRANKLIN DUNHAM

ASSOCIATION OF LAND-GRANT
COLLEGES AND UNIVERSITIES
JAMES H. DENISON

NATIONAL ASSOCIATION OF
EDUCATIONAL BROADCASTERS
GRAYDON AUSMUS

NATIONAL ASSOCIATION OF STATE
UNIVERSITIES
ALBERT N. JORGENSEN

NATIONAL COUNCIL OF CHIEF
STATE SCHOOL OFFICERS
EDGAR FULLER, CHAIRMAN

NATIONAL EDUCATION ASSOCIATION
OF THE UNITED STATES
BELMONT FARLEY

RALPH STEETLE, EXECUTIVE DIRECTOR
HUDSON 3-6628

Mr. Harold E. Fellows
President
National Association of
Radio and Television Broadcasters
1771 N Street, N.W.
Washington 6, D. C.

Dear Harold:

A year has now passed since the effective date of the FCC's Sixth Report and Order. The Joint Committee on Educational Television is pleased with the progress in television made during this short period of time. We note that more than 600 applications for commercial stations have been filed and more than 350 applications have been granted. 189 commercial stations are actually on the air and many others will soon be in operation. All of this is a real tribute to American initiative and enterprise. We extend to the broadcasting industry our congratulations and best wishes.

The Joint Committee on Educational Television is naturally proud of the progress educational television has made during the past year. As of this date 47 applications for non-commercial educational television stations have been filed and 17 have been granted. One station is already in operation and several others will soon be on the air.

Particularly heartening is the fact that most of these educational applications show solid financial and community support. In this connection, the Joint Committee is especially grateful to many commercial interests in this country. In a large number of instances many business men have generously given their time, facilities and money to help establish these educational television stations. One of the most recent examples of this generosity is the offer of the Storer Broadcasting Company to provide a complete transmitter and antenna to help establish an educational station in Birmingham, Alabama.

It is impossible, of course, for us to thank individually all of the commercial interests in this country that have contributed and will continue to contribute to the development of educational television. However, I am directed by the Joint Committee on Educational Television to take this opportunity to thank you as the President of the National Association of Radio and Television Broadcasters

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Mr. Harold E. Fellows

- 2 -

June 4, 1953

for the splendid help many of them have given to educational television and ask that you advise them of our gratitude.

By continued cooperation between educators and commercial interests such as has been exhibited the past year, we can be assured that the American people will receive the finest television service possible.

Sincerely yours,

/s/ Ralph Steetle

Ralph Steetle
Executive Director

C
O
P
Y

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

JOINT COMMITTEE ON EDUCATIONAL TELEVISION
1785 Massachusetts Avenue, N. W., Washington, D. C.

April 10, 1953

MEMORANDUM:

The Joint Committee on Educational Television is pleased to enclose the following for your information:

JCET Box Score - giving latest data on applications and construction permits for educational television stations.

Nation's Press - the pros and cons of educational television programs via commercial channels from three issues of the New York Herald Tribune.

Ralph Steetle
Executive Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d



reports

THE BOX SCORE

25 applications filed
 14 construction permits granted
 9 applications—non-reserved channels

ON EDUCATIONAL TELEVISION

April 10, 1953

25 APPLICATIONS HAVE BEEN FILED FOR RESERVED TELEVISION CHANNELS

City	Applicant	Filed	CP Granted	Channel	Call Letters
Los Angeles, Calif.	Allan Hancock Foundation University of So. Calif.	8-18-52	8-28-53	28	KUSC-TV
San Francisco, Calif.	Bay Area Edu. TV Assoc.	7-8-52		9	
Bridgeport, Conn.	St. Bd. of Edu. of Conn.	10-20-52	1-29-53	71	
Hartford, Conn.	" " " " " "	10-20-52	1-29-53	24	
Norwich, Conn.	" " " " " "	10-20-52	1-29-53	63	
Washington, D.C.	Bd. of Edu. of D. C.	10-28-52		26	
Miami, Florida	Lindsay Hopkins Vocation Sch. of Dade Co. Bd. Pub. Instruc.	7-1-52		2	
Atlanta, Ga.	Bd. of Edu., City of Atlanta	2-18-53		30	
Manhattan, Kans.	Kans. St. Coll. of Agric. & Applied Science	6-30-52	7-24-52	8	KSAC-TV
St. Louis, Mo.	St. Louis Edu. TV Comm.	1-22-53		9	
New Brunswick, N.J.	St. Dept. of Education	7-30-52	12-3-52	19	WTLV
Albany, New York	Bd. of Regents of Univ. of State of New York	7-2-52	7-24-52	17	WRTV
Buffalo, N. Y.	"	7-2-52	7-24-52	23	WTVF
Binghamton, N. Y.	"	7-25-52	8-13-52	46	WQTV
Ithaca, N. Y.	"	7-25-52	1-7-53	14	WIET
New York City	"	7-2-52	8-13-52	25	WGTV
Rochester, N. Y.	"	7-2-52	7-24-52	21	WROH
Syracuse, N. Y.	"	7-2-52	9-17-52	43	WHTV
Utica, N. Y.	"	7-25-52		25	
Columbus, Ohio	Ohio State University	3-9-53		34	
Okla. City, Okla.	Bd. of Regents for Higher Edu.	2-13-53		13	
Okla. City, Okla.	Independent Sch. District	3-16-53		13	
Pittsburgh, Pa.	Metropolitan Pittsburgh Edu. Television Station	4-9-53		13	
Houston, Texas	Univ. of Houston; Houston Independent Sch. District	8-13-52	8-20-52	8	KUHT
Milwaukee, Wisc.	Milwaukee Bd. of Vocational & Adult Education	11-24-52		10	

9 APPLICATIONS HAVE BEEN FILED BY EDUCATIONAL INSTITUTIONS FOR NON-RESERVED CHANNELS

Atlanta, Ga.	Ga. Inst. of Technology	1-27-48		36	
South Bend, Ind.	Univ. of Notre Dame	11-19-52		46	
New Orleans, La.	Loyola University	3-3-48		4	
E. Lansing, Mich.	Mich. St. Bd. of Agri. (Mich. State College)	6-30-52	10-15-52	60	WKAR-TV
Columbia, Mo.	Univ. of Missouri	7-7-52	1-14-53	8	KOMU-TV
St. Louis, Mo.	Lutheran Church (Mo. Synod) Concordia Theol. Seminary	4-9-48	2-4-53	30	KFUO-TV
Ithaca, N. Y.	Corneil University	7-25-52	1-7-53	20	WHCU-TV
Memphis, Tenn.	Harding Coll. (Searcy, Ark.)	8-30-48	1-29-53	13	WHBQ
Port Arthur, Tex.	Port Arthur College	2-1-52		4	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Scarsdale 5-2468

Robert M. Goldenson, Ph. D.
5 Mayflower Road
Scarsdale, N. Y.

Miss Betty Chamberlin
Museum of Modern Art
11 W 53 St.
New York, N.Y.

Feb. 9, 1953

Dear Miss Chamberlin:

In looking over my files on my recent TV series, *Advancing Human Frontiers*, I suddenly realized that I may not have written you a note of thanks for so kindly supplying the art work for one of the programs: "Art for Everyone". I showed the painting and statuettes, and talked about the travelling exhibits, the museum's rental service and so on. My thanks to you now!

The series may have another run very soon - perhaps we can work something out on architecture or industrial design - the latter especially interests me since samples of old and new designs could be shown.

Sorry to be so tardy!

Sincerely,

Robert Goldenson

by
re no

s plan
no
of TV,
t
t in
ay,

:

x,

f N.Y.:

r
w and
one
i that
instead.
any
r

aliza-
cter
s the
onest
ssibly
cting
to
e

Women's

el
t is
prop-

ub:
in
And

ches
he
nment

to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

FCC HEARINGS ON EDUCATIONAL TV - ANTI- Thursday, Jan. 15, 1953

No TV station people appeared at all. All hearings were completed by 11:30 a.m. The Chairman seemed completely surprised that there were no further requests for hearing, so then adjourned.

Mr. Allenson of Council of Retail Merchants: Said costs of Regents plan grossly underestimated. Also no provision for payment of talent, no possibility that already overworked teachers could add the burden of TV, no provision made for reception in the schools, which would cost at least \$18 million, no provision for repair and maintenance of a set in each classroom. The most use proposed would come to 2 hours per day, an insufficient amount to warrant building any stations.

Mr. Ralph Brooks, Executive Secty, Five Counties Defense Committee: Whole proposal nothing but an expensive, highly questionable idea.

Mr. Fabrizi, Pres. of Property Owners of Queens, scheduled to speak, never turned up.

Mr. Nomburg, Public Relations head of Commerce & Industry Assoc. of N.Y.: Costs of Regents proposal unrealistic: no provision for land, their \$3,800,000 for construction should be more like \$8 million even now and will be more in a couple of years when plan would be executed. No one knows now the still higher costs of Ultra High Frequency. Proposed that money should be spent on our shabby, unsanitary, unpainted schools instead. Let commercial stations present regular educational programs, as many already do without charge for time; also would be better to pay for time if necessary as this would be cheaper than building stations.

Mr. Lambert Fairchild, Amer. Defense Society: ("a 30-year-old organization concerned with the defense of America"): Proposal shows an utter disregard for the forgotten man, the downtrodden taxpayer - in this the Board of Regents and Mike Quill have much in common. It is a dishonest proposal for an education-made-easy plan. Educational TV can't possibly compete with our fine commercial stations. What was the use of getting rid of the New Deal and the Fair Deal kind of operation if we are to turn to such socialism as this? (Even the sleepest members of the FCC discreetly wiped smiles off their faces at this one.)

Mrs. Mills, Pres., Board of Directors of N.Y. State Federation of Women's Clubs: The women believe in home rule, and feel that this proposal violates it. Also this method is a quite unproven channel; they feel the money should be used in proven ones. Also in perilous times, it is too likely that a state network would only turn out to be used for propaganda.

Mrs. Mildred Day, mother of 6 small babes and member of Mothers' Club: This morning's Times misleading in saying teacher-parent groups are in favor of Regents plan. Most parents don't know anything about it. And she can speak for some who have found out that they are against it. Her boy can only look at TV for 2 hours a day, otherwise gets headaches and eyestrain. Who will finance the doctor and glasses bills? If he must spend 2 hours at TV in school, then he can't have any entertainment at home. Not fair! (Quite a bit of tear-jerking in here).

Note: Mrs. Day was with 2 men, one of whom asked permission for her to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

2.

speaking. Jean Waugh Callahan, head of Hunter College's Broadcasting Dept., sat next to these 3, said that when Mrs. Day was half way through they whispered to each other "It seems to be working, doesn't it?" At end, when Mrs. Day returned to her seat, Mrs. Callahan asked her whom she represented. She replied "Just myself, and possibly my husband." Then she got up and left, brushing past Mrs. Callahan, who a couple of minutes later found her pocketbook gone. She was convinced Mrs. Day was the only person who could possibly have taken it, and figured she wanted to know what Mrs. Callahan represented and proposed to find out in the pocketbook.)

Mr. Poor told me that anyone would be permitted to be heard at Albany if they would call or write to him.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

IITH ANNUAL CONFERENCE
COMMITTEE ON ART EDUCATION

MARCH 19, 20, 21, 22, 1953

**SEMINAR ON TELEVISION
IN ART EDUCATION**

Leaders:

Kenneth Winebrenner, Professor of Art, State University of
New York; College for Teachers, Buffalo

Elizabeth Spiro, Instructor, People's Art Center,
Museum of Modern Art

Limited to 40 members

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

This seminar is planned for all who are engaged in preparing programs or who are interested in the possibilities and implications of television as a medium for creative teaching. Several Committee members have done significant pioneering experiments and produced outstanding programs. Those who attend the seminar will have the opportunity of learning of some of these experiments and seeing the outcomes through photographic records, films and kinescopes. There will be visits to studios and the opportunity to see a camera rehearsal and a telecast of an educational program. Gilbert Selles will talk on the role of the art educator in television and the General Session will be a special performance of *Kukla, Fran and Ollie* preceded by a talk by Burr Tillstrom. The seminar will attempt to formulate some basic concepts for the use of television as a creative medium and will suggest possibilities for future action by either individual members or groups of the Committee.

THURSDAY, MARCH 19, 1953

1:00-3:30 P.M.
Museum
Projection Room
Fourth Floor

SESSION I

Presentation and Analysis of Recent TV Programs

FUN TO LEARN ABOUT ART, an illustrated discussion on a weekly children's program by **Howard Conant**, Professor of Art, State University of New York, College for Teachers, Buffalo

TRANSLATING AN ART MUSEUM INTO TELEVISION, a discussion of methods and techniques of art museum television presentation, to be illustrated with slides and film clips by **Allon Schoener**, Assistant Curator, San Francisco Museum of Art, San Francisco, California

THROUGH THE ENCHANTED GATE, a kinescope introduced by **Frances Wilson**, Instructor, People's Art Center, Museum of Modern Art

CREATIVE LIVING and other programs. Evaluation of four methods of presentation tested by the same moderator in separate series, with recordings and visual materials, by **Kenneth Winebrenner**

4:00-6:00 P.M.
Museum
Projection Room
Fourth Floor

SESSION II

The Contributions of TV to Art Education

A discussion led by the four participants of Session I based on their recent TV experience.

8:00-10:00 P.M.
Museum Auditorium

SESSION III

General Session—"Kukla, Fran and Ollie"

A special performance of Burr Tillstrom's *Kukla, Fran and Ollie* with Fran Allison. **Mr. Tillstrom** will give an informal talk preceding the performance

Chairman: **Kenneth Winebrenner**

FRIDAY, MARCH 20, 1953

Visits to WNBT Studios

Dave Garroway's TODAY

8:00-9:00 A.M.

Visit on Dave Garroway set
Morey Amsterdam program

9:00-10:00 A.M.

WPIX
News Building
220 East 42 Street

SESSION IV

Telecast

PAINTING FROM YOUR IMAGINATION

A program in the series "Art in Your Life" by **Orestes Lapolla**

"Art in Your Life" is part of *The Living Blackboard* series sponsored by the Board of Education of New York City and WPIX for home-bound children.

Rehearsal 10:30-11:30 A.M.
Performance 11:30-12:00 Noon

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

SESSION V

1:30-3:30 P.M.
Museum
Projection Room
Fourth Floor

The Function of the Art Teacher in TV

An informal talk by **Gilbert Seldes**, author, lecturer, and pioneer in the TV field, on such subjects as:

Should Art Teachers Perform or Advise?
Qualifications for TV Shows and Personnel
Educational vs. Commercial Channels for Art Programs

SESSION VI

4:00-6:00 P.M.
Museum
Projection Room
Fourth Floor

How Can We Implement Better Educational Programming?

A group discussion defining the group position on such issues as:

Should TV courses be part of museum and teacher-training programs?
Is there a practical means of exchanging TV information through the Committee?
Should the Committee make itself available to the industry in an advisory capacity?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

CC: Betty Chamberlain

4 December 1952

Dear Mr. Moffat:

Thank you very much for your letter of November twenty-sixth. The Museum of Modern Art is exceedingly interested in the broader use of TV for educational purposes and very eager to co-operate in such projects.

As you indicate in your letter, it is impossible at this point to assume the financial responsibility for the execution of programs, and it is my impression that the expenses involved in such an undertaking would be prohibitive for most educational institutions without special subsidy.

If this problem can be met, and if, as I assume, each institution would be made completely responsible for content and realization of its programs, we would be greatly interested in exploring such a proposal.

Faithfully yours,

Rene d'Harnoncourt

Mr. Douglas M. Moffat,
Chairman
Temporary State Commission on
Television for Educational Purposes
280 Broadway, New York 7, N. Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

National Association of Educational Broadcasters

NAEB NEWSLETTER

NAEB CONVENTION NEWS

ALL ACTIVE AND ASSOCIATE MEMBERS OF NAEB

ALL OTHER PERSONS INTERESTED IN EDUCATIONAL BROADCASTING

INVITED TO NAEB ANNUAL CONVENTION

UNIVERSITY OF MINNESOTA

MINNEAPOLIS, MINNESOTA

NOVEMBER 6-7-8, 1952

The National Association of Educational Broadcasters will hold its annual convention in Minneapolis November 6-7-8, 1952. Active and Associate members of NAEB are urged to attend. Persons not members of the association are invited to take part in all sessions except one 60-minute business meeting.

Outstanding Speakers Addressing the Convention Will Include:

G. H. Griffiths, Director of Mass Media, Fund for Adult Education

Hubert H. Humphrey, U.S. Senator from Minnesota

Morris Novik, Radio-TV Consultant

Sydney Roslow, Director, The Pulse, Inc.

I. Keith Tyler, Director, Institute for Education by Radio-Television

Paul A. Walker, Chairman, Federal Communications Commission

Among Other Special Features Will Be:

A Minneapolis Symphony Orchestra Concert (100 free tickets)

Minnesota Smorgasbord Dinner

Radio-TV Equipment Displays

ROOM RESERVATIONS SHOULD BE MADE AT ONCE: SEE PAGE 6-7 FOR APPLICATION FORMS

TENTATIVE CONVENTION PROGRAM ON INSIDE PAGES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

-2-

TENTATIVE CONVENTION PROGRAM

Thursday, November 6

- 9:00 a.m. - 12:00 Noon Registration
- Open Meeting NAEB Board of Directors
(Both active and associate members are invited to observe
but not to participate)
- 12:00 - 1:00 p.m. Lunch in Continuation Center Cafeteria
- 2:00 - 4:00 p.m. General Business Session -- Reports from Committee Chairmen
- All Board members present. Active and associate members
 are invited to attend and to discuss NAEB business with
 Board of Directors.
- 6:00 - 7:00 p.m. Cocktail Party
- 7:00 - 8:30 p.m. Smorgasbord Banquet
- 8:30 - 9:30 p.m. Address: The Honorable Hubert H. Humphrey
 United States Senator from Minnesota

Friday, November 7

TELEVISION DAY

Theme: Educational Television Progress Report

- 9:30 a.m. The National View: Ralph Steetle, Executive Director
 Joint Committee on Educational Television, Washington, DC
- The Fund for Adult Education and Educational TV
 G. H. Griffiths, Director of Mass Media
 Fund for Adult Education, Pasadena, Calif.
- 10:15 a.m. Institutions with Television Construction Permits
- Kansas State College: Lisle Longsdorf, KSC Extension
 Editor and Radio Manager
- University of Southern California: William H. Sener
 Director of Telecommunications, USC

THIS WILL BE A WORKING CONVENTION

It is the purpose of this convention to bring together members of NAEB and other interested in educational radio and television broadcasting for a free exchange of information and ideas. Accordingly the program provides several periods during which guests may talk together informally or set up their own meetings.

Conference rooms in the Continuation Center may be reserved free of charge through Convention Headquarters for special meetings.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

-3-

- 11:00 a.m. Educational Television Projects in the Planning Stage
- Wisconsin: H.B. McCarty, Director Wisconsin State Radio Council, Madison
- North Carolina: Earl Wynn, Director University of North Carolina Communication Center, Chapel Hill
- Oklahoma: John Dunn, Director WNAD, University of Oklahoma
- Minnesota: Burton Paulu, Manager KUOM, University of Minnesota
- 12:15 - 2:30 p.m. Reserved for Luncheon Meetings
- This period is being held open for group meetings to be arranged by convention guests themselves after their arrival in Minneapolis. Luncheon will be served in the Continuation Center Cafeteria from 12:15 to 1:15 p.m. Meeting rooms in the Continuation Center accommodating from 12 to 70 persons will be available upon request to Convention Headquarters. It is suggested that delegates set up their own discussion groups for this period, drawing upon the convention's delegates for resource personnel.
- 2:30 p.m. Television Production Centers
- Michigan State College: Armand Hunter, Director Television Development, MSC, East Lansing
- University of Michigan: Garnet Garrison, Director Television, University of Michigan, Ann Arbor.
- 3:00 p.m. Appraisal and Comment from the Director of America's Only Educationally Licensed Television Station
- Richard B. Hull, Director WOI-TV, Iowa State College, Ames
- 3:30 - 4:30 p.m. Panel: FCC Procedures and Problems
- Leonard H. Marks (Cohn and Marks): NAEB attorney, Washington, D.C.
- Seymour Krieger (Krieger and Jorgensen): JCET legal staff
- Walter Emery (formerly FCC staff): Special Consultant, JCET, Washington, D.C.

CONVENTION LOCATION

With the exception of the Thursday evening banquet, all sessions will be held on the University of Minnesota campus in Minneapolis.

Convention headquarters and registration will be in the Center for Continuation Study on the Minneapolis campus of the University. Except as noted above, all convention events--including the Minneapolis Symphony Concert--will be held within five minutes walk of the Continuation Center.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

-4-

- 5:00 - 6:00 p.m. Reception
- 6:00 - 7:00 p.m. Banquet
- 7:00 - 8:00 p.m. Address: The Honorable Paul A. Walker, Chairman,
Federal Communications Commission
- 8:30 - 10:30 p.m. Minneapolis Symphony Orchestra Concert
- The Minneapolis Orchestral Association has set aside 100 free tickets for the use of convention guests. Concert soloist will be Claudio Arrau, Chilean pianist; Antal Dorati will conduct. The program is as follows:

Symphony No. 37, in G Major (K.444).....Mozart
Concerto for Piano, No. 27, B-Flat Major(K.595)...Mozart
Ein Heldenleben (A Hero's Life).....Richard Strauss

Saturday, November 8

RADIO DAY

Theme: How Can Educational Radio Compete with Television?

- 9:30 a.m. - 12:00 Noon Audience Research as a Guide to Educational Radio Broadcasters---Sydney Roslow, Director The Pulse, Inc., New York
- FM Programming in TV Territory
Parker Wheatley, Director Lowell Institute Cooperative Broadcasting Council, Boston
- Radio Broadcasting to Schools
George Jennings, Director Radio and Television, Board of Education, Chicago
- Promotion of Educational Radio Programs
Robert J. Coleman, Director WKAR, Michigan State College, East Lansing
- Music--Something Radio Can Do Better
David Randolph, Producer NAEB Network Series, Music for the Connoisseur, New York
- Radio is Here to Stay!
Morris Novik, Radio Consultant, New York
- 12:00 - 2:00 p.m. Group Luncheons

Six separate luncheons will be set up, each featuring one of the morning session speakers. Guests may join the group of their choice--or may leave the convention entirely during this period if they wish. A discussion chairman will be appointed for each group.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

-5-

- 2:30 - 4:30 p.m. Report on European Trip to Secure Material for NAEB Tape Network
Seymour Siegel, NAEB President, Director WNYC, New York City
George Probst, Director University of Chicago Roundtable
William Harley, WHA, University of Wisconsin. (Formerly
Director NAEB Adult Education Project)
- 5:00 - 6:00 p.m. Annual Meeting for Election of Officers
(Members only; voting restricted to active members)
- 7:00 - 8:15 p.m. Final Banquet
- 8:15 - 9:15 p.m. Address: A Philosophy for Educational Broadcasting
I. Keith Tyler, Director, Institute for Education by Radio,
Columbus, Ohio

A NOTE ABOUT COSTS

Costs will be held down as much as possible.

Registration will not exceed \$7.50 per person (which was last year's rate). Tickets for major banquets will average \$4.00 each. Most luncheons will come to about \$1.00; breakfasts may be had for \$.75 to \$1.00.

The first 100 symphony tickets will be free!

(If you want to take off on Saturday afternoon and go to the Minnesota-Purdue football game you'll have to pay the full rate of \$3.60. (Orders sent to convention headquarters for football tickets will be filled so long as tickets are available. But no promises as to 50 yard line seats: you may end up in the bowl!)

WIVES AND HUSBANDS ARE WELCOME

Registration for wives and husbands of convention members is free. Entertainment for visiting ladies will be provided. Bring the wife--or husband--as the case may be!

DISPLAY AND PLAYBACK FACILITIES

Space has been provided for all sorts of displays. RCA, Dumont, Apex and General Precision Laboratories have arranged both radio and television equipment demonstration.

Convention members are invited to bring along their own program and promotional materials, as well as disc, tape or kinescope recordings of their best programs. The Convention will provide standard speed and size playback and viewing facilities.

ROOM RESERVATION INFORMATION

All space in the Continuation Center has been assigned, but there still are rooms in the Curtis, Radisson and Nicollet Hotels in downtown Minneapolis. With November 7-8 a football weekend (Purdue plays Minnesota on November 8), hotel space is certain to be sold out. So--get your room requests in as soon as possible! Application forms are provided on the following pages.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

-6-

ROOM RESERVATION FORM

Fill Out and Mail At Once If You Desire a Room In

A Downtown Minneapolis Hotel

Mr. Burton Paulu, Manager
Radio Station, KUOM
University of Minnesota
Minneapolis, 14, Minn.

Date _____

Dear Mr. Paulu:

In connection with the NAEB convention in Minneapolis on November 6, 7, and 8
Nicollet Hotel
please reserve for me in the Radisson Hotel in downtown Minneapolis, the room accom-
Leamington Hotel
modations indicated below:

Radisson Hotel:

Single with bath (Price range \$6 - \$10) _____
Double bedroom with bath (Price range \$9 - \$15 for 2 persons) _____
Twin bedroom with bath (Price range \$10 - \$15 for 2 persons) _____

Nicollet Hotel:

Single with bath \$6.50 _____
Doubles with bath \$7 - \$10 _____
Twin bedroom \$9.00 _____

Leamington Hotel:

Single with bath \$7.50 _____
Double with bath (for 2) \$9.50 _____

I expect to arrive on: _____ and to leave on
date and approximate time

Date and approximate time

Signed _____

Position _____

Organization _____

Home Address _____

City and State _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

-7-

ROOM RESERVATION FORM

Fill Out and Mail at Once If You Desire a Room In

The Curtis Hotel
Tenth Street and Fourth Avenue
Minneapolis, Minnesota

Mr. Lawrence Beyer
Curtis Hotel
Minneapolis, Minnesota

Date _____

Dear Mr. Beyer:

In connection with the National Association of Educational Broadcasters' convention in Minneapolis on November 6, 7, and 8, please reserve hotel accommodations as follows:

Single room with bath (Price range \$4.00 - \$5.50) _____

Double room with bath (Price range \$5.50 - \$6.50 for 2) _____

I expect to arrive _____ and to leave _____
(date and approximate time) (date and approx-

imate time.)

Signed _____

Position _____

Organization _____

Home Address _____

City and State _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Joint Committee on Educational Television

1785 MASSACHUSETTS AVENUE, NORTHWEST, WASHINGTON 6, D. C.

JCET MEMBERS

AMERICAN COUNCIL ON EDUCATION
DAVID D. HENRY

ASSOCIATION FOR EDUCATION
BY RADIO-TELEVISION
FRANKLIN DUNHAM

ASSOCIATION OF LAND-GRANT
COLLEGES AND UNIVERSITIES
JAMES H. DENISON, VICE-CHAIRMAN

NATIONAL ASSOCIATION OF
EDUCATIONAL BROADCASTERS
SEYMOUR N. SIEGEL

NATIONAL ASSOCIATION OF STATE
UNIVERSITIES
ALBERT N. JORGENSEN

NATIONAL COUNCIL OF CHIEF
STATE SCHOOL OFFICERS
EDGAR FULLER, CHAIRMAN

NATIONAL EDUCATION ASSOCIATION
OF THE UNITED STATES
BELMONT FARLEY

November 3, 1952

RALPH STEETLE, EXECUTIVE DIRECTOR
HUDSON 6228

MEMORANDUM TO PARTICIPANTS:

Enclosed for your information and use:

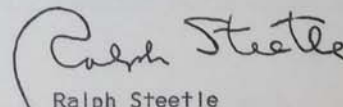
JCET Report of Action For Educational Television in
Connecticut, District of Columbia and Michigan.

A Special JCET Report giving latest data on applications
and construction permits for educational tele-
vision stations.

Speech by Ralph Steetle, Executive Director of the JCET
before the Institute on Educational Television for
Washington, D.C., October 17, 1952.

Educational Television Reported in the Nation's Press
indicating types of community action across
the nation.

The JCET invites you to send reports of action taken
toward educational television in your community. We are
also interested in descriptions of programs which your
institution may be presenting on existing television stations,
together with photographs you can send us for use in edu-
cational journals.


Ralph Steetle
Executive Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d



reports

ACTION FOR EDUCATIONAL TELEVISION

November 3, 1952

4 applications for educational television stations were filed during October, bringing the total number of applications for reserved channels to 18.

FILED DURING OCTOBER

Connecticut: Bridgeport - Channel 71; Hartford - Channel 24; Norwich - Channel 63;
The State Board of Education of Connecticut
Washington, D.C.: Channel 26
The Board of Education of the District of Columbia

FILED PREVIOUSLY

*Los Angeles, California - Channel 28
The Allan Hancock Foundation of the University of Southern California
San Francisco, California - Channel 9
The Bay Area Educational Television Association
Miami, Florida - Channel 2
The Lindsay Hopkins Vocation School of the Dade County Board of Public Instruction
*Manhattan, Kansas - Channel 8 (KSAC-TV)
The Kansas State College of Agriculture and Applied Science
New Brunswick, New Jersey - Channel 19
The State Department of Education
New York State
*Albany - Channel 17 (WRTV) *New York City - Channel 25 (WGTV)
*Buffalo - Channel 23 (WTVF) *Rochester - Channel 21 (WROH)
*Binghamton - Channel 46 (WQTV) *Syracuse - Channel 43 (WHTV)
Ithaca - Channel 14 Utica - Channel 25
The Board of Regents of the University of the State of New York
Note: The Board of Regents is preparing applications for reserved channels in Malone and Poughkeepsie
*Houston, Texas - Channel 8 (KUHT)
The University of Houston with the Houston Independent School District

FIVE APPLICATIONS HAVE BEEN FILED BY EDUCATIONAL INSTITUTIONS FOR NON-RESERVED CHANNELS

New Orleans, Louisiana - Channel 4
Loyola University
*East Lansing, Michigan - Channel 60 (WKAR-TV)
Michigan State Board of Agriculture (Michigan State College)
Columbia, Missouri - Channel 8
University of Missouri
Ithaca, New York - Channel 20
Cornell University
Port Arthur, Texas - Channel 4
Port Arthur College

*Construction permits have been granted to 10 educational groups.

Joint Committee on Educational Television - 1785 MASSACHUSETTS AVE. N.W., WASHINGTON 6, D.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

FOR RELEASE ON DELIVERY

TELEVISION PLANS IN OTHER CITIES

Speech delivered by
Ralph Steetle, Executive Director
Joint Committee on Educational Television
Before
The Institute on Educational Television
For Washington
October 17, 1952

This conference has now spent about six hours discussing the implications of educational television for Washington. Hundreds of other hours could be added up to reflect the interest of your convention committee and of the individuals here who have given thought to the problems and challenges of using television for the good of the community.

Perhaps it would be helpful for you to know something of the company you keep. It is not an accurate index of progress in educational television to examine the fourteen applications filed and the eight construction permits granted to date for construction of stations on the 242 reserved channels. The Federal Communications Commission recognized that education requires more time to enter television than a commercial applicant. Here are some of the cities where that additional time is being used for careful planning for educational television.

In Birmingham, Alabama, five school superintendents, the local colleges and all civic groups are exploring their next steps in television. At this time it appears that the schools and colleges, supported by cultural, civic and business interests of Birmingham, will become joint applicants for a station to be operated on Channel No. 10.

The educators of the San Francisco-Oakland area have created a new corporation called the Bay Area Educational Television

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

- 2 -

Association. This group has already made application to the Federal Communications Commission to build.

Los Angeles, not to be outdone by San Francisco, has already received a construction permit for the same type of UHF channel that is reserved for Washington. With assistance from the Hancock Foundation, schools, colleges and cultural institutions will finance the operation of a station devoted to the total educational needs of Los Angeles. The top administrators of the institutions concerned will provide the policy and direction to the community's television station.

In Denver, the public schools, the University of Denver, the University of Colorado, the Adult Education Council, the library, and other public service agencies are combining their efforts to bring educational television to Denver.

Three applications will soon be filed from Connecticut for channels assigned to Bridgeport, Hartford, and Norwich. With support of the State Department of Education, the colleges and universities of Connecticut, the people of Connecticut will soon have access to the values of education through the stations to be built in their own cities.

In Jacksonville, Florida, the Junior Chamber of Commerce has taken the leadership in conducting a complete exploration of educational television for that city. It might be pointed out here that this alliance of the city's business, educational, cultural, and civic interests is not unusual when a community moves toward using television, the newest tool for informal community education.

Miami, Florida, with the assistance of a commercial television station, is making plans for constructing a station, and an application

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

- 3 -

awaits further action by the local station and the Federal Communications Commission.

Atlanta, Georgia is enjoying the most excitement since Mr. Sherman paid his visit as the community vigorously plans the construction of its television station. Here again the Board of Education is working in close cooperation with the colleges and civic leadership of the city.

In Chicago a cooperative committee representing all educational interests of the city has been at work for a year and a half planning an educational television station which would serve that capitol of the Midwest. It is likely that a new corporate entity will become the licensee of the Chicago station.

A new kind of cooperation is seen in the State of Kansas where the traditional rivals, the University of Kansas at Lawrence, and Kansas State College at Manhattan, have joined efforts to build and program stations in the two cities. The difficulty of securing educational television demands such cooperation.

The Board of Education in New Orleans is taking the leadership in calling a conference of schools and colleges in that city to examine the feasibility of going ahead. New Orleans is not as far along as Washington, but you may be sure that once the facts become available to those who must know them, New Orleans, like other cities in the United States, will make an informed decision about television. As in other states, the Legislature of Louisiana has formed a commission to examine the state's needs in this new medium.

In Boston, the Lowell Institute of Cooperative Broadcasting which has brought non-commercial radio to Boston, has been working

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

- 4 -

diligently to bring educational television to the city. In Boston the cooperative group being formed in other cities already exists for radio.

The Board of Education in the City of Detroit took an early position of leadership in supporting the idea of a television station. They came to the general hearings before the Commission, testifying back in January of 1951. They appropriated funds to begin the initial explorations and the Board of Education and Wayne University planned to build a station and offer to cooperate with other colleges, with other schools, parochial schools, libraries and museums. The interest became so great on the part of the cooperators that it wasn't sufficient that the Board of Education should be the licensee. They all wanted to have a more active part in the station's planning, operation, and programming philosophy. As a result of this increase of interest, these people met once a week for a year. People who had never sat down around a table together - county superintendents, city superintendents, teachers of Catholic schools and public schools, Wayne University and the library and museum. As a result of their planning they have established an educational television foundation. The Mayor will appoint a board of trustees from the civic leadership of Detroit. This board of trustees will become the holders of the license. Working with the board of trustees is an executive committee of educators chosen from all of the educational institutions. They determine the policy for the operation of the station. The operating cost will be borne by the schools, the universities, the library and the museums on a pro-rated basis. Their plan is to have production studios at the University of Detroit, Wayne University, and at the museum, etc., feeding programs into a central transmitter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

- 5 -

installation. Also as they considered television they became more interested and more concerned with educational radio. They now have an educational FM station which is an integral part of their television planning. This is one case where television comes side by side with the beginning of educational radio station operation.

In Minneapolis, the University of Minnesota has conducted extensive research into the problems of providing a statewide educational television network. The educational people of the city and the state have requested the University to take this leadership. The station to be constructed in Minneapolis will be able to share its programs with a major portion of the state by means of such a network.

Saint Louis has rediscovered the community of interest shared by a city's educational, cultural and civic interests. A new corporation with participation by all such interests of the city will make application for the channel reserved for Saint Louis. A large city such as Washington can secure help from the experience of Saint Louis and I recommend that the Washington Committee meet with Raymond Wittcoff, the chairman of the Mayor's Committee on Television of Saint Louis.

The cities of New Jersey were quick to correct an earlier omission of reserved channels for that state, and with the leadership of the State Department of Education and Rutgers University the stations are being planned and extensive program experimentation is now taking place.

As it might be expected, the State of New York, with its tremendous concentration of population, is determined to use television to serve the people of the state. The Regents of the University of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

- 6 -

the State of New York plan stations in Albany, Binghamton, Buffalo, Ithaca, Malone, Poughkeepsie, Rochester, Syracuse, Utica and New York City. Six construction permits have already been granted to the Regents by the Federal Communications Commission, and a commission created by act of the State Legislature has been appointed to aid in the development of television for New York. In addition to the channel reserved for education in New York City and now granted to the Regents, the radio station of the City of New York, WNYC, plans to make application for a non-reserved channel in New York. Educators and members of the public who have enjoyed the superior radio programs of WNYC for many years look forward to what the city can do in television.

Several cities in the State of North Carolina are developing plans for educational television, and the Consolidated University of North Carolina at Chapel Hill last week completed the kinescoping of thirteen representative television programs from the University, the North Carolina State College at Raleigh and the Women's College at Greensboror. Those who have seen these educational television programs are convinced that television is worth developing.

In Cleveland the Board of Education, against its rich background of effective educational radio station operation, is lending leadership for the construction of a Cleveland television station. The excellent results Western Reserve University has secured from its courses broadcast over Station WEWS has stimulated the interest of the citizens of Cleveland in having a station of their own.

Cincinnati has an educational television foundation and the educational and cultural groups have already reached the point where they are contributing funds for construction.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

- 7 -

In Toledo exploratory sessions to date indicate the likelihood of a cooperative licensee.

Ohio State University in Columbus plans to apply for permission to build on its channel (a UHF channel like Washington's) in January. The University is aiding the schools and colleges of the other cities of the state in plans to work together.

Oklahoma, after the successful musical comedy is usually thought of with an exclamation point. It is accurate to place that exclamation point after the state in discussing educational television. The State Board of Regents for Higher Education, in cooperation with all other educational interests, is well along in plans for stations in Oklahoma City and Tulsa, with others to follow.

In Oregon the Portland Public Schools have appropriated funds to make a complete exploration of the potentialities of educational television.

Pittsburgh, with the aid of a civic enterprise known as the Allegheny Corporation, is forming a cooperative group to apply for the educational channel. Pittsburgh, like the other cities in Pennsylvania, will benefit from the work of a Pennsylvania Joint Committee on Educational Television working to determine the needs of the entire state.

Philadelphia, a community blessed with excellent cooperation from existing stations, has a background of experience in adult education and school telecasting. This city is now in the process of holding discussions as to the nature of the licensee for Philadelphia.

The channel at Providence, Rhode Island, is capable of providing (because of the size of little Rhode Island) statewide service and state and city institutions are working together.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

- 8 -

In Houston, Texas, a construction permit has been granted to the University of Houston and the Independent School District for the joint operation of an educational television station. Houston, already favored with the petroleum wealth of the Southwest, also has community-minded commercial television stations, one of which has offered a gift of facilities and equipment of great value.

In Salt Lake City a nearby mountain would enable the city's station to reach most of the population of the state. For this reason local and state institutions are working together to establish the Salt Lake City educational television station.

Richmond, Virginia has a Mayor's committee developing plans.

The cities of the State of Washington are working together through the State Department of Education to secure statewide coverage.

Wisconsin, where the statewide use of non-commercial FM radio has been most skillfully developed, is approaching television in the same fashion. Perhaps Milwaukee, where the leadership has come from the Mayor and the Vocational and Adult School, is the city closest to the goal of securing a station.

The cities I have mentioned today will be increased in number by tomorrow for educational television is no longer just an argument. The educators who testified before the Federal Communications Commission in 1950 had a fairly clear idea of the meaning of television to education. Before the Commission these ideas were defended in argument with those who opposed them. Upon the basis of all of the evidence on the record the Federal Communications Commission reserved 242 channel assignments for non-commercial educational use. It is evident from this brief report that there is no longer any question as to whether or not there will be educational television stations.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

The only question is how many stations, how soon, and where.

The citizens in the communities I have cited are willing to share the results of their labors with you, and the Joint Committee, if requested, will be pleased to give you names and addresses of the key people in all of these cities.

I must point out, however, as Mr. Adams has so clearly indicated just before me, that Washington, like every other city, is unique. The successful pattern for Detroit may be helpful to your group in its studies, but I have the feeling that whatever plan is evolved for Washington will be especially suited to the needs and resources of the Nation's Capitol.

#####

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d



reports

ACTION FOR EDUCATIONAL TELEVISION

November 3, 1952

The FCC received 4 more applications for educational television stations during October, and granted one additional permit to an educational institution. (See JCET Reports of July 11, 29, 31 and September 22)

In Connecticut.....

The State Board of Education on October 27 applied for television channels reserved for education in Bridgeport, Hartford, and Norwich. All three applications were signed by State Commissioner of Education Finis Engleman, and stated that the three stations will comprise a state educational television network, to be operated as an agency of the State of Connecticut. The three stations will be made available to all educational agencies of the state, including public and private schools, colleges and universities, public social and civic agencies.

All three stations will broadcast 60 hours a week, from 9:00 AM to 9:00 PM daily except Sunday. The schedule will include programs for children, teen-agers, college students and adults. A special college hour scheduled six evenings a week will supplement regular work of the institutions of higher learning in the state.

Funds for the construction and operation of the three stations will be requested of the State Legislature which convenes in January, 1953. Estimated cost of construction of each station is \$248,540.

In Washington, D.C.....

The District of Columbia Board of Education on October 28, 1952, applied for Channel 26 reserved for education in the city of Washington. The Board proposes to undertake the construction of the non-commercial television station as an integral part of the educational system of the District of Columbia, and to utilize the station on behalf of all educational institutions within the metropolitan area.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

JCET Reports

- 2 -

Funds for the District's educational system are supplied by the Congress of the United States, upon the basis of a budget transmitted to it by the President of the United States. A supplemental item of \$400,000 will be included in the District's budget request for 1953, according to an affidavit signed by the Secretary of the District Commissioners, submitted with the application. Construction costs are estimated at \$271,794; annual operating expenses at \$100,000.

The Board of Education intends to cooperate fully with all properly-constituted educational institutions in the programming of the station on some equitable basis of allocation of cost. Types of programs mentioned in the application include those for in-school viewing and for the handicapped children who cannot go to school; public relations programs to assist the public in its understanding of educational problems; programs to meet the cultural, recreational and educational needs of the people, and programs to extend and enlarge present adult education activities.

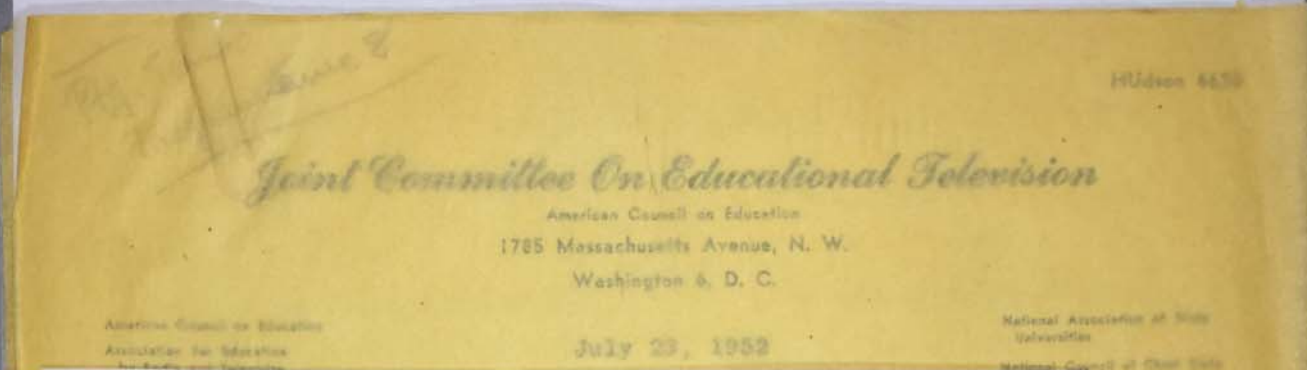
In Michigan.....

Michigan State College has been granted a construction permit to build a television station on Channel 60. Although the permit is for an unrestricted channel, the college plans to operate the station on an educational non-commercial basis. The application, signed by the Secretary of the State Board of Agriculture, states:

"Michigan State College has a constitutional right and obligation to extend its educational resources to the people. As an educational institution, it is our purpose to operate the proposed television station on a non-commercial basis. We wish, however, to be in a position whereby we can secure and obtain the best of network programs which may be available to us."

Station WKAR-TV, which is expected to be on the air by the Fall of 1953, will offer seven hours of programs a day. Cost of construction is estimated at \$461,465; annual operating expenses at \$125,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d



THE INSTITUTE OF CONTEMPORARY ART
 138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

August 13, 1952

Miss Betty Chamberlain
 The Museum of Modern Art
 11 West 53rd Street
 New York 19, New York

Dear Betty:

Thanks for your note but don't
 lets allow Mr. Pack to wither away.

With best wishes,

Sincerely,

Diggory Venn
 Diggory Venn
 Associate Director

DV:dss

He said that the station will need the full co-operation of the public, of the commercial stations and of specialized groups which can assist in the programs. He mentioned the T e x a s Medical Center, with its great store of scientific research and knowledge, as a fine source for interesting and educational programs. "We are interested in not only getting an audience, but hope also to stimulate them," he said.

Recognition of the fact was given by the Federal Communications Commission when it awarded one of the first TV educational permits to the University of Houston and the Houston Independent School District.

Miss Frieda B. Hennock, member of the commission since 1948 and its first woman member, said here the other day that the eyes of the nation—and the

Of Telecasting

By HERBERT C. MORTON
 The University of Minnesota has hired a firm of radio engineers to help survey the feasibility of statewide telecasting by educational institutions, it was announced Thursday.

The Washington
 you
 er
 res
 re may
 ipation,
 pes
 int.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

EDUCATIONAL TELEVISION

reported in the nation's press

newspaper and magazine articles compiled by

THE JOINT COMMITTEE ON EDUCATIONAL TELEVISION
1785 Massachusetts Avenue, N. W., Washington 6, D. C.

NUMBER 6

ST. PAUL PIONEER PRESS
Aug. 22, 1952

HOUSTON CHRONICLE
Sept. 2, 1952

State TV Education Survey Set U Hires Firm To Study Use Of Telecasting

By HERBERT C. MORTON

The University of Minnesota has hired a firm of radio engineers to help survey the feasibility of statewide telecasting by educational institutions, it was announced Thursday.

The Washington, D. C., firm of Jansky and Bailey will help university staff members with these problems:

What television transmission sites will give the state the best coverage?

How can the state best be served by the use of relay stations?

What will be the relative cost of the various plans for a statewide system?

Last spring the Federal Communications system allocated 242 television stations to educational institutions, including channel 2 in the Twin Cities.

The university's action Thursday is a step toward exploiting this opportunity. Under terms of the FCC ruling, these channels may be opened to commercial bidders unless educational institutions take advantage of them by next June 2.

The FCC already has received 12 applications for educational television stations and has approved four: to serve Manhattan, Kan., Albany, Buffalo and Rochester, N. Y.

Leading Twin Cities educators have endorsed educational TV and have called on the university to take the lead in establishing a station here.

The university, which is moving cautiously because of the huge cost of such a venture, has promised to call a conference of school superintendents, college heads and other interested parties.

Our City

Cultural TV

HOUSTON has been confronted with many civic challenges and has met them with an aggressiveness that has been the envy of the nation. Recognition of the fact was given by the Federal Communications Commission when it awarded one of the first TV educational permits to the University of Houston and the Houston Independent School District.

Miss Frieda B. Hennock, member of the commission since 1948 and its first woman member, said here the other day that the eyes of the nation—and the F. C. C.—will be on the educational television station here.

She is looking to this station to help justify the battle she has waged to have special television channels awarded strictly for educational purposes. No doubt the manner in which the station here is operated and is received by the public will influence future policies of the F. C. C.

The statewide nature of the proposed university survey reflects the university's belief that Twin Cities educational institutions cannot go it alone. Since the initial cost of a station will range from \$250,000 to \$400,000 and the annual operating expense will be almost as much, legislative financial assistance will be needed.

Such help, is unlikely unless educational TV can be established on a basis which will benefit the entire state. A system of relay stations is considered one of the best prospects for achieving this goal.

C. M. Jansky, one of the partners in the engineering consultant firm, was an associate professor of radio engineering at the university in the 1920s and established the university radio station.

Stuart Bailey, the other partner, is a university graduate and once operated the university station.

The university did not disclose what fees will be paid the consultants nor when they will come here to confer.

THE STATION can become one of the most powerful, if not the most powerful, educational and cultural influences in our city. It will reach many thousands of persons who otherwise would never experience the benefits of such activities. The sponsors of the station are keenly aware of this fact and that, with the nation watching its progress, it must offer programs which not only are worthwhile but will be well received by the public.

Dr. W. W. Kemmerer, president of the University of Houston, said the sponsors are not unmindful that the programs must be entertaining. But he thinks they can be and also achieve their purpose.

He said that the station will need the full co-operation of the public, of the commercial stations and of specialized groups which can assist in the programs. He mentioned the Texas Medical Center, with its great store of scientific research and knowledge, as a fine source for interesting and educational programs.

"We are interested in not only getting an audience, but hope also to stimulate them," he said.

THE public schools will benefit tremendously because they will be able to use one outstanding instructor for simultaneous lectures in as many schools as desired.

All the senior high schools, for example, could, by TV, receive instruction and demonstrations in chemistry, cooking, manual training or what you please from a central source which would both improve and cut down the expense of such instruction. And films will bring to both classrooms and the public outstanding authorities in the various cultural and educational fields.

THE STATION'S programs will, for the most part, be in fields which commercial stations do not venture. For instance, according to Doctor Kemmerer, a public school program is planned for a sort of classroom study in nature, music, art, and other subjects.

There will be programs designed strictly for adult education, as, for example, a program on the constitution. Another would be a program teaching listeners how to read faster, which will help each listener to increase his total knowledge, because when he learns to read faster he can read more of the available knowledge.

MISS HENNOCK has informed the sponsors of the local station that it probably will be the first educational station in the nation in the Very High Frequency range to begin operations. This is the range in which present television stations are broadcasting.

From the community's viewpoint, the station can be of great service in raising the educational and cultural levels of the people. From the national standpoint, it can set an example for other stations to follow. It may be that within a few years, TV will be bringing the advantages of education to more people than all our colleges and schools combined.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

TOLEDO BLADE, Sept. 19, 1952

Educational TV Station Proposed For Toledo Area

75 Teachers, Civic Leaders Meet To Organize Project

Means of organizing, financing and operating an educational television channel in the Toledo area were explored last night at a meeting of about 75 educators and civic leaders in Macomber Vocational High School library.

The session led to formation of a TV committee to investigate all problems of developing educational television, with emphasis on making the enterprise a co-operative effort which could cover an area within a 40-mile radius of Toledo.

Representatives of the Joint Committee on Educational Television from Washington explained the development of TV in other sections of the nation and offered the Toledo committee aid in organizing the enterprise.

Project Explained

Paul C. Reed, assistant director of the national committee, explained that the ultra high frequency TV channel could be used for sending educational, cultural and entertainment programs into schools, institutions and homes. This can be done, he said, through the purchase of UHF receiving sets or conversion of present sets to pick up UHF telecasts.

A warning that Toledo must show the Federal Communications Commission that it is actively attempting to use the educational channel or face the possibility of having the channel placed in the commercial category, was given by Walter E. Emery, field service consultant of JCET and former legal adviser to the FCC chairman

Mr. Emery said community interests must show they are doing something to promote educational television by June 3, 1953, after which anyone may apply to FCC to have the channel set aside. Best evidence for keeping the channel for educational purposes would be the filing of an application for a TV grant, he added.

Cost Estimated

Both Mr. Reed and Mr. Emery said cost of the enterprise could range from \$100,000 to \$1,000,000, depending on type of programs, equipment purchased, existing facilities, hours of operation and distance to be covered.

FCC has allocated 242 channels for educational purposes in the nation, of which seven are in Ohio, Mr. Emery said. Applications for 14 of these channels have been filed with FCC, and construction permits have been granted to eight groups since July 1.

Following the discussion, Howard Rediger, of the Citizens Broadcasting Co., noted that his group has applied for a commercial TV channel and offered the educators free use of its tower to be constructed if the CBC is successful in obtaining the channel.

Thomas Bretherton, member of the Toledo Board of Education, said there was no question of the benefit of operating educational television. He urged an immediate exploration of the possibility of creating a non-profit, cooperative organization to contribute to the costs of operation on the basis of the size of the budgets of the various institutions.

Bowsher Heads Group

Asa S. Knowles, president of the University of Toledo, expressed agreement with Mr. Bretherton and the group voted unanimously to adopt such a plan.

E. L. Bowsher, superintendent of Toledo public schools, was elected president of the organization, and Richard Pheatt, public relations director of Toledo schools, was named secretary. Mr. Bowsher said he will appoint an investigating committee.

DETROIT NEWS
Aug. 27, 1952

Fix TV Plans for Education

15 Local Institutions Will Operate Station

Organization plans for a television channel devoted exclusively to educational programs have been, approved by the Detroit Board of Education.

Fifteen educational institutions are to be combined in a non-profit corporation, to be known as the Detroit Educational Television Foundation.

The corporation, controlled by a 15-member board of trustees, will own and operate the station, which will be located at Wayne University. The trustees also will undertake to raise funds from foundations and other donors.

Actual control of the programs, with the approval of the trustees, will come under a nine-member operations committee, named from members of participating institutions.

The operations committee will allot time and schedule all programs.

The other participating groups, in addition to Wayne University and the Detroit public schools, are Cranbrook Academy of Arts, Cranbrook Institute of Science, Detroit Historical Museum, Detroit Institute of Arts, Detroit Institute of Technology, Detroit Public Library, Edison Institute, Marygrove College, Mercy College, parochial schools of the Archdiocese of Detroit, public nonurban schools of Wayne County, public school systems in nearby communities, and the University of Detroit.

Other educational organizations may join later.

KNOXVILLE JOURNAL, Sept. 4, 1952

Plan For TV Station At UT Gets Support

More than 50 representatives of educational institutions and radio stations within a 35-mile radius of Knoxville met on the University of Tennessee campus yesterday and unanimously voted to

back a television station at UT.

The proposal will be placed before the Board of Trustees next Monday. The meeting yesterday was called by Dr. C. E. Brehm, UT president, for the purpose of explaining the proposal to interested local leaders and to obtain their support.

Dr. Brehm, Dean F. C. Lowry, extension head, and Kenneth Wright, extension radio specialist, described the situation in regard to educational television here and the conditions under which it may be used.

The Federal Communications Commission has reserved TV Channel 20 for educational purposes in this area, but the channel will be opened to commercial use unless definite steps have been taken towards using it by next June 1.

The proposed station would act not only as a direct broadcasting medium, but also would be used for the production of educational programs on film for commercial TV use, as well as for the training of students in television.

It was suggested that the UT station would be a "pilot station," actually on the air for no more than three hours daily.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

CEDAR RAPIDS (Ia.) GAZETTE, Sept. 21, 1952

Educational T. V. Network for Iowa Is Proposed

Planning Committee Is Named

Instruction Department,
Board of Education
Join in Project.

DES MOINES (AP) — An educational television network for Iowa is being considered by the State Department of Public Instruction and the State Board of Education.

Miss Jessie Parker, state superintendent of public instruction, and David Dancer, secretary to the board of education, Saturday announced appointment of a joint planning committee on educational television in Iowa. Committee members are:

Arthur Carpenter, Virgil Lagomarcino, Ivan N. Siebert and Paul Johnston of the state department; Dean M. J. Nelson, Iowa State Teachers college; Provost Harvey H. Davis, University of Iowa; Richard B. Hull, Iowa State college, and Harry Hagemann, member of the State Board of Education, who will act as chairman of the committee.

All educational interests in the state will be invited to take part in the TV study. Whether such a network will be recommended will depend upon investigation by these groups as to the feasibility of such a venture.

Engineering Counsel

First step will be the immediate employment of engineering counsel to prepare specific plans for the physical facilities needed for statewide educational telecasting. The engineering firm to be employed will have the assistance of television engineers from Iowa State college and the University of Iowa.

Cost of the preliminary survey and subsequent detailed specifications will be born equally by the two agencies. Expenditure of funds from the State Department of Public Instruction has been approved by Gov. William S. Beardsley.

He has urged that the preliminary study be completed as quickly as possible, Miss Parker said. The cost of the preliminary phase of the survey is estimated not to exceed \$3,000.

Problems to be considered in the engineering survey include the number of relay stations needed to cover the state, a system of inter-connection of relay stations and related matters.

Believed Feasible

Saturday's joint announcement said preliminary studies indicate the proposal to be financially and technically feasible and that the need for action is urgent. Present allocations of educational TV channels are frozen only until July 1, 1953.

At a conference called by the State Department of Public Instruction last June a number of school administrators recommended that everything possible be done to develop the use of television as an educational facility.

PAWTUCKET (R. I.) TIMES
Aug. 13, 1952

State Educational TV Outlet Proposed By Commissioner

STATE HOUSE — Dr. Michael F. Walsh, state commissioner of education, believes the state should establish and operate its own television station for educational purposes.

He said yesterday it is his understanding that the cost of establishing such a station would be between \$250,000 and \$300,000 and added it would take about two and a half years for actual start of operation from the time an application is made.

The education commissioner said an informal committee has been serving in an advisory capacity on television education at his invitation, and that it includes representatives of the state educational institutions, Providence public schools, parochial schools and the Providence Public Library.

Proposal Explored

The committee has held two or three meetings and Russell Meinhold, supervisor of audio-visual education in the state department of education, has attended national meetings on educational TV. In addition, Dr. Walsh said, Prof. Harold Browning of the University of Rhode Island attended a meeting on TV at Pennsylvania State College sponsored by the American Council of Education.

Dr. Walsh and Mr. Meinhold yesterday afternoon outlined to Governor Roberts the steps necessary to make the plan a reality. He said one education TV channel has been assigned to Rhode Island and application

must be made for it by next July. He said it is necessary to offer evidence of interest and suggested that legal status be given to the informal committee with power to hire an engineer to make a survey. The cost of such a survey, he estimated, would be about \$1,000.

Has Classroom Use

A state-operated TV station, he said, could be used to enhance classroom instruction and also to enable adults to make more intelligent use of their leisure time.

Dr. Walsh, who outlined his proposal publicly for the first time in a talk before the Providence Rotary Club, previously briefed the Governor on it. He said the Governor appeared responsive to the suggestion of a state operated station after being advised what preliminary work had been done up to now by the advisory committee on an informal basis.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

RICHMOND (Va.) NEWS LEADER
Sept. 18, 1952

Mayor Promises Quick Action on Move To Establish Educational TV Station in City

Mayor Haddock said today he will move promptly to set up a small committee to see what can be done toward establishing a television educational station here.

He was directed to do this by resolution of a large committee of representatives of educational and cultural agencies at the close of a discussion session in Council chamber yesterday.

Dr. W. T. Sanger, president of the Medical College of Virginia, offered the motion which called for a committee to (1) investigate the possibility of setting up a nonprofit corporation to build and operate the station, and (2) study what other cities are doing with similar projects.

The Federal Communications Commission has assigned Richmond one of the ultrahigh frequency channels for this purpose, if it wishes to utilize it.

Dr. Sanger and others urged that steps be taken to utilize this facility. Mayor Haddock said he had been informed that the average estimated cost of setting up a station was in the neighborhood of \$250,000 and the operating cost in the vicinity of \$100,000.

Superintendent of Schools H. I. Willett was chairman of the large exploratory committee which met yesterday at the call of Mayor Haddock.

AID SUGGESTED

Robert F. Williams, executive secretary of the Virginia Education Association, saw use for such a station by every State agency—for health, safety, mental hygiene, agricultural and adult education programs, among other things. He suggested there might be aid from national foundations.

Dr. Sanger, one of the last to speak, said it would be a fatal thing for a community that prides itself on, culture, as Richmond does, to pass up this opportunity.

He recalled how the initial static of radio probably discouraged educators from embracing the full possibilities of that medium.

FITZROY COMMENTS

Harvey Hudson, representing a local radio station, urged that the educators look into all angles before acting. He said that commercial stations in their applications had filed briefs in which they told how much time they proposed to devote to educational and cultural programs.

Colonel H. W. K. Fitzroy of the Richmond Area University Center, commented:

"There certainly is not any time for educational purposes on the one television station now operating in Richmond. Unless that pattern changes, I can see no hope in that direction."

Dr. Robert Allen, educational advisor at Fort Lee, said: "We must not experience with television what happened with radio."

Leslie Cheek, director of the Virginia Museum of Fine Arts, said he was sure his institution could use the station advantageously, and called attention to the fact that many educational films are now being produced.

Dowell J. Howard, State Superintendent of Public Instruction, said he could not commit his department, but saw good possibilities.

Dr. George Modlin, president of the University of Richmond, saw three possibilities: (1) the broadcasting of classes, (2) the broadcasting of extracurricular activities, and (3) a training facility for students.

Virginia Union University, the State College at Petersburg, Union Theological Seminary, Richmond Professional Institute, Episcopal and Catholic schools, and others were represented, and all showed an inclination to look into all of the possibilities.

Dr. Haddock said he would name the committee as soon as possible—as soon, he said, as he could get the best advice from the persons most vitally interested.

He noted the theme of the meeting as voiced by a representative of the Parent-Teacher Association—"The P-TA has no money, but a lot of enthusiasm."

BRIDGEPORT (Conn.) HERALD
Sept. 14, 1952

Parents Back Educational TV

Seventy-four percent of Connecticut's parents favor having the State Department of Education build a television station for the presentation of educational programs, it was revealed yesterday by Richard W. Morton, former audio-visual chairman of the Parent-Teacher Association of Connecticut, Inc.

Morton's findings were based on a long-term survey conducted by the state PTA and carried out through 485 units in 123 towns throughout the state.

"The large number of replies, (more than 21,000 parents filled out questionnaires distributed by the PTA) indicates an overwhelming interest in the subject on the part of parents in Connecticut," Morton said in presenting the report to state PTA president, Mrs. Carlos deZafra of New Milford.

READING NOT AFFECTED

Of the homes represented by the replies, 70% own television and 15% of those without it intend to buy it. Those without television manage to watch it at least once a week, the survey showed, and those with it generally watch it at least once a day.

A majority of parents responding to the questionnaire claimed that their children read just as many books, play outdoors just as much, and go to church just as frequently as they did before the advent of television.

On the other hand, there was evidence that many youngsters get less sleep than was normal before television, although the heaviest watching hours were found to be between 5 and 9 P. M., with the older children staying up to watch until 9:30 or 10 o'clock.

Three out of five people contacted said that they felt television had helped improve their children's reading, particularly at pre-school level.

PARENTS PICK GODFREY

Agreeing that PTA-sponsored programs would have distinct

benefit, an overwhelming majority of parents looked for improvement in the quality of television programs through a state-owned and operated television station with the PTA and similar groups participating in the programming.

Liquor and beer commercials were almost universally considered objectionable by the people answering the poll, out cigarette commercials seemed to draw little if any objection.

A compilation of answers to a question concerning program favorites showed that children put "Howdy Doody" first, followed by Roy Rogers, "Mama," "Hopalong Cassidy" and Gabby Hayes. Parents headed their list with Arthur Godfrey, followed by "I Love Lucy," "Toast of the Town" and "Mama."

The survey brought out some amusing sidelights, too; for example, permission to watch television is frequently used as a weapon to get children to complete their homework.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

PHILADELPHIA NEWS, Sept. 10, 1952

'53 debut expected for educational TV

By EDWARD J. HUSSIE
(DAILY NEWS Staff Member)

A new television station for use as an educational outlet only probably will be in operation in Philadelphia some time in 1953.

In a report to the Board of Education, Walter Biddle Saul, president, said the city now is considering converting Memorial Hall in Fairmount Park into a studio for the purpose at an estimated cost of about \$1,000,000.

Saul, who with board member Leo Weinrott received a unanimous vote from the board to continue negotiations with the city, the State and interested educational institutions, said the station would cost approximately \$250,000-a-year to operate. Weinrott reported Rev. Edward M. Reilly, superintendent of Philadelphia parochial schools, had endorsed the plan "100 percent" and that it also has been approved enthusiastically by Most Rev. John F. O'Hara, archbishop of Philadelphia.

MINOR PROBLEM

Saul and Weinrott said the fact most sets now in service could not pick up the ultra-high-frequency educational programs presented only a minor problem. They discovered, they said, that these sets can be converted at a cost of not more than \$20 and that new sets are constructed with facilities for the ultra-high band.

The plan now under consideration by the city, Saul said, calls for construction of a theater as well as a TV studio in Memorial Hall. The Park Commission's offices also would be moved there, he said, and the basement would be made available for recreational purposes.

If the city does not foot the bill, the board president said, "I believe it would be entirely proper for the Board of Education to borrow \$350,000 as the initial cost of construction while such other institutions as are interested in using the facilities to televise their own programs would divide amortization costs."

NEW TOWER

A new tower would not be necessary, he said, since commercial stations have offered the use of towers now in existence.

Weinrott told the board he expected to return within a month with a list of educational institutions willing to share the construction and operation costs and to what extent each expects to be able to contribute. He said explorations to date, including a survey of Memorial Hall, have been accomplished without expense since all services were volunteered.

DENVER POST, Aug. 20, 1952

Educational TV Needed in Colorado

PAUL A. WALKER, chairman of the federal communications commission, recently described television as the "magic casement" through which education for all may be offered.

The force for good in television which his statement implied is like the force for good in the genie of Aladdin's magic lamp and ring—where the spirit and effort is for good, good will result.

Colorado, a video-bome-lately, should rub its television lamp and ring and do it now.

Colorado educators are the logical inheritors of television's educational possibilities. Their responsibility is a difficult one. There is the elephantine cost normally connected with television to frighten them away from the medium. There is the necessity that they work together instead of separately to meet the cost and difficulty rather than allowing scattered effort to swamp them under a great problems and prohibitive expense.

For now the sensible course is for them to work with commercial stations. That will at least give them some know-how and satisfy to some extent the need and demand for educational telecasting. This of course, only ameliorates the need rather than fulfills the responsibility. As a makeshift answer it must not be prolonged. It must be standby, not standard procedure.

THE twofold objectives of educational television — bringing specialists and special programs into the classroom and bringing wholesome diversion and adult education into the home — cannot be attained through part-time use of commercial stations.

The tough financing problem for a separate educational station on an ultra high frequency channel which would be allotted for that purpose should be met and can be solved.

A merger of effort is the way to solve it. Several organizations have shown interest in helping educational TV. The Allen B. Dumont foundation has already financed such video in New Jersey where the Montclair Teachers' college telecast an entire day's classroom instruction to the public schools in the area. Rockefeller, Ford and Cornegie foundations have also shown interest in video-educating.

Part of the cost of educational TV which has frightened educators is supposed rather than actual. Such TV can't please most of the people most of the time. Educational TV must be selective in programing. Instead of education having to adopt itself to television, television can very well adopt itself to education, the Montclair experiment showed.

The effective work there demonstrated that straightaway presentation of classroom work is interesting. Teachers were asked to treat the camera eye as a visiting guest in the classroom. Teachers handled the introductions and explanations which the "guest" required and technique in teaching didn't vary much from normal procedure.

If Colorado educators don't join hands in their TV efforts the state may very well lose its chance for an UHF educational outlet. FCC Chairman Walker has pointed out to educators that "television channels are the property of all the people. They cannot be allowed to go to waste. Commission rules provide that anyone may petition the commission (after June 2, 1953) to change an educational assignment to a commercial assignment. You cannot afford the risks of delay."

Colorado now has educational channels available. The state's educators must decide how to use them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

ST. LOUIS GLOBE-
DEMOCRAT
Sept. 3, 1952

Education via Video

More than a devout optimism prompted Raymond H. Wittcoff, chairman of the Mayor's Committee on Educational Television, virtually to predict St. Louis will have a new television station devoted to education—possibly within a year. He reported "tangible" prospects of financial support, perhaps some funds from a foundation. Even more significant is the cooperation between public and parochial schools and the two local universities.

All educational groups of the community recognize the hold TV has upon youngsters' minds, some of whom spend more time before a video screen weekly than in a classroom. The greatest development in mass communication since the advent of printing, television has immense potentialities for schools and for adult education.

Leaders in St. Louis educational fields understand this, glimpse the great advantage in a station devoted to raising basic educational and cultural standards on an unprecedented scale.

The problem, as usual, is money to back the project. The Federal Communications Commission has already reserved Channel 9 on very high frequency (which existing sets can receive) for a non-commercial educational station. Now Mr. Wittcoff considers "there is every reason" to believe the financing will be achieved.

Excellent. Through TV, master teachers and experts of all kinds can be brought into classrooms to supplement regular teaching. Tours of far lands, seats in national assemblies, visits to industry's plants and to farms, to the arctic or jungles would be possible. Educational television can raise the cultural and educational status of the American people to an unprecedented degree in one generation. And the process can be made intensely interesting.

Such a program would take a national education TV grid, and that was why the Mayor called a meeting of educational TV leaders in St. Louis last spring. First, however, local stations must be established. A dozen applications from other states have been filed for educational TV channels since July 1. St. Louis' application ought to be in the vanguard of this movement.

ROME (Ga.) NEWS-TRIBUNE
Sept. 11, 1952

TV Education Role Studied By Regents

ATLANTA (AP)—Television as a medium in the advancement of public education was extolled yesterday to regents of the University System of Georgia.

Emory Stanford, assistant to the chancellor of the system, outlined a proposal for the joint establishment here of a TV station by the Atlanta public schools and units of the university system.

KANSAS CITY (Kan.)
KANSAN
July 29, 1952

For the Dissemination of Knowledge

George Sokolsky, the columnist and commentator, had such a brutal time fighting crowds, photographers, hired demonstrators and curious Chicagoans that he gave up trying to cover the convention first hand, retired to his apartment, took up the phone, and watched the show by television. He learned more, he said, by "remote control" than had he continued mauling the mob first hand.

The frank, close-up view provided by TV eventually will change the character of conventions, if it doesn't render them wholly obsolete. As one critic wrote, video brings the story to the home as it actually happens, without sham and the adjectives.

Identified now chiefly with news, sports and entertainment, television is potentially a powerful instrument for dissemination of all knowledge. The federal communications commission has assigned 242 television channels for the exclusive use of non-commercial educational broadcasting.

Stations devoted entirely to the dissemination of culture and education can bring into the living rooms and classrooms of the nation the finest of our teachers, artists, philosophers, physicians and leaders in all fields.

Subjects whose dullness has put untold millions of school children to sleep thru the ages, can become vividly alive thru TV's clever witchery.

The 30 million grownups now taking some kind of adult education are a ready and waiting audience for educational television.

The need for programs produced specifically for these groups is all too apparent to a television viewer surfeited with the many inanities and worse which now crowd the programs on commercial TV stations.

In fact, many parents consider commercial station programming so bad for children that

they have refused to have a television set in the house.

Those parents are almost sure-fire buyers of sets if they know solid, high-level educational programs will be available for the kiddies.

To date applications have been made for only eight educational stations. The prospective locations are Miami, Fla.; Manhattan, Kan.; San Francisco, and Albany, Buffalo, Rochester, Syracuse, and New York city, in New York state.

The New York state government has said it intends to file applications with the FCC in the immediate future for five additional stations to complete a statewide, educational TV network.

Stanford said the Atlanta Board of Education has asked the Federal Communications Commission for one of five TV channels reserved for educational purposes in Georgia.

The FCC has announced that TV channels will be reserved until September, 1953, for the need of education in Atlanta, Savannah and Columbus.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

CINCINNATI ENQUIRER, Sept. 19, 1952

Cincinnati Group Organizes For Educational TV Station

A non-profit organization to promote an educational TV station for Greater Cincinnati will be formed shortly.

This was decided yesterday when a large delegation of representatives of educational institutions met in City Council Chamber under temporary chairmanship of Uberto Neely to consider ways and means of taking advantage of the allocation to Cincinnati of an ultra-high-frequency TV channel for educational purposes.

Heads of 10 to 16 accredited educational institutions decided to meet soon to sign articles of incorporation which are to be drawn up by Edgar Holtz, Assistant City Solicitor.

Seven institutions pledged financial support. Agencies participating must raise \$15,000 to supplement \$5,000 already pledged by City Council, this sum to be used for preliminary engineering work and for studies on establishment of a continuing financial program to support the station.

The University of Cincinnati pledged \$2,500, the Library, \$1,000, the Board of Education, \$2,500, while parochial schools, Hebrew Union College, Norwood school system, and the Bellevue school system each promised to pay their proportionate share.

The new organization will be known as the Greater Cincinnati TV Educational Foundation.

Mr. Neely estimates that the station can be put on the air for the first year, for operation six hours a week, for \$250,000, with an annual cost thereafter of \$100,000.

In arriving at this minimum figure Mr. Neely plans use of the College of Music studio in Music Hall and one of the available commercial TV towers and amateur talent in addition to a paid staff of seven.

The educational channel, known as Channel 48, has been reserved for Cincinnati until next April. If a decision is not made by then to use it, the Federal Communications Commission will assign it for commercial use, Mr. Neely explained.

BOSTON CHRISTIAN
SCIENCE MONITOR
Sept. 13, 1952

TV and Children

A San Francisco mothers' club listened to four hours of children's programs on television. In those four hours they—and the children—saw programs involving 13 murders and killings, 14 sluggings, six kidnapings, three holdups, three explosions and dynamitings, three cases of blackmail and extortion, three thieveries, and seven examples of robbery, arson, lynching, or torture.

Multiply those figures by the nationwide child-hours of listening and you have something of TV's present "educational" value for children. Yet a professor at New York University declares:

I am convinced that you are witnessing today the Golden Age of television—that there are actually more programs of quality on the air today than there will be five, ten, fifteen years from now, because the operation of simple economic laws will drive sponsors increasingly to the lowest-common-denominator program.

One need not be so pessimistic. A revulsion of public feeling and organized protests by awakened citizens can bring changes for the better, though experience with the older problem of comic books does not encourage hope of quick or wholly satisfactory solutions. The chief hope may lie in the development of educational TV rather than the early reform of commercial TV.

Let us hope that sufficient attention will be paid by the educators to developing imaginative, arresting programs for the youngsters as well as exploring the vast possibilities of adult education.

PITTSBURGH PRESS, Aug. 24, 1942

Educational TV Aid Offered By Allegheny Conference

Community Development Group Swings Support to Corporation Plan

The Allegheny Conference on Community Development has offered to swing its support behind developing an educational television station in Pittsburgh.

No financial commitments have been made. But the executive committee has authorized Park H. Martin, executive director, to help establish a non-profit corporation provided that:

- 1—Educational and cultural bodies recommend an educational station.
- 2—It is governed by representatives of the community at large.

The Mayor's Committee on Educational Television already is in the process of forming a non-profit corporation. An application to the Federal Communications Commission for Channel 13, allotted to this area, is expected to be made within a month.

Finance Big Problem

Financing still looms as the biggest problem. A national foundation is reported to have offered a "substantial contribution."

Local funds from civic and educational groups would be needed to match this amount. Estimated cost of establishing a station ranges from \$150,000 to \$365,000.

In its resolution supporting educational TV, Allegheny Conference's executive committee approved a motion proposing that:

A station properly staffed, directed and governed should be carefully considered by the Pittsburgh School Board, County Schools Boards, parochial schools, leading educational and cultural institutions in the county.

The Conference also urged that these groups study the alternative of using available free time from present and future commercial TV stations under a plan to change Channel 13 to a commercial station.

Proposal Rejected

This proposal of mixing educational with commercial programs has been rejected by the Mayor's committee.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TOPEKA (Kan.) STATE JOURNAL, Sept. 27, 1952

OKLAHOMA CITY OKLAHOMAN
Sept. 3, 1952

Educational TV as Joint Venture Is KU, K-S Hope

Heads of State's Two
Largest Schools Now
Drawing Up Proposal

By GORDON F. MARTIN
(State Journal Staff Writer)

TV and its place in the educational scheme of things are getting a thoro study at the University of Kansas and Kansas State college and it may develop, if its cost is not too great, into a major project of the two state schools.

Now being prepared for the Board of Regents' consideration in making up the biennial budget requests of the two largest state educational institutions are cost estimates of initial TV installations.

Whether television is undertaken by the schools as an educational service, and strictly non-commercial, will be up to the regents and the state Legislature.

This was stressed Saturday by both Dr. Franklin D. Murphy, chancellor of the university, and Dr. James A. McCain, president of the state college. Both reported on the investigation made so far by the two schools as to possible development of a joint television program.

ACTUALLY, Kansas State has long been interested in TV and has pioneered many television experiments. TV research has been going on at Manhattan ever since 1931. The college owns a low-power transmitter and its equipment represents an investment of about \$100,000.

One early experiment was the televising of a K-State basketball game when overflow crowds could not get into the old gym, where games were played before the new fieldhouse was built.

K-State, too, says Dr. McCain, was the first college in the country to be granted, during the past summer, a non-commercial educational channel by the Federal Communications commission. Also granted was a building permit for a TV station on Channel 8. This construction, of course, is contingent on whether there will be funds available for the project.

OVER AT LAWRENCE, KU has been assigned Channel 11 and is now in the process of completing an application for a building permit. Here, too, it is a question of whether the legislative appropriation will permit going ahead with the project.

If regular TV programming at the two schools comes to pass, it will be a joint venture of the university and the college and the programs will be integrated to

provide not only continuous telecasting but a varied and well-rounded educational program, as well.

This, say Dr. Murphy and Dr. McCain, is another unique aspect of the TV project, as compared with TV operations of schools in other states.

"THE THEORY IS," said Dr. Murphy, "that one school alone couldn't do a creditable job in supplying good programs of interest to all Kansans, but that the two would supplement each other. We could operate under the direction of a joint operating committee, with relay facilities between the two stations."

What about coverage of the state?

Probably, at first, eastern areas would derive most of the benefits but micro-wave relay towers could be used to cover the entire state eventually. This plan is being undertaken in Wisconsin state schools.

"A COLLEGE CAMPUS," says Dr. McCain, "is a natural TV studio. It provides all sorts of material for television. And once the initial cost of equipment is paid, it should be remembered that three-fourths of TV operating expenses are programming expenses. We would be able to provide programs at much less than commercial stations. We could also increase coverage by following the Maryland university plan of providing films to other TV stations."

Dr. Murphy pointed out that in addition to the educational worth of the programs, TV would serve as a laboratory for all types of TV students—engineers, production, and talent.

"WE BELIEVE," he said, "that TV will be one of the greatest educational media ever seen. Thus, with channels now being allocated, we are going to have to decide whether we should go ahead with the program. If, in a dozen years, TV comes into the educational prominence it is expected to, we could not undertake it if all available channels were in use, as they will probably be."

The big question, of course, is cost. Cost estimates are now being prepared for submission to the Board of Regents. If it is too much, TV will be only a limited activity at the two schools and the regents may not look upon it as a project for a major appropriation. If, on the other hand, the regents figure the cost is not too great in proportion to the educational value of TV at KU and K-State, they will make their recommendations accordingly and it will finally be up to the Legislature to decide whether TV comes to the two state schools in a big way.

State to Apply For TV Channels For Education

An application to operate two television channels for educational purposes will be filed with the federal communications commission by the state regents of higher education within the next few months Dr. M. A. Nash, chancellor, said Tuesday.

The regents committee on television met Tuesday with two consultants from Washington to study the necessary application forms needed to be filed.

Dr. Nash said as soon as the necessary legal and engineering data can be compiled, the application will be filed with the federal agency.

No Money Provided

The application will ask for authority to operate channel 13 in Oklahoma City and channel 11 in Tulsa. Tentative plans call for construction of one studio, two towers and a series of booster stations to give state-wide coverage.

The last legislature asked that channels be set aside for educational purposes and the education committee of the legislative council asked regents to take preliminary steps to obtain the channels.

It will be up to the next legislature to provide finances for the program. It is estimated a minimum of \$450,000 would be needed to launch the program.

Under the proposed program, facilities would be used by and for the public schools, colleges, educational agencies and appropriate state agencies.

Consultant Is Engineer

The two consultants aiding the committee Tuesday were Walter Emery, representing the joint committee on educational television, a national organization, and George Davis, a consulting engineer.

Members of the committee, in addition to Dr. Nash, are Tom Sexton, administrative assistant to the regents, Dr. George Cross, president of the University of Oklahoma, Dr. Charles F. Spencer, president of East Central state college, Ada, Dr. A. E. Shearer, president of Southeastern State college, Durant, Marvin McKee, president of Panhandle A&M college, Goodwell, and Dr. S. C. Percefull, president of Northwestern State college, Alva.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Hudson 4428

Joint Committee On Educational Television

American Council on Education
1735 Massachusetts Avenue, N. W.
Washington 6, D. C.

American Council on Education
Association for Education
by Radio and Television
Association of Land-Grant
Colleges and Universities
National Association of
Educational Broadcasters

July 23, 1952

National Association of Men's
Colleges
National Council of Chief State
School Officers
National Education Association
of the United States

July 24, 1952

Miss Betty Chamberlain
The Museum of Modern Art
1 Mr. Paul Reed recd
Joint Committee on Educational Television
1735 Massachusetts Ave., N.W.
Washington 6, D.C.

I very much appreciate receiving the materials about "THROUGH
Dear Mr. Reed, I am sure you have seen in today's issue
of the Saturday Review of Literature Mr. Shayan's comment
A letter from Mr. Steele today tells me that you wish to
assemble kinescopes of educational tv programs for use in
conferences and seminars, and says that your Committee would
like to buy a sample of our current series. We have been able
to purchase prints of our half-hour shows at \$37.50 from NBC,
I presume that we could get a duplicate for the same amount.
The one that we feel to be perhaps the best so far is the
program for children painting sounds which took place on June
8. You can get some idea of the content from the outline and
guide I just sent to Mr. Steele. Perhaps I should advise
you that most of these children's shows include Negro and white
children and in some cases Oriental children - which we have
done intentionally, but which might possibly be a consideration
if you plan southern conference use.

Would you like me to order you a print on the basis of our
judgment about these shows? Or are you perhaps going to be
in New York so that you could see the various kinescopes
projected here and make your own choice?
I particularly want to ask you about the August 2 meeting of
the Educational Film Library Association in Chicago in which
you are participating on School Use of Television. Would you
perhaps wish to use part of one of our kinescopes in this?
Also I would very much appreciate your advice as to whether you
believe it would be advantageous to the Museum in its TV work
if I went to Chicago for this. I have been unable to gather
either from Emily Jones of the Association or from Arthur
Stenius, chairman of this session, whether all that transpires
there will be available in printed reports, or whether there may
be any real discussion of tv problems with audience participation,
or whether all the time will be taken up with the preceding
business meeting that may run late, the showing of kinescopes
and the reading of statements that could be obtained in print.
Any light you could shed would be much appreciated.

Very sincerely,

1 enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

HUDSON 6620

Joint Committee On Educational Television

American Council on Education

1785 Massachusetts Avenue, N. W.

Washington 6, D. C.

American Council on Education
Association for Education
by Radio and Television
Association of Land-Grant
Colleges and Universities
National Association of
Educational Broadcasters

July 23, 1952

National Association of State
Universities
National Council of Chief State
School Officers
National Education Association
of the United States

Miss Betty Chamberlain
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Chamberlain:

I very much appreciate receiving the materials about "THROUGH THE ENCHANTED GATE". I am sure you have seen in today's issue of the Saturday Review of Literature Mr. Shayon's comment about the significance of the Museum's program to those who are planning non-commercial educational schedules.

I am pleased to hear that you are having kinescopes and films made so as to keep a record of your program development. Once we have the kind of cooperative program exchange we anticipate between educational television stations, such material can be given wide distribution. I have another question concerning your kinescopes other than future telecast use, however. Mr. Paul Reed, the assistant director of the JCET, is collecting kinescopes to be used in conferences and seminars of educators planning to build educational television stations. Would it be possible for us to purchase a kinescope of one of your representative programs for such non-broadcast use?

The Institute for Education by Radio and Television is held annually in the Spring by Ohio State University. Its director is I. Keith Tyler. I would think that you would be very much interested in attending future Institutes such as this one because of the broad gauge discussion of educational radio and television programs through both educational and commercial channels.

The Joint Committee does attempt to act as a clearing house for information about educational and cultural program activities, and as an example of this I am enclosing a copy of a talk made by Professor Shipley at the University of Illinois. I think that you and Mr. D'Amico will be interested in Professor Shipley's provocative remarks.

Sincerely yours,

Ralph Steetle

Ralph Steetle
Executive Director

RS:mh
1 enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

To: Mr. Ralph Steetle

From: Betty Chamberlain

July 21, 1952

Dear Mr. Steetle,

More information from Seymour Siegel, head of Educational Television, Washington 6, D.C.

Dear Mr. Steetle,

I much appreciate receiving your news bulletins, which I find most interesting. It occurs to me that you might be interested to see a copy of the guide that we put out in connection with our current series of 13 TV programs on art education for children. So I am sending it along. We expect to do other series regularly, on art education both for children and adults and on many other art and design subjects. All of these are being either kinescoped or filmed so that other educational institutions may use them to project like 16 mm. film. We are currently struggling with NBC to allow for retelecasting in other cities on their own affiliated TV stations, but have no definite answer as yet.

There are interesting references in your bulletins to such events as the Georgetown University Forum on TV that was broadcast. Is there any way of knowing ahead of time when such events are to take place? Also there is mention of the Institute for Educational Radio-TV in Columbus, Ohio. Is this part of a University, or under some other auspices? Are there other such institutes and schools, and if so where does one find out about them?

A new phase of our television activity to be added this fall is experimentation with methods of presentation, using cameras on a closed circuit for attempts to present better art programs. We would of course like to benefit, in this, from anything that has been done along these lines, and we would be glad to pass on the results of our experiments to others who might find them useful. Are you in a position to act as a clearing house of such information?

I hope this is not throwing too much at you all at once. I am delighted that your organization was "renewed," and I think you are doing a swell job.

Very sincerely,

Betty Chamberlain

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date 7/21/52

To: Rene d'Harnoncourt

Re: Board of Regents & TV

From: Betty Chamberlain

Dear Rene,

More information ~~from~~ on the Board of Regents' control of educational television comes from Seymour Siegel, head of WNYC and regional head of the Joint Committee on Educational Television. He says the Board is not offering to put up anything like enough money to operate all the State's educational channels, and that they will fall flat on their faces if this is all they appropriate. Also that they cannot legally do anything until N.Y. State's legislature votes approval, which cannot be until next Jan. But in any case, Si Siegel thinks it most advantageous to educational tv to get the channels occupied and operating first, so that they won't go by default to commercials, and then kick about the Regents' censorship as not in the public interest. He feels that it is far easier to win this kind of battle on a mass communication medium than it ever could have been in the past against the Board's censorship of progressive education methods or of films like the Miracle. Too many people are aware of TV for the Board to get away with the same tactics. He hopes, therefore, that we will write to the FCC and put on record that we think the stations should be built, that the State's budget for education is the logical source of the money, but that we also hope that the Board's past actions of censorship will not prevail here. In other words, on a positive note as far as getting the stations built as soon as possible.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	II.12.d

COPY

TO Mr. V
FROM Dick

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

July 16, 1952

Miss Betty Chamberlain
Museum of Modern Art
11 West 53 Street
New York City

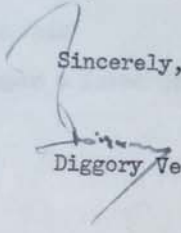
Dear Betty:

I am still very enthusiastic about
"Through The Enchanted Gate" and we would
still love to do something about it here.

Alas, there has been no answer
from Richard Pack although I have written
him twice. Is there anything you can do
from your end to stir up matters?

With best wishes,

Sincerely,


Diggory Venn

DV:dss

(Inc
requ

cc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

COPY
COPY

National Broadcasting Company, Inc.
INTERDEPARTMENT CORRESPONDENCE

(FORWARDED TO MR. D'AMICO)

June 24, 1952

TO Mr. Victor D'Amico

DATE ~~THRU~~ June 26, 1952 DATE

FROM Dick Pack

SUBJECT Enchanted Gate

It is heart-warming to know that a really good educational show for children can also build a substantial audience. According to the June "Telepulse" ratings, the ENCHANTED GATE has a 3.3 rating for its first quarter and a 3.0 rating for its second quarter. It is thus considerably ahead of a commercial children's show called CANDY CARNIVAL, which is on at the same time over WCBS-TV with only a 2.7 rating. However, the ENCHANTED GATE is just a fraction behind the program that is first in the ratings for that period, a WAED feature with the fine cultural title of "Kid Kollege," which has a 3.3 for both periods.

At any rate, I think this is encouraging to all of us who have put so much into making this an outstanding series.

(signed) E. Souhard

Dick Pack

cc: Messrs. O. Mann
(Incidentally, both N W Ayer and Kenyon & Eckhardt requested kines of this show.)

cc Messrs. Elson
Heitin
Cott
Dean
Smolin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

COPY

(FORWARDED TO MR. D'AMICO)

June 24, 1952

E. Souhami

THROUGH THE MAGIC GATE

Please be advised that TVA has consented to our supplying recordings of the format of the program entitled THROUGH THE MAGIC GATE to the Museum of Modern Art without any requirement to pay any additional compensation to Mr Ben Grauer.

These recordings, of course, will not be exhibited to the general public, broadcast, nor will admission be charged.

There are no other labor problems involved.

Mr. Richard Pack
Station W R B T
Radio City
New York, New York

(signed) E. Souhami

Dear Mr. Pack:

cc: Messrs C. Moos
F Lepore
R Pack
R Aaron
T Belviso

Boston as I indicated in my letter of

May 21.

Sincerely,

Diggory Vern
Associate Director

Wides

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

June 21, 1952

June 16, 1952

Mr. Richard Pack
 Station W N B T
 Radio City
 New York, New York

Dear Mr. Pack:

The news travels fast to Boston. That and the press notices on your Modern Museum of Art children's program as "an important step in television" have excited our enthusiasm considerably around the Institute.

Just a note to remind you that we in our own way, we have tried to provide an antidote to cowboys and are still very eager to hear about the limited Television is the obvious answer, but where is the program? We have seen chances of bringing the Museum of Modern

Art's children's television program to will be made available to non-profit educational institutions such as our Boston as I indicated in my letter of the Institute's bid?

May 21.

We are interested to the point where we would like to explore the possibilities of running the current series, and any others, over Boston's NBC outlet. Sincerely, TV.

I would be extremely grateful if you could give us a rapid reaction to this. I would like to be able to give our Trustees some more specific information. Diggory Venn may disappear for the summer. Associate Director

With DV:dss congratulations to you for a magnificent public service,

Sincerely yours,

Diggory Venn
 Public Relations Director

DV:dss
 cc: Miss. B. Chamberlain ✓
 Modern Museum of Art, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

May 21, 1952

School Director of Phila., Board of Public Education,
Parkway at 21st St., Phila. 3

School Community Relations Officer

Mr. Richard Pack
Station W N B T 10-TV Assistant
Radio City
New York, New York

"Fine Arts" is a weekly half hour feature
on WNBC-TV from Oct. 1st to May inclusive

Dear Mr. Pack:

The news travels fast to Boston. That and the press notices on your Modern Museum of Art children's program as "an important step forward in television" have excited our enthusiasm considerably around the Institute.

In our own way, we have tried to provide an antidote to cowboys and Westerns for Boston children, but on a limited scale. Television is the obvious answer, but where is the program? You have now come up with it - a creative, educational program.

I understand that the programs are being kinescoped, and will be made available to non-profit educational institutions such as ours. That being the case, may I put in the Institute's bid?

We are interested to the point where we would like to explore the possibilities of running the current series, and any others, over Boston's NBC outlet, W B Z -TV.

I would be extremely grateful if you could give me a rapid reaction to this. I would like to be able to give our Trustees some more specific information before they disappear for the summer.

With many congratulations to you for a magnificent public service,

Sincerely yours,

Diggory Venn
Public Relations Director

DV:dss

cc: Miss. B. Chamberlain ✓
Modern Museum of Art, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

May 20, 1952

School District of Phila., Board of Public Education,
Parkway at 21st St., Phila. 3

School Community Relations Office
Radio-Television Staff
Abner A. Miller, Radio-TV Assistant

Program "Exploring the Fine Arts" is a weekly half hour feature
on Station WPTZ from Oct. to May inclusive

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

COPY

5/15/52

United Nations Educational, Scientific and Cultural Organization
19, Avenue Kleber, Paris 16

Rene d'harnoncourt
Edgar Kaufmann

Kinescope

Betty Chamberlain

29th April, 1952

Dick Pack has finally just discovered that he does have to have special permission to release to us kinescope for any kind of circulation for public use. However, this permission problem comes from NBC's legal and policy-making people, not from the union. NBC has no objection to the kinescopes being shown to our staff or to a meeting of the Committee on Art Education, but objects to its use for any general public purpose even where no admission is charged. They particularly object to any showing here where admission is charged even if that admission is to the museum and not to the showing. This would be true in any Museum charging admission. The precedent of our film showings does not interest them in the slightest. Nor does the educational use only impress them.

Dick Pack says, however, that Ted Cott will take this to top level for further consideration and attempt at exception. Interesting slant on the hierarchy at NBC is that Weaver - Nelson's classmate - is on the same level as Ted Cott. Higher level is Denny and McConnell.

Meanwhile I have just received a letter from Paris UNESCO further complicating the matter. A gent I used to know at CBS is now "Programme Specialist for Radio & Television, Mass Communication Dept., Unesco, Paris." He wants to know if these kinescopes might be made available to them for television in other countries. I asked Dick Pack to mention this too, but he said he would like to get the domestic situation straightened out first. He is supposed to let me know within a few days where Ted gets with this.

Miss Betty Chamberlain
Museum of Modern Art,
West 53rd St.,
New York City,
N.Y.
State-Only.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

COPY

United Nations Educational, Scientific and Cultural Organization
19, Avenue Kleber, Paris 16

29th April, 1952

Dear Miss Chamberlain,

It is a long time since we talked about museum TV programmes and while you are finally arriving at the production stage I have, in the meantime, moved to the international communication stage, i.e. I am now here in Paris with Unesco as Programme Specialist for Radio and Television. I think it will be very useful if we renew our contact on this new plane.

I see in "Variety" that you are going to produce a programme for NBC and that kinescopes will probably be made available to other stations. Here is a project which might be of international significance. I would very much appreciate receiving information about this programme and also to know whether eventually these kinescopes may also be available for television in other countries. This is the kind of work we seek to promote from here.

With best regards.

Sincerely yours,

(signed) Henry R. Cassirer, PH.D.,
Programme Specialist for Radio and Television,
Mass Communication Department.

Miss Betty Chamberlain
Museum of Modern Art,
West 53rd St.,
New York City.
N.Y.
Etats-Unis.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

To EK

4/29/52

I'm told there is a movie at the Sutton on sculpture - terrible, all members of the Nat'l Sculpture Society - but done with quite imaginative camera work. Photographer was Fred Borner. Possibly you might like to see for TV film ideas. The Alec Guinness film with it is supposed to be quite good, might take the curse off it!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date 4/18/52

To: Rene d'Harnoncourt

Re: TV Kinescopes

From: Betty Chamberlain

Dear Rene,

Double system kinescopes - the kind that is best and most like 16 mm film, with synchronized sound - cost NBC \$225 for the negative, \$50 per print. They will give us their cost rate. Shall we order these made, out of the new budget, on Victor's forthcoming series, or do you want to take this up with the NBC higher-ups to see whether they will pay for them? *1/2 hr., for*

know from experience that the Board is frequently not pleased and does not always approve of the teaching methods of our school, etc., and might therefore be extremely difficult to work with under their proposal to the FCC to build and control all the State's 11 educational TV stations.

We can, of course, supply program material and personnel in all our fields of activity, with which Mr. Siegel is quite familiar. It has been our policy in supplying programs for radio and TV to charge all costs - transportation, overtime for workmen or custodians, etc. - to the station when the program is a general feature presentation rather than strictly publicity on a current show. We have also charged a fee for the appearance and participation of each artist, architect, etc. In the case of WNYC this fee has always been waived, and costs are negligible. However, for television, transportation of materials to the studio runs to higher costs for trucking, taxis, etc., and these should perhaps be considered by Seymour Siegel in drawing up his budget. For a station financed by our taxes, I am sure we would have no difficulty in obtaining gratis the services on the programs of professional people in the field.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date 4/18/52

To: Rene d'Harnoncourt
Edgar Kaufmann

Re: TV - technical

From: Betty Chamberlain

Richard Winslow is RCA's liaison technician between NY and the Princeton Laboratories. He is sending me material about the laboratory's developments during the past year or so, in the form of reports and releases. He thinks we might find useful the televisive microscope which can be used to magnify by 4 or 5 diameters; also the viewy-walkie which can be walked around with to be much more flexible than the usual camera. He will be in Princeton on Mon. and will ask the men there for further suggestions.

know from experience that the Board is frequently not pleased, does not always approve of the teaching methods of our school, etc., and might therefore be extremely difficult to work with under their proposal to the FCC to build and control all the State's 11 educational TV stations.

We can, of course, supply program material and personnel in all our fields of activity, with which Mr. Siegel is quite familiar. It has been our policy in supplying programs for radio and TV to charge all costs - transportation, overtime for workmen or custodians, etc. - to the station when the program is a general feature presentation rather than strictly publicity on a current show. We have also charged a fee for the appearance and participation of each artist, architect, etc. In the case of WNYC this fee has always been waived, and costs are negligible. However, for television, transportation of materials to the studio runs to higher costs for trucking, taxis, etc., and these should perhaps be considered by Seymour Siegel in drawing up his budget. For a station financed by our taxes, I am sure we would have no difficulty in obtaining gratis the services on the programs of professional people in the field.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

File-TV

Date March 31, 1952

To: Rene d'Harnoncourt
From: Betty Chamberlain

Re: Municipal TV station

Dear Rene,

This is, I believe, a very important step in the right direction for TV. A municipal TV station, run like WNYC, would cut across both the educational and the entertainment audiences and thus would reach many more people with programs of an educational nature than the television station dedicated to education only. Seymour Siegel has been head of WNYC for some years and is a very good director from our point of view. We have always worked with him extremely satisfactorily and have found him ready and able to put on good, serious programs from the Museum with an excellent approach. It would be a pleasure to work with him also on TV.

Another valuable aspect of a city TV station would be that of having a station not controlled by the Board of Regents. For we know from experience that the Board is frequently not progressive, does not always approve of the teaching methods of our school, etc., and might therefore be extremely difficult to work with under their proposal to the FCC to build and control all the State's 11 educational TV stations.

We can, of course, supply program material and personnel in all our fields of activity, with which Mr. Siegel is quite familiar. It has been our policy in supplying programs for radio and TV to charge all costs - transportation, overtime for workmen or custodians, etc. - to the station when the program is a general feature presentation rather than strictly publicity on a current show. We have also charged a fee for the appearance and participation of each artist, architect, etc. In the case of WNYC this fee has always been waived, and costs are negligible. However, for television, transportation of materials to the studio runs to higher costs for trucking, taxis, etc., and these should perhaps be considered by Seymour Siegel in drawing up his budget. For a station financed by our taxes, I am sure we would have no difficulty in obtaining gratis the services on the programs of professional people in the field.

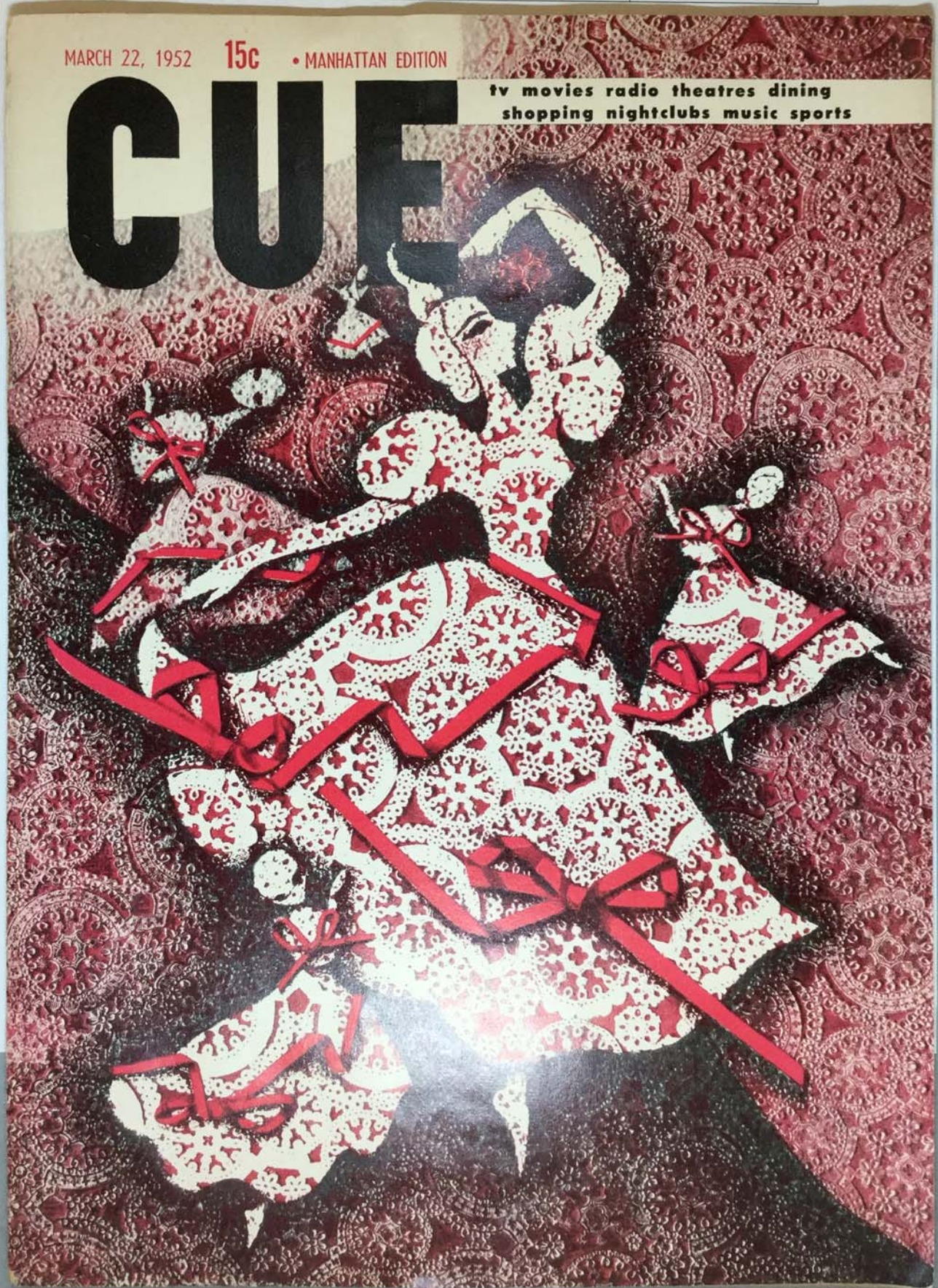
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

MARCH 22, 1952 15c • MANHATTAN EDITION

CUE

tv movies radio theatres dining
shopping nightclubs music sports



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

CUE

THE WEEKLY MAGAZINE OF NEW YORK LIVING

6 East 39th St., New York 16, N. Y.

LExington 2-5300

CONTENTS: *Week of March 22nd*

SPECIAL FEATURES

BATTLE OF THE BALLERINAS	By Emory Lewis	12
ABOUT NEW YORK		14
FROM PRODIGY TO PLAYWRIGHT	By John Keating	15
HOME FROM THE SEA		17
THE CUESLETTER		19
BUTTERFLY LADY OF MADISON AVENUE		37

DEPARTMENTS

EVENTS OF THE WEEK	2	TELEVISION AND RADIO	
MOVIES		Notes on TV	By Philip Minoff 40
New Films	By Jesse Zunser 16	TV Programs	41
Movie Department	20	Radio Programs	8
SHOPPING THE TOWN		BEAUTY	7
By Pauline Reynard	28	THEATRE	
RESTAURANTS		New Plays	By Gilbert W. Gabriel 18
Table Talk	19	Current Plays	2
Cues to Dining	29	ADVERTISING DIRECTORY	38
Country Dining Listings	26		

COVER:

Creator of this unusual ballet gouache is English-born Christina Malman, who studied at Pratt Institute. Her covers for leading magazines hang in many collections, including the Museum of Modern Art

HIGHLIGHTS OF THE WEEK

Ballet Sadler's Wells Ballet, at the Warner Theatre, beg. Tues, Mar 25.

Boxing Golden Gloves Inter-City Finals, at Madison Sq Garden, Mon, Mar 24.

Ice Revue Sonja Henie and Company, at the Kingsbridge Armory, beg. Wed, Mar 26.

Movies "Murder in the Cathedral" with Father John Groser, Alexander Gauge opens at the Trans-Lux 60th Street Theatre, Tues, Mar 25 . . . "Meet Danny Wilson" with Frank Sinatra, Shelley Winters, at the Paramount, Wed, Mar 26 . . . "My Six Convicts" with Millard Mitchell, Gilbert Roland, John Beal, at the Astor, Thurs, Mar 27.

Music At Carnegie Hall: Bach's B Minor Mass by the Oratorio Society of New York, Tues, Mar 25 . . . Dimitri Mitropoulos returns to conduct the Philharmonic, Thurs, Mar 27.

Plays "Dark Legend" with James Lipton, Olive Deering, James Daly opens at the President Theatre, Mon, Mar 24 . . . "The Grass Harp" with Mildred Natwick, Johnny Stewart, Alice Pearce, Sterling Holloway, at the Martin Beck, Thurs, Mar 27.

Television Premiere of Dagmar's Canteen, variety show, WNBTV, Sat, Mar 22 at 12:15 midnight . . . Artur Rubinstein on Meet the Masters, WNBTV, Sun, Mar 23 at 5:30 pm.

RALPH H. MAJOR, Jr., Editor			
JESSE ZUNSER EXECUTIVE EDITOR, SCREEN	CARSTEN GRANDE ART DIRECTOR	VADNA DIBBLE EDITORIAL SERVICES	JOHN KEATING FEATURE EDITOR
GOLD V. SANDERS ASSISTANT EDITOR	EMORY LEWIS FEATURES, ART	PHILIP MINOFF TELEVISION	LOIS LITTLE TIDDEN RESTAURANTS
GILBERT W. GABRIEL DRAMA	IRMA EGAN BEAUTY	HORACE SUTTON TRAVEL	ALBION HUGHES RACING
PAULINE REYNARD SHOPPING	FRANCES GUIDOS EVENTS	FLORENCE FLETCHER RADIO	
ASSOCIATES: Dorothy Cannata, Kim Olyphant, Shirley Hutchinson, Florence Solomon, Louise La Porte			
ARCHBOLD VAN BEUREN, President and Publisher			
MORTIMER GLANKOFF EXECUTIVE VICE PRES.	W. T. LONG VICE-PRES., SALES DIRECTOR	J. WALLACE WINSLOW SEC'Y.-TREAS.	EDWARD LOEB BUSINESS MGR.
ANNETTE SACHS SALES MANAGER	WALTER P. KANE WESTERN ADVERTISING MGR.	RUSSELL B. KAHN CIRCULATION MGR.	ARTHUR FAGAN PRODUCTION MGR.

Cue, copyright 1952, Cue Publishing Co., Inc. The entire contents of Cue, text and illustrations, are protected by copyright in the U.S.A. The title "Cue" is registered in the U.S. Patent Office. Cue, March 22, 1952. Cue is published weekly by Cue Publishing Co., Inc., 6 East 39th Street, New York 16, New York. Subscription prices \$4.50 for one year; \$7 for two years; \$9.50 for three years. In the United States, \$1 per year extra postage for all foreign subscriptions. Entered as second class matter May 17, 1946, at the Post Office, New York, N. Y. under the act of March 3, 1879. Vol. 21, No. 12.

CUE, MARCH 22, 1952

CORDAY

"Imports
The very breath
of Paris!"



Toujours Moi
(ALWAYS ME)



Toujours Toi
(ALWAYS YOU)

Two of the world's finest parfums . . .
Toujours Moi, a favorite for three generations . . . Toujours Toi, the first great parfum created during the anniversary of the birth of Paris.

Toujours Moi: \$35, 18, 10, 5.50
Toujours Toi: \$65, 35, 18.50, 5.
All prices plus tax

PARFUMS

CORDAY

PARIS • NEW YORK

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

WNYC



WNYC-FM

CITY OF NEW YORK
MUNICIPAL BROADCASTING SYSTEM
MUNICIPAL BUILDING
NEW YORK 7, N.Y.

~~WORTH 2-5500~~
Whitehall 3-3600

SEYMOUR N. SIEGEL
Director

JOHN DE PROSPERO
Executive Officer

March 21, 1952

Mr. Allen Porter, Secretary
Museums Council of New York
Museum of Modern Art
West 53rd Street
New York, New York

Dear Mr. Porter:

Pursuant to a resolution passed by the Board of Estimate, I have been directed to prepare fully, and prosecute to completion, an application with the Federal Communications Commission, for a Municipal Television Station, to provide a program service of instruction, enlightenment, entertainment and informational guidance for the inhabitants of the City of New York.

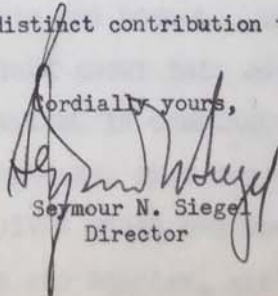
Because you are fully familiar with the adult, mature and literate program service which the City provides on its radio stations, WNYC and WNYC-FM, as well as the tradition of public service which has been established over the past twenty-five years, I am writing to ascertain whether we might call upon you for help in the development of television programs of like nature.

There is a wealth of extremely valuable program material, of an educational nature, which might be developed in the City of New York, utilizing the resources of the schools, colleges, museums, art galleries, libraries and public-service agencies. Just as WNYC has met the adult education needs of the community in radio broadcasting, it is proposed that the city-operated television station would be able to provide a service of like calibre, utilizing the new medium.

Any suggestions that you may care to make for television programs in which your organization might participate, as well as any comments which might be useful in the presentation of a television application before the FCC, would be deeply appreciated.

Your support and cooperation would be a distinct contribution to the culture of the people of the city.

Cordially yours,


Seymour N. Siegel
Director

sns/h

"The Voice Of The City"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

NBC-TV Mar. 31, 1951

TREASURES OF NEW YORK

FILM TO OPEN.

MR. KIERAN IS SEEN COMING OUT OF THE ELEVATOR. GREETES THE AUDIENCE WITH THE NEWS THAT WE ARE IN THE NEW YORK MUSEUM OF MODERN ART, A TIDY BUILDING ON 53rd STREET JUST OFF FIFTH. MEETS ABE CHANIN * A LECTURER FOR THE MUSEUM - A VERY YOUNG ONE AS MUSEUMS GO - HAVING BEEN FOUNDED IN 1929 with the INTENTION OF ENCOURAGING AND DEVELOPING THE STUDY OF MODERN ARTS AND THE APPLICATION OF SUCH ARTS TO MANUFACTURE AND PRACTICAL ARTS....THE PURPOSE LATER AMENDED TO READ: TO HELP PEOPLE UNDERSTAND, USE AND ENJOY THE VISUAL ARTS OF OUR TIME.

MR. CHANIN IS READY TO CONDUCT THE DEMONSTRATION. HE STARTS WITH THREE CHILDREN WHOARE ALREADY AT WORK ON COLLAGES OF THEIR OWN INSPIRATION AND DESIGN. THEY ARE FROM THE MUSEUM'S OWN SCHOOL. THEY ARE ENCOURAGED TO TALK ABOUT THIS PROJECT, AND LEFT TO CONTINUE IN COMPARATIVE PEACE. MR. KIERAN UNDERSTANDS THAT THE CHILDREN ARE SOMETIMES GIVEN THEIR OWN ROOM IN THE MUSEUM FOR WORK AND DISPLAY, AND HAVE A WONDERFUL TIME WITH THEIR CREATIONS,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

(2)

BUT HOW DO THEY SHOW A RELATIONSHIP
TO MODERN ART.

MR. CHANIN EXPLAINS THAT, THOUGH THESE
CHILDREN DO NOT NECESSARILY BECOME ARTISTS
THEY ARE LEARNING TO USE ART IN THEIR OWN
LIVES, LEARNING TO ENJOY AND UNDERSTAND IT -
JUST AS WE ALL ARE.

MR. KIERAN WANTS TO KNOW HOW SO.

MR. CHANIN TAKES THE LAMP EXHIBIT AS AN
EXAMPLE. CONDUCTED BY THE MUSEUM IN COOPERA-
TION WITH THE COMMERCIAL LAMP MANUFACTURER,
YASHA HEIZETZ, IT OFFERED ARTISTS WINNING
THE COMPETITION THE OPPORTUNITY OF ADAPTING
THEIR PRIZE-WINNING DESIGNS TO COMMERCIAL
USE. THESE LAMPS WILL SOON BE DISTRIBUTED
FOR SALE THROUGHOUT THE COUNTRY.

GRETA DANIEL, CONCERNED WITH THE OPERATION
OF THE COMPETITION, CAN TALK ABOUT THE
LAMPS.

MOVE DOWN TO MID-WALL WHERE MONDRIAN IS
HUNG. MR. KIERAN SAYS HE UNDERSTANDS THAT
THE CONTEST HAS BROUGHT YOUR ARTISTS DESIGNS
TO THE POINT WHERE THEY CAN EFFECT
OUR HOME, BUT HOW DO THE MASTERS OF MODERN
ART EFFECT OUR LIVES? FOR INSTANCE - THIS
MONDRIAN?

MR. CHANIN SHOWS THE SEQUENCE:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

(3)

EITHER FROM "COMPOSITION IN BLACK, WHITE AND RED" TO HAESLER'S LOBBY, TO SKYSCRAPERS AND MODEL OF MUSEUM ITSELF TO KLEENEX & REVLON BOX TO NYT AD.

OR... FROM "BROADWAY BOOGIE-WOOGIE" THROUGH THE SAME SEQUENCE. HERE IS A TREND TO SIMPLICITY .. A TREND REFLECTED ALL AROUND US.

AT THIS POINT MR, KIERAN DECIDES TO SHOW US ONE OF HIS FAVORITES , MOVING OUT OF THE CAMERA TO REAPPEAR IN THE MIRROR THROUGH WHICH WE SEE THE PANARAMA OF THE EXHIBIT HALL. HE COMMENTS THAT HE HAS JUST ILLUSTRATED "FORM IN SHACE".

THEY BOTH MOVE DOWN TO THE ALCOVE WHERE MR. KIERAN SITS IN A DOORN CHAIR AND DEMONSTRATES USE OF A LAMP NEAR IT. THE BUTTERFLY TABLE IS THERE...AS IS THE ARP "OBJECTS ARRANGED ACCORDING TO THE LAW OF CHANCE".

THE RUN THIS SEQUENCE FROM THE EAMES CHAIR AND BUTTERFLY TABLE TO THE MOBILE CALDER ON THE DISPLAY TABLE AND SOME OF CALDER'S JEWELRY THROUGH THE ARP TO THE NOORD CHAIR DURING WHICH MR. KIERAN TURNS HIS OWN CHAIR BACK TO THE CAMERA AND THE ARGUMENT CLINCHES WITH THE ALAN DUNN NEW YORKER CARTOON.

MR. CHANIN THEN TAKES UP WHERE MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

(4)

COMES FROM AND IS GOING.

Message:

Dr. Russell spent yesterday at the Federal Communications Committee hearing in Washington on the problem of museum participation in a non-commercial ultra-high frequency Television assignment.

Hearing was postponed until next Thursday at which time Dr. Russell wants to speak with authority on the opinion of the major museums in New York City.

To get these opinions, there will be a luncheon meeting held at the Amer. Mus. of Natural History at 1.PM Tuesday, Dec. 5, when museum directors and educational directors will meet with him. Please let him know if you and some other person of the Museum can attend (is reserving 2 places).

Tr 3-1300, Ext. 223

Wants to have his material together by Wednesday.

SSO

ER".

(FROM WHICH

HAIR)

" POSTER.

WITH'S

BLACKSMITH".

REPORT.

KEN AND OFF

OF NEW YORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

(4)

COMES FROM AND IS GOING.

HE STARTS WITH AN EARLY PICASSO

"THE FRUGAL REPAST"

MOVES FROM THAT TO "THE BATHER".

THEN MIRO'S "DUTCH INTERIOR" (FROM WHICH
HE CAN RETURN TO THE EAMES CHAIR)

ON TO BEN SHAHN "THE WELDERS" POSTER.

THEN WE MOVE OVER TO DAVID SMITH'S

"BLACKBURN: SONG OF AN IRISH BLACKSMITH".

DAVID SMITH IS CALLED IN TO REPORT.

THEN WE GO BACK TO THE CHILDREN AND OFF
IN THE ELEVATOR.

NEXT WEEK WE VISIT THE MUSEUM OF NEW YORK

August

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d



PHILADELPHIA MUSEUM OF ART

Parkway at 26th Street • Philadelphia 30 • POplar 5-0500

FROM THE OFFICE OF THE
DIVISION OF EDUCATION

September 6, 1951

Miss Betty Chamberlain
Publicity Director
The Museum of Modern Art
New York City 19

Dear Betty:

From time to time we have wrestled with television but have never been too happy about the results.

As you know, everything we do here is done on a shoe string and we are unable to employ anyone full-time to work exclusively on television programs. Most of our programs have been for adults and for young people of junior and senior high school age. Rather than enumerate in detail all the approaches we have used for different purposes I think it would be best if we sat down and talked about it.

The two major networks in Philadelphia are WCAU-TV and WFIL-TV. They are extremely cooperative but I don't believe you could gain much by talking with them. However it might help if you could talk with Ruth Weir Miller at WCAU and exchange ideas.

The thing that I find most troublesome about TV is that the programs never turn out as they are planned and I find it a heart-breaking experience. For this reason I feel that it might be better to shoot the programs on film so that you can get exactly what you want instead of hoping that the TV camera men will give you what you want.

I plan to be in New York the latter part of this week or the first of next week and I'll probably get in touch with you then. Gertrude sends her best.

Sincerely yours,

E.M. BENSON, Chief
Division of Education

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date August 16, 1951

To: Betty Chamberlain
From: Liz Boldt

Re: _____

The CBS Color TV show on the Automobile exhibition is lined up like this. It will be on Wednesday, August 29 at 10:30. It is a half hour program which will go on daily after Aug. 18, I think. It is a husband & wife team-- Buff Cobb (wife) and Mike Wallace.

Ralph Stein will be their guest. He is one of the people who has been invited to drive his car to the opening. He is a cartoonist in real life and does work for This Week Magazine.

Buff Cobb and Mike Wallace will also come to the opening so that they can discuss it with Stein on the program.

Marcia Durant, who is handling arrangements, has asked us to get some color photographs, and if possible some models. Ken Purdy of True Magazine and Leo Lioni have both promised to dig some photos up for us. There are some toy cars at Schwarz which Freeman is going to look at. They are very cheap and if there are one or two that are good enough and illustrate the principles of design that the show is trying to get across, then we will probably be able to provide them. I will be glad to buy a couple for my children if necessary.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

C
O
P
Y

Law Offices of

FISCHER, WILLIS AND PANZER

July 10, 1951

Dr. Lewis A. Wilson
~~Statler Hotel~~
Buffalo, New York

Commissioner of Educa.
State Educ. Dept.
Albany, N.Y.

Dear Dr. Wilson:

This will confirm our telephone conversation yesterday concerning your meetings in Buffalo and Rochester on the plan of the Board of Regents for an educational TV network in the state of New York.

I think it will be agreed that the emphasis of any description of the plan at such meetings should be upon the fact that the programming of the television stations will be primarily the responsibility of the educational and cultural institutions in the locality of the individual stations and will require the active support of the civic organizations of the communities involved; further, that the function of the State Education Department in the programming of the stations will be that of a coordinating agency, arranging for the networking of the programs that have state-wide significance, aiding in the program plans in those communities where help is needed and fostering the participating of all institutions under its supervision in the programming of the educational network.

Such a plan for the decentralization of the primary responsibility for programming demands immediate planning and support on the part of the local institutions and civic organizations which will have vital interests in the operation of the network. These are the things that can and ought to be done by them now.

1. Civic organizations.

(a) Support

(1) Parent-teachers associations, women's organizations, and all other civic organizations interested in education should adopt resolutions as soon as possible indicating their support of the plan to the State Education Department, the State legislature and the F.C.C. A form of resolution that may be used as a guide is attached. Copies of such resolutions should be mailed to you to be included among the exhibits presented to the F.C.C. in the forthcoming hearing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Dr. Lewis A. Wilson - 2

(2) These organizations should appoint standing committees on educational television with authority to lend continuing support to the plan and to participate with the local educational institutions and school systems in working out programming plans. A member of each such committee should be designated to stand ready, if called upon, to testify before the F.C.C. or the legislature in support of the plan.

(b) Planning

(1) Any committees organized in connection with the support of the Board of Regents plan, should be active in the implementation of the plan at the local level. Among the things that can be done are the following:

(a) They can cooperate with the local school systems in developing plans for obtaining the necessary television sets for the classrooms of the schools.

(b) They can provide ideas and personnel for proposed programming, particularly the in-school programming arranged by the local school systems.

(c) They can help organize financial support to help the local institutions and school systems with their programming plans, and, indeed, help with an early start in educational programming on existing commercial stations.

2. Educational and Cultural Institutions.

(a) Support

(1) The head of each of the institutions of higher education in the community should write a letter in support of the plan addressed to you, for inclusion among the exhibits filed with the F.C.C. Similar letters from the heads of the public and private school-systems should also be arranged.

(2) Each of the institutions and the school-systems should be prepared to designate a representative to testify in support of the plan before the F.C.C. and the legislature, if necessary. The need for such testimony is at present remote, but preparation for it is nevertheless advisable.

(b) Program plans

(1) The local educational and cultural institutions should each send to you a memorandum indicating the degree of their interest in participating in the programming plans, the extent of their work to date in radio and television, their ideas for the programming organization locally and state-wide, and their ideas for specific types of programs designed to meet their local needs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Dr. Lewis A. Wilson - 3

(2) They should arrange a method of cooperating with each other and with interested civic groups in preparing television programming which can experimentally be broadcast on existing commercial channels, in the manner recently announced by the Board of Education for the City of New York (see enclosed clipping).

If, as a result of your meetings in Buffalo and Rochester, arrangements can be made to get even a substantial part of the cooperation indicated above, I am satisfied they will have been an overwhelming success.

If I can be of any further help to you in that connection please let me know.

Sincerely,

Henry G. Fischer

HGF/esh
enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

FORM OF RESOLUTION

Whereas, the Board of Regents of the University of the State of New York has announced a farsighted plan for the construction and the operation of a network of television stations throughout the entire State of New York as an integral part of the educational system of the state, and

Whereas, the improvement of educational and cultural facilities from the primary schools through the institutions of higher education, libraries and museums is a matter of vital concern to this organization, and

Whereas, the integration of television into the educational system of the state as an important new facility for the improvement of the educational and cultural development of the state is essential in these times, and

Whereas, it is urgent to fulfill this need at the earliest practicable time in order to assure that the opportunity for doing so shall not be lost altogether,

Now, therefore, be it resolved that

(1) This organization fully supports the plan of the Board of Regents for the construction of a network of educational television stations throughout the state as an integral part of the state educational system.

(2) a committee of this organization shall be appointed with full authority to lend continuing support and do all things necessary and desirable in behalf of and in the name of this organization to bring about the early realization of such an educational television network, and

(3) copies of this resolution shall be forwarded at the proper time to the State Education Department, the state legislature and the Federal Communications Commission.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Hudson 6620

Joint Committee On Educational Television

American Council on Education

1785 Massachusetts Avenue, N. W.

Washington 6, D. C.

American Council on Education

Association for Education
by Radio

Association of Land-Grant
Colleges and Universities

National Association of
Educational Broadcasters

July 6, 1951

National Association of State
Universities

National Council of Chief State
School Officers

National Education Association
of the United States

Miss Betty Chamberlain
Publicity Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Chamberlain:

I am pleased to learn of the Museum of Modern Art's continuing interest in educational television. Any recommendation by Nelson Rockefeller is bound to carry weight with the members of the FCC. Since dates for submission of comments and counter-comments have now passed, it would be helpful for the telegram to partake of the nature of a congratulatory note to the members of the Commission. Since there are seven voting members of the FCC it would be wise to see that all of them received a copy of Mr. Rockefeller's telegram. I suggest an opening sentence something to this effect: "The Museum of Modern Art notes with interest and appreciation the FCC's regard for education as reflected in the proposed TV allocation plan." This initial sentence helps to give the wire a more timely value.

It would be most helpful if you would make copies of the wire available to the parties in New York City and the State of New York interested in making the proposed allocations final.

Sincerely,

Ralph Steetle
Ralph Steetle
Executive Director

RS/bj

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Televised

THE MUSEUM OF MODERN ART

Date: April 25, 1951

June 28, 1951

To: Betty Chamberlain

Re: 77

Mr. Ralph Steetle
 Director
 Joint Committee on Educational Television
 1785 Massachusetts Avenue, N.W.
 Washington, D.C.

Dear Mr. Steetle,

Officially, as an institution, we wish to go on record before the July FCC hearings as favoring educational uses of television. This has already been approved, as an idea, by our Director, Rene d'Harnoncourt. At present I am drafting a wire to show to our President, Nelson Rockefeller, and to ask him to sign. I am anxious that the text should be as effective with the FCC as possible, and would therefore much appreciate any criticism from you of the following proposed draft. Seymour Siegel of WNYC, with whom I frequently work, has suggested that your ideas on the subject would be most helpful. Please do not hesitate to make any number of changes or insertions. I will do my best to get them all in over Mr. Rockefeller's signature.

Commissioner Wayne Coy
 Federal Communications Commission
 Washington, D.C.

As an institution greatly concerned with the educational value of television in the field of the arts, the Museum of Modern Art respectfully urges the FCC, especially in New York where no Very High Frequency channels remain open, to require commercial stations to be used for education during fixed hours and to spend a commensurate proportion of budgets on such programs; and to allocate 20% of Ultra High Frequency for educational use in addition to, not in place of, educational programs on commercial stations.

a percentage as proposed by the FCC

Thank you very much for your help in this matter.

Very sincerely,

Betty Chamberlain
 Publicity Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

Date April 26, 1951

To: Betty Chamberlain

Re: TV

From: Liz Boldt

Another TV story. This morning (Thurs.) we got a frantic call from a Miss Cherry Gordon. She is working on the new tv program described in the attached clipping. Specifically she was working on this afternoon's "art" program. She said Mr. Valentine had three pictures--Braque's Table, Picasso "Still Life with Black Sculpture", and Hofer, Three Masks. She wanted biographical material on the three artists and comments on the pictures.

Table for kids
4th floor table - out
1 easel - Mondrian
1 " - RCA Bldg.
table - 2 models
1 easel - Arp
1 " - Picasso
1 " - Miro - Man Throwing Stone
1 stand - Smith
1 easel -
~~stander wine glass~~
Blanks - ~~Decorative~~

... little later and I gave her our Braque press release that included a brief on the Braque book and the Picasso was Picasso still alive? Through identified the "Still Life with Black" and she noted down Alfred's had borrowed the reproductions he said were completely unable to from them.

... but I doubt very much if it was constructive. This series is being by the Board of Education, Miss Gordon is being done so hurriedly and about art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date April 26, 1951

To: Betty Chamberlain

Re: TV

From: Liz Boldt

Another TV story. This morning (Thurs.) we got a frantic call from a Miss Cherry Gordon. She is working on the new tv program described in the attached clipping. Specifically she was working on this afternoon's "art" program. She said Mr. Valentine had three pictures--Braque's Table, Picasso "Still Life with Black Sculpture", and Hofer, Three Masks. She wanted biographical material on the three artists and comments on the pictures.

She stopped by a little later and I gave her our Braque press release, a recent acquisitions release that included a brief note on Hofer and lent her the Braque book and the Picasso book. She asked questions like was Picasso still alive? Through Dorothy Miller's help we identified the "Still Life with Black Sculpture" as the "Red Table" and she noted down Alfred's comments on the picture. They had borrowed the reproductions from the Metropolitan and she said were completely unable to get any kind of information from them.

I didn't see the program / but I doubt very much if it was particularly exciting or instructive. This series is being done in co-operation with the Board of Education, Miss Gordon said. I think its too bad it is being done so hurriedly and by people who don't know much about art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

Date April 23, 1951

To: Betty Chamberlain

Re: TV

From: Liz Boldt

I thought you might be interested in the following TV experience.

Monday morning Miss Hayden of CBS called to say that although John Rewald had told them he could do the Toulouse Lautrec show on Tuesday, he had just called to say he could not do it. (Incidentally Rewald called you early Monday morning, said it was personal, said if you weren't going to be back for a week he guessed you couldn't help him) Miss Hayden said they had all the material to be used-- 10 originals, some reproductions and two books--they were desperately trying to find a replacement for Rewald.

I suggested she try Aline Louchheim because Aline had done a ^{Magazine} spread on Lautrec about a year ago that involved her in a good deal of research which I remembered her saying she had enjoyed very much. Presumably she still had the material and could prepare a TV appearance on rather short notice. Miss Hayden did, but Aline was out of town.

Miss Hayden asked about Jane Sabersky and Abe Chanin. I asked both of them and also asked Barbara Rex. All three refused mainly because CBS was not willing to pay anything for the appearance. Lautrec is not a Museum artist, in no way could such an appearance be construed as publicity for the Museum, of course. However, I did not press the non-payment but really did try to get them and in each case it was the individual who brought up the business of pay.

I explained this to Miss Hayden, pointing out that everyone else connected with the program got something. Her recommendation was that we organize. That was her word and she used it over and over again.

Meanwhile Abe was discussing it with lots of people, including Genauer who was in the Penthouse. She applauded his decision not to do the program for free and I think everyone else agreed. The upshot was that if we could get from Equity some sort of Equity standard for appearances similar to the Equity standards for ~~reproductions~~ reproductions of works of art in magazines it would make the entire thing a good deal simpler--for the Miss Haydens as well as the Abe Chanins. To say nothing of the Betty Chamberlains.

It seems to me I remember this was discussed before as far as artists go--and didn't Ben Shahn say he wouldn't do it for free. Would the stations take artist equity standards if they were applied to art critics, lecturers, museum experts, etc? Or maybe the honorarium principle used by speakers might be better?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

June 19, 1951

Painting picked up and returned to the Museum, and will, of course, pay for the time of your courier and expenses if.

Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. d'Harnoncourt:

On Monday, June 25th, CBS will formally inaugurate its color television broadcast schedule with a Dedication Program from 4:30 to 5:30 in the afternoon. The program will feature Arthur Godfrey, Ed Sullivan, Faye Emerson, Sam Levenson and other noted entertainers; a George Ballanchine ballet with the City Center Ballet Company; Wayne Coy, Chairman of the FCC...and Frank Stanton and William Paley of CBS.

You may be aware of the emphasis which has been placed on fine arts in our experimental color demonstrations over the past few years. Regrettably, this has been done by showing color prints of great paintings rather than originals. A year and a half ago, however, as part of a regular series of demonstrations in Washington, D. C., we did a highly successful broadcast direct from the National Gallery. Because we believe so strongly in the important role which art of all periods will play in the future of Color-TV, we feel it is only fitting that a great painting from the Museum of Modern Art be included in our Dedication Program.

We are particularly anxious to show Picasso's "Girl Before A Mirror" from the Modern Museum. On the same program will be Renoir's "By The Seashore" from the Metropolitan. You may be assured that all works of art which appear will be handled with the greatest care and dignity. Faye Emerson, who telecast for us from the National Gallery, will speak on the paintings.

We would require the painting to be at our Studio 57, 109th Street and Fifth Avenue, on Monday the 25th from noon until 5:30, when the program goes off the air. In addition, we will be rehearsing Miss Emerson on Friday the 22nd in the middle of the day, and would like to have the painting from 12:00 till 2:00 PM. We will make arrangements to have the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

2.

painting picked up and returned to the Museum, and will, of course, pay for the time of your custodian who accompanies it.

While the audience for this first program will not be large, due to the limited number of color receivers, facilities for viewing will be provided for a selected audience, as well as for the Press. We will be happy to send tickets for your own use or for that of your associates.

Since time is short, we would appreciate hearing from you concerning this at your earliest convenience.

Very sincerely yours,

Fred Ricksy
Executive Producer
CBS Color Television

FR:ar

cc: Miss Jane Dudley, Registrar
Miss Betty Chamberlain, Director of Publicity

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

NATIONAL BROADCASTING COMPANY, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

RCA Building, Radio City, New York 20, N.Y.

CIRCLE 7-8000

April 3, 1951

Miss Betty Chamberlin
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Betty:

Thank you so much for the time and effort you expended with so lavish a hand for "Treasures of New York". You did so much toward organizing the people and departments of the Museum that we felt the show was, in great measures because of you, a great pleasure to work on.

We were so happy with Mr. Chanin, Miss Daniel and Mr. Smith and your cooperation in getting exhibits was a great help.

Thank you for all you did.

Sincerely,

Margaret Roberts
Clara Handley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

Architecture Dept.
Frank Quinn
Harry Skevington
To: Bill Farnie
Dorothy Dudley
From: Betty Chamberlain

Date: March 28, 1951

Re: Supplement to memo
of 3/27

Additional items needed for Saturday's NBC-TV show:

Model of Museum
Model of Museum Annex
small table from fourth floor reception hall

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Televised

THE MUSEUM OF MODERN ART

Date 3/27/51

To: Dorothy Miller
Dorothy Dudley

Re: _____

From: Betty Chamberlain

The following works will be needed for an NBC-TV program to take place here - in the Auditorium Gallery - on Sat. Mar 31 at noon. Frank Quinn will be here to move the items down there for the program and move them back afterwards. The program will be over at 12:30.

Picasso - the hungry couple, etching, 1904 - *from Lytle Fri.*

Picasso - Seated Bather

Henry Moore - Reclining Figure

Miro - ~~Dutch Interior~~ *Person Throwing Stone*

Calder mobile from Miss Dudley's office • (Sandy gave me permission to use)

David Smith - Song of the Blacksmith - from the Abstract show
(David Smith has given permission, & is to appear on the show himself)

Dudley - Fri.

Mondrian - Boogie Woogie

Arp - Relief, wood

Shahn - Welders

Also a plywood Eames chair, and a black metal, not upholstered, Knorr chair from the penthouse

Calder jewelry - Willard } Fri. p.m. - return Sat. aft. by Frank.

Moore sculpture - Curt }

Table - 4th floor reception -

Hoasler photo - from Pearl Fri.

Museum & Annex models - from Dudley Fri.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

sent to Don Hirst, for televising of Zapatistas
 March 24, 1949

"Orozco is inevitably associated in the public mind with Diego Rivera. That they are both Mexican muralists is about the only thing they have in common. Rivera is the great classic stylist of Mexican art.

Orozco
 era-is-
 Orozco
 authori
 equipme

TV: Problems

Color

of motion
 of color
 of 2 + 3 dimension
 of sound { voice
 music

time
 training personnel
 risk to art works

"He was
 turned
 although
 he atte
 the mod

"He first
 movement
 in Cali
 1922 wh
 guild o
 was to
 product
 Mexico
 College
 New Ham
 climax
 composi
 and wat
 and str
 coherent
 individ
 finally
 "realiz
 the art
 self-im

Focus on details of

ptg., tapestry, sculpture
 etc. without distractions
 frequent in a gallery

Met series on CBS started

July 1, 1941, 1 for
 adults, 1 for children ea.
 week. Lantern slides &
 lecture manners at 1st

2 Public
 same me
 The worl
 that the
 where an
 could be
 official
 breadth
 and spor
 Palace

from Mag
 Decem
 Collec

Nat'l Gall. - July 1947 - 40-min.
 dissemination of Raphael's
 "St. George & the Dragon"

appeal in Riv-

an
 l
 blood.

ork
 t
 wencies,
 t from

ry
 pent
 til

rk which
 s total
 g in
 mona
 er,
 phant
 il and
 pera
 ganization
 matically
 most
 co
 hly
 ceeds with
 his

st the
 he eye.
 fortunate
 today
 co
 The
 and
 College
 n the

for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

sent to Don Hirst, for televising of Zapatislas
March 24, 1949

"Orozco is inevitably associated in the public mind with Diego Rivera. That they are both Mexican muralists is about the only thing they have in common. Rivera is the great classic stylist of Mexican art. Orozco is the eloquent and passionate zealot. The decorative appeal in Rivera ~~is an authoritative documentary~~ is very strong. In Orozco it is distinctly a subsidiary consideration. Rivera is an authoritative documentary artist with encyclopedic intellectual equipment. Orozco is the reformer who paints with his heart's blood.

"He was born in 1883 and after some indecision about his life work turned from architecture to painting. He is largely self-taught although when a student at the Academy in Mexico City in his twenties, he attended some life classes so that he could sketch and paint from the model.

"He first became prominent as a caricaturist in the Revolutionary movement and had to leave the country for two years which he spent in California. He returned to his homeland in 1920, but not until 1922 when he joined the Siqueiros Syndicate, the revolutionary guild of the painters and sculptors, did he start the mural work which was to give him and the movement fame. A prodigious worker, his total production in fresco covers literally acres of wall and ceiling in Mexico City, Guadalajara, Jiquilpan, Claremont, California (Pomona College), New York (New School for Social Research), and Hanover, New Hampshire (Dartmouth College). Each mural is but the triumphant climax of an endless series of experiments and trials for detail and composition in many media - pen and pencil, charcoal, oil, tempera and watercolor. At every stage of this creative process the organization and structure of the project becomes more tightly knit and dramatically coherent - almost bursting with the passionate ideals of this most individualistic of Mexico's individualistic artists. When Orozco finally climbs the scaffold to paint, every section is thoroughly "realized" in his mind beforehand, and the actual painting proceeds with the artist's expressionistic emotion allowed full play inside his self-imposed limits....

"Public recognition has always been accorded the artist in almost the same measure as Rivera whose work has a more ready appeal to the eye. The world in general and the people of Mexico particularly are fortunate that the times and the man coincided. There are few countries today where an artist of the stature and social significance of Orozco could be given the space and freedom to promulgate his ideas. The officialdom of Mexico has demonstrated remarkable intelligence and breadth of view. In making Orozco a professor at the National College and sponsoring this past May a huge retrospective exhibition in the Palace of Fine Arts in Mexico, it added to its laurels."

from Magazine of Art, "San Francisco Museum of Art, Activities for December, 1947. Jose Clemente Orozco in the Albert M. Bender Collection."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Television Shows

THE MUSEUM OF MODERN ART

Date February 2, 1949

To: Don Hurst CBS-TV

No. 2 Building 1000 100th St.

From: John Wykert

1949, 500 5th Ave.

March 11, 1949

André Derain was born in 1880 at Chatou just outside of Paris. His parents, respectable and middle class, intended for him to become an engineer. To that end he attended the Polytechnic. However

he soon left there to study painting at the Académie Julian

and then later at the "Salon des Indépendants". I have received your letter of March 7th which was forwarded to me from the Toledo Museum of Art. I have never been connected with this institution and therefore feel that you must have had some one else in mind. However, it was very interesting to have the information concerning the series of art television shows which you have been doing.

Dear Mr. Adams:

together with Matisse, Braque, Marquet, Pissarro and Van Der Weyden, Derain joined the exuberant revolt against Impressionism. These young men were interested in further experimentation with essential and simplified structure and especially wished to find new and stronger ways to represent form in space. Shackled to the conservative notions of the nineteenth century, the critics were outraged. They called these young men "Les Fauves", "Wild Beasts". Curiously enough the young men were delighted by this vague name-calling: "Les Fauves" stuck, and out of this lively Edwardian art-world squabble came a great deal of charming painting and several first-class reputations.

Mr. Charles Adams
Television Shows
10 West Warren Avenue
Detroit 1, Michigan

AHE:jws

Forty years later, Derain is acknowledged one of the foremost painters of the School of Paris. Critics generally regard him as the one truly classicist French painter. Not classic in the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date February 1, 1949

To: Don Hurst CBS-TV

Re D Derain's THREE TREES

From: John Wykert

1924, Oil on canvas
 Gift of Mr and Mrs Sam A.
 Lewisohn

André Derain was born in 1880 at Chatou just outside of Paris. His parents, respectable and middle class, intended him to become an engineer. To that end he attended the Polytechnic; however he soon left there to study painting at the Académie Julian and then later with Carrière, "the last of the religious painters". Carrière could discern no promise in the young man who loved pure colors but some fellow students did. In 1907 and 1908, banding together with Matisse, Braque, Marquet, Friesz and Dufy, Derain joined the exuberant revolt against Impressionism. These young men were interested in further experimentation with essential and simplified structure and especially wished to find new and stronger ways to present form in space. Shackled to the decorative patterns of the nineteenth century, the critics were outraged. They called these young men "Les Fauves", "Wild Beasts". Curiously enough the young men were delighted by this vague namecalling; "Les Fauves" stuck, and out of this lively Edwardian art-world squabble came a great deal of charming painting and several first-rate reputations.

Forty years later, Derain is acknowledged one of the foremost painters of the School of Paris. Critics generally regard him as the one truly classicist French painter. Not classic in the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

2

Date _____

To: _____

Re: _____

From: _____

2

Graeco-Roman sense but in a more French capacity for restraint, order, reason and clarity. This means that Derain is completely in command of his craft; he controls the emotional expression implicit in his technique as surely as he does his medium. If the overly spiritual Carrière felt that Derain showed no promise he did not realize that Derain would be the supreme virtuoso of modern painting. For Courbet, Marquet, Toulouse-Lautrec, Gauguin, Cezanne, Negro sculpture, Byzantine art and primitive Italian painters have been the influences successfully absorbed in Derain's essentially cool and aloof style. Derain's images are always realistic and his color primarily a means to an end. His style under these diverse influences has undergone many transformations.

The painting, Three Trees, is a good example of Andre Derain's restrained colors, his essential realism and, even more so, his superficial and facile eclecticism. The emotional content of this canvas is low. It is like so many of Derain's paintings an exercise in refined style. There is no mistaking its personality quotient for a Rembrandt etching of the same name.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Appendix B:

THE MUSEUM OF MODERN ART

Date Tuesday, January 18, 1949

To: Mr. Don Hirst

Re: Charles Burchfield

From: Publicity

"Realism and a romanticism of the commonplace are to be found to almost equal degrees in the movement which gathered headway during the 1920's and was given the name of American Scene." At its best it was generated by deep love, with nostalgic or satiric undertones, for the look of everyday America. Its practitioners were generally united in repudiating the radical innovations of modern art in favor of more traditional and popularly acceptable styles." (Alfred H. Barr in Painting and Sculpture in the Museum of Modern Art, 1948)

It is Burchfield's inspired handling of the everyday, together with his sensitivity to atmosphere and weather which has earned him the title of America's foremost watercolorist. He has found many of his themes in and around Buffalo, New York, in the "lively squalor" of Railroad Yards, factory areas, landscapes and Victorian houses.

Burchfield was born 1893 in Ashtabula Harbor, Ohio; he attended the Cleveland School of Art, had his first New York show in 1916 before he joined the Army in 1918. From 1921 to 1929 he designed wallpaper in Salem, Ohio. From that period date many of his finest American city-scapes. Since 1929 he has lived in Gardenville, New York.

"I have three main methods of working," writes Burchfield, (American Artists Group Monograph Number 13) "Direct painting from nature in which the picture is practically finished on the spot; work done entirely in the studio from studies; and a combination of the first two when a painting may be started outdoors and finished later inside. The best work is done in retrospection. I am not only trying to recapture the first vision or impression that attracted me.... but also the distillation of all previous similar experiences."

"The artist must come to nature, not with a readymade formula but in humble reverence to learn."

"The work of an artist is superior to the surface appearance of nature, but not its basic laws."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

cc: Mr. d'Harnoncourt
Mr. Soby
Mr. Ritchie
Miss Chamberlain ✓
Miss Dudley
Mr. Chanin
Miss D. Miller

June 20, 1951

rehearsal on Friday and that Mr. Chanin will be present at rehearsals both on Friday and Monday.

Not only because the occasion is of great interest but because we want to ensure the color reproduction of the paintings, we should like to have, if possible, three casts.

June 20, 1951

With all our best wishes for the success of the telecast, I am,

Sincerely yours,

Dear Mr. Rickey:

Mr. d'Harnoncourt has given me your letter of June 19th in which you ask for the loan of Picasso's Girl Before a Mirror from the Museum's collection for a color telecast on Monday afternoon, June 25th, and for a rehearsal on Friday afternoon, the 22nd. The Picasso is one of the most valuable and important paintings in the collection, so that it is with some hesitation that I withdraw it from our galleries. However we should like to cooperate with you, especially on such an important program.

Since receiving your letter I have been in touch with Miss Buss of Columbia and Mr. Chanin of our Museum. We have agreed that it would be highly suitable to include a painting by a living American and have selected Hopper's House by the Railroad instead of the early American Quilting Party originally proposed by Mr. Chanin. We will therefore lend the pictures as you request, on condition that all reasonable precautions be taken for their safeguarding and for the dignity with which they are presented to your audience. The Picasso is a large painting with quite a heavy frame, so that we shall have to have two of our staff to help move and hang it. The expenses of moving and hanging the paintings will be met by CBS.

We understand that your office is in touch with Miss Dorothy Dudley, our registrar, in order to make arrangements for the transportation and hanging of the pictures for the rehearsal on Friday and again on Monday for the telecast.

We understand that Miss Emerson, who is to speak on the paintings, has been in consultation with Mr. Chanin and that, since she is not herself well informed about the pictures, will follow Mr. Chanin's ideas. We understand that she will telecast ad lib, so that no script will be available for our approval. However, I believe that we can count on Columbia for a serious and dignified presentation of the paintings.

In this connection, we understand that Miss Betty Chamberlain, our director of publicity, will be permitted to be present during the final

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Page 2

June 20, 1951

rehearsal on Monday and that Mr. Chanin will be present at rehearsals both on Friday and Monday.

Not only because the occasion is of great interest but because we want to examine the color reception of the paintings, we should like to have, if possible, three seats.

With all our best wishes for the success of the telecast, I am,

Sincerely yours,

Dear Sam,

Level 200, 100 West 47th Street, New York 20, N.Y.
 Mr. Rickey, a technical expert, and Mr. Friedman in charge of the
 last night's rehearsal. I am sure you will find them most helpful.
 I will be in the Museum on Friday and Monday.

Mr. Fred Rickey, Executive Producer
 CBS Color Television
 Columbia Broadcasting System, Inc.
 485 Madison Avenue
 New York 22, New York

AHB:lh

P. S. - Miss Bass in her phone conversation assured me that during the telecast our pictures would not appear in the same image with advertising material, which I believe is a Pepsi-Cola bottle, and that there would be no direct connection made between the Museum's loans and the advertising commercial.

Would you please write me assurance that this condition will be met, and also that no publicity photographs will be taken in which advertising matter is presented? I am sending this letter by hand so that we may have your assurance in our hands before the paintings are lent.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date: Nov. 10, 1950

To: Rene d'Harnoncourt

From:

Betty Chamberlain

Re: TV - color

Dear Rene,

Lunch today was with Jerry Danzig, Director of Programs at CBS, Mr. Rickey, a technical expert, and Mr. Nicholson in Public Relations. Their objective was to get us to co-operate in their forthcoming color TV, to start early in December with weekly color TV to be done from here. They would like us to figure on doing a minimum of a month of programs on Saturdays or Sundays somewhere between 11 a.m. and 2 p.m., for one hour programs. In addition they would like to set up on a Sunday in the school for an hour program from there, with children and adults and Victor and teachers brought in to talk about the various operations and classes there. Their equipment takes up quite a lot more space than black and white, and they would like to be able to set it up somewhere where it would be undisturbed. They have only one camera, so they could not move about a great deal from this one set-up. Hence they might need to have certain objects rehung or re-installed close to their set-up. Their plan at present, which is still embryonic, is to do these programs indefinitely from museums on weekends, moving each month or so to us, the Met, Brooklyn, etc, and then back to us in cycle. Their budget is, of course, "limited," but they would pay all expenses incurred and might assign us a research worker if we wished, for the period. If they obtained a sponsor, they would pay us on some basis to be worked out. They believe, however, that it is impossible to get a sponsor for any art or education programs, either on black and white or color, no matter how interesting they are. Because such sponsorship would have to be institutional type advertising, and it is virtually impossible to expect any firm to put up \$5,000 - \$4,000 a half hour for institutional ads. I said I would call them early next week.

For the Fellowship idea, they felt that our most useful adjunct would be someone more on the creative side than on the technical, but who knows writing, television. They say there are numerous such people around now, who have writing ideas, showmanship, etc. and also know their way around TV. Such a person could always get the co-operation of the station technicians and work with them on any technical problems, and this would be more effective than for an outside technician to try to come into a station and put his ideas over on station technicians. The only way in which they could see how to try out experiments without actually putting them onto programs would be to rent cameras after hours of regular TV - for something like \$250 a half hour.

To my surprise I found that their whole attitude toward the Museum is considerably colored by an experience they had over 2 years ago with a program Tom Braden was to organize for them - he and Jerry Danzig knew each other before. Apparently substitutions were stuck in for what they had expected, and it was their understanding that our staff was unable to be called on for such appearances, that this was the reason for the substitution, because they were too busy to co-operate. I just want to say that I have found our staff not co-operative in all our programs - which I told them. But I wonder if this is why we have had fewer requests from CBS than others?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date Nov. 10, 1950

To: Rene d'Harnoncourt

Re: TV - color

From: Betty Chamberlain

Dear Rene,

Lunch today was with Jerry Danzig, Director of Programs at CBS, Mr. Rickey, a technical expert, and Mr. Nicholson in Public Relations. Their objective was to get us to co-operate in their forthcoming color TV, to start early in December with weekly color TV to be done from here. They would like us to figure on doing a minimum of a month of programs on Saturdays or Sundays somewhere between 11 a.m. and 2 p.m., for one hour programs. In addition they would like to set up on a Sunday in the school for an hour program from there, with children and adults and Victor and teachers brought in to talk about the various operations and classes there. Their equipment takes up quite a lot more space than black and white, and they would like to be able to set it up somewhere where it would be undisturbed. They have only one camera, so they could not move about a great deal from this one set-up. Hence they might need to have certain objects rehung or re-installed close to their set-up. Their plan at present, which is still embryonic, is to do these programs indefinitely from museums on weekends, moving each month or so to us, the Met, Brooklyn, etc, and then back to us in cycle. Their budget is, of course, "limited," but they would pay all expenses incurred and might assign us a research worker if we wished, for the period. If they obtained a sponsor, they would pay us on some basis to be worked out. They believe, however, that it is impossible to get a sponsor for any art or education programs, either on black and white or color, no matter how interesting they are. Because such sponsorship would have to be institutional type advertising, and it is virtually impossible to expect any firm to put up \$3,000 - \$4,000 a half hour for institutional ads. I said I would call them early next week.

For the Foundation idea, they felt that our most useful adjunct would be someone more on the creative side than on the technical, but who knows television. They say there are numerous such people around now, who have writing ideas, showmanship, etc. and also know their way around TV. Such a person could always get the co-operation of the station technicians and work with them on any technical problems, and this would be more effective than for an outside technician to try to come into a station and put his ideas over on station technicians. The only way in which they could see how to try out experiments without actually putting them onto programs would be to rent cameras after hours of regular TV - for something like \$250 a half hour.

To my surprise I found that their whole attitude toward the Museum is considerably colored by an experience they had over 2 years ago with a program Tom Braden was to organize for them - he and Jerry Danzig knew each other before. Apparently substitutions were stuck in for what they had expected, and it was their understanding that our staff was unable to be called on for such appearances, that this was the reason for the substitution, because they were too busy to co-operate. I just want to say that I have found our staff most co-operative in all our programs - which I told them. But I wonder if this is why we have had fewer requests from CBS than others?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

THE MUSEUM OF MODERN ART

Date 12/12/50

To: Rene d'Harnoncourt

Re: Natural History Mus.
TV meeting

From: Betty Chamberlain

Dear Rene,

The lunch meeting held on Dec. 5 at the Natural History Museum about reserving space on TV for educational purposes, came to certain conclusions. The meeting, for your information and perhaps comfort, was not attended by museum directors for the most part. Also it took twice as long as should have been necessary to come to these conclusions. However I found quite a bit of the technical information interesting and somewhat enlightening.

Dr. Russell, head of the Natural History's audio-visual programs and education programs, was asked by the National Education Association to attend the first FCC hearings on Nov. 30, which he did. Here he found that he was being asked to speak for all N.Y. museums too, and he felt he had no such mandate. Asking therefore for postponement to hearings on Dec. 7, he rushed back to get some sort of museum mandate. Thus he came, inadvertently, to represent NY museums, which I felt was too bad in a way because, though a very nice guy, he is too long winded for these hard-boiled investigators, too "museumish" to give an impression to them of being practical, and above all up to date in approach.

What we all agreed to let him say for us was that we definitely wanted the last remaining band of ultra-frequency wave TV to be reserved for educational uses. That this was to supplement our present activities on commercial programs, not in any way to supplant these commercial outlets for educational material. That we felt that for many educational purposes - (e.g. regular educational programs in the schools or other regular series which, commercially projected only, could all too easily get put off the air any time a sponsor came along with another program) - it was essential to have a non-commercial, educational station, in order to do the best possible job. That the museums would prefer it if such a station could be set up under joint educational auspices. That we believed it might well be possible for all educational organizations in the metropolitan area to pool together to finance a station. That, lacking our own joint station over which we would have joint say in policy, we would agree to co-operate with an educational station if it were under auspices that would not exercise censorship and would present all points of view - possibly municipal like WNYC.

I think this sums up all that happened.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Federal Communications Commission
Washington, D.C.

~~Mr. Commissioner Hancock~~

Sirs

Dear ~~Commissioner Hancock,~~

~~The Trustees of~~ The Museum of Modern Art ~~(or the Coordinating Committee)~~ would like to go on record officially with the Commission as favoring rulings for educational use of television, as follows:

That, especially in New York where the maximum number of Very High Frequency television stations have already been assigned to commercial interests, the FCC should require the stations to be used for education during fixed hours, and to spend a commensurate proportion of their budgets on making such programs worth while.

That 20% of new Ultra High Frequency channels, at such time as they may be opened, should be reserved for educational use. And that such reservation on Ultra High Frequency channels should not supplant the requirements for educational programs on commercial stations, but should be in addition to the latter.

The Museum of Modern Art started appearances on television as early as 1939, the first museum to use this medium. For some time past, the Museum has put on at least one program a week, on an average, at the request of various program directors. So it is apparent that station directors feel the material the Museum can offer has popular as well as educational merit.

Yet it is already also apparent that, as happened in radio, whenever sponsorship money appears the educational program disappears. Last week, ~~the~~ CBS requested the Museum to arrange two programs involving several people from Chicago and Detroit, who ~~would have~~ ^{we arranged} to come to New York for the television show ahead of their original schedules. This week, ^{after all these arrangements had been made,} a sponsor appeared who wanted a band instead, and both programs were canceled.

Because of the experiences of education on radio, and increasingly on television, it is obvious that only legislation can assure more serious-minded people of more worth while programs.

*A ~~most~~ typical example
of this occurred recently when, one week,*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Dear Betty

I have now been trying to do something about your letter to the Communications Commission for 2 hours. but I can't come to any happy result. - It occurs to me that possibly there is not enough material in it to make a good case in letter form but I wonder if it would not be simpler and more effective to send the Commission a wire that they would receive one or two days before the critical session and a wire should contain only one

Mr. L
 WNBT-TV
 Room 252
 RCA Building
 New York 20, New York

cc: Mr. d'Harnoncourt
 Miss Chamberlain ✓

VED:ea

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Bill for Aug 3 program - W32-TV
with John Mackin of Museum

IV

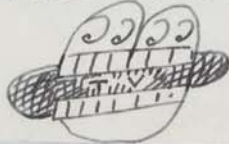
our recommendations could might start
as follows

As an Institution greatly concerned
with the Educational value of T.V.
in the field of the arts. the Museum
of Modern art. respectfully urges
the FCC. - - - - -

If this makes sense to you
why don't you draft and a wire
for Nelson sending him a note
at the same time saying that
this is my recommendation -

Saludos
Perrin

Looking forward to get
our combined teeth into
T.V.



Mr. [unclear]
WNBT-TV
Room 252
RCA Building
New York 20, New York

cc: Mr. d'Harnoncourt
Miss Chamberlain ✓

VED:em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

*Disc on Aug 3 program - 252-TV
with John Mackin of Museum*

TV

1. Why does an art museum have useful objects?
For many generations people have recognized that useful objects of any
of civilization are very revealing - Greek cooking utensils, Egyptian
trough boxes, etc.

July 7, 1952

Also, ordinary items of good look beautiful to us, too, as well as
being revealing - hence why not now?

2. Dear Dick, happen Museum is cooperating with the world's largest
wholesale distributing centre?

I was pleased to learn from the notice sent by Souhami that we would
be permitted to use the kinescopes of THROUGH THE ENCHANTED GATE. It
states that they cannot be used for the general public, but I am pre-
suming that we will be permitted to use them for educational meetings
and to circulate them to schools, to educational conferences, teachers'
training institutions and so forth.

Is it permissible for us to charge a rental fee so that we can get our
investment back on the kinescopes and to secure further prints at cost
for wider distribution? Mr. d'Harnoncourt and Miss Chamberlain are
both on vacation or perhaps ^{either} one of them would have taken up this matter
with you. I, however, am being pressed by educators from various parts
of the country to use kinescopes and I will appreciate having the proper
information so that I can advise them.

Sincerely,

Michael Marx - to carry Pyrex dish - keeps from burning you and table
and dresses up dish - made in Mexico - Leaf basket -
bright red and yellow also - Hong Kong
to serve bread, fruit, pastry, or hot plates.

Mr. Dick Pack
WBNT-TV
Room 252
RCA Building
New York 20, New York

VED:em

cc: Mr. d'Harnoncourt
Miss Chamberlain ✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Appendix B
Basis for Aug. 3 program - WJZ-TV
with John Mackin of Museum

TV

1. Why does an art museum have useful objects?

For many generations people have recognized that useful objects of any civilization are very revealing - Greek cooking utensils, Egyptian rouge boxes, etc.

Also, ordinary items of past look beautiful to us, too, as well as being revealing - hence why not now?

2. How does it happen Museum is cooperating with the world's largest wholesale distributing centre?

Because of 10 years of Useful Objects shows they came to us to ask what we could do. We could carry good modern design to the trade - buyers from all over the country - also manufactureres and distributors - this is how a product reaches the public. The general public never has a chance to buy anything that doesn't please this group.

to here
↓

Show continuous in Chicago, here at the Museum in November. 300 items on view - these on TV are just a few of just kitchen things -

All new, 1950 items, all on market - Revere Ware - copper spreads heat evenly; small double boiler new, and useful in apartment living.

pressure cooker - simple and simple to work - extra knob under end of handle to keep it from slipping.

kettle - whistles - trick lid on spout - in various sizes, shaped to fit hand, handle doesn't join pot at 2 places - one of very few kettles with this feature.

Pyrex glass dishes - Hostess set

Kitchen or dining room use - individual servings can be heated and put right on table. Result of program to train young designers in the factory - collaboration between manufacturer and the Institute of Contemporary Arts, Boston, and design schools. Comes in several colors.

Wicker Ware - to carry Pyrex dish - keeps from burning you and table and dresses up dish - made in Mexico - Hong Kong.

Leaf basket - -) bright red and yellow also - Hong Kong

Set of 4 baskets to serve bread, fruit, pastry, or hot plates.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Cheese tray - cut ~~mk~~ cheese on maple block in middle - put bread or crackers around edge

Pepper Grinder - heretofore very conventional, often foolish shapes. This is first simple, straight forward design: rosewood.

Barbecue set - carve without getting burnt by fire: rosewood

Magnagrip - for knives - Put up over stove or sink.

Steak set - (to put on Magnagrip, to demonstrate) impregnated plywood - won't come apart in boiling water

Magnetop: good shape, easy to handle, for opening bottles.

Magnetic soap holder - (mention if desired - no sample)

Swedish Maid-(a pun- made in Sweden $\frac{1}{2}$ also in 1 instead of 3 layers - long and thin. closes tight, can see contents, small drawers for herbs and spices.

Magnetic board mention Ain House

3. Can all be bought?

Public more aware of good modern design if we put it on display -

Mart rents space. In general closed to public - for trade primarily-behind -the-scenes aspect.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Summary of the Report

THE MUSEUM AND TELEVISION

September 15, 1950

During 1949 the Museum of Modern Art participated in a television program on an average of one every other week. At the present rate of requests from television stations we will have participated in twice as many shows, or one a week, during 1950.

The types of participation are generally in three main classifications: (1) interviews with staff members and artists discussing various types of art with examples; (2) the furnishing of research material and art objects; (3) films taken of Museum exhibitions. Most programs, except for films, originate from television studios, although occasional programs originate from the Museum itself.

We charge only for incidental expenses on sustaining programs or on programs directly publicizing a current activity. We charge for sponsored programs in accordance with a 1949 Museum Council agreement, under which all museums make similar charges.

Television is becoming an educational extension service of the Museum and should be planned as such rather than only as an incidental by-product of publicity. For the general education type of program, a series of 6 weekly 15-minute programs is recommended. Experience has shown that anything less than 15 minutes is too short a time to be worth while. Without duplicating material, we must maintain an impartial attitude toward all television stations, with no exclusives, just as we do with the press.

1. Types of programs - We have participated in many daytime programs aimed primarily at housewives. Several NBC series; several programs on CBS's "Vanity Fair," consecutive appearances on WJZ for many weeks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

Also Telenews (theatre newsreel and television newsreel), and backgrounds for dramatic shows, interviews, music programs, etc.

2. Preparation time varies according to program. For a 15-minute program the staff members appearing as guests must schedule about 2 hours; the Publicity Department from 1 to 2 days. Experience shows that the more rehearsal time, the better the presentation.

3. Sponsorship has been obtained by other museums, notably the Detroit Institute of Arts which was sponsored by the Chrysler Corporation for a series starting in January 1949.

4. Proposed series: People's Art Center appreciation and a show-to-do-it series; Art for Living; Art Countries Where Our Soldiers Are, etc. The station will pay all petty cash expenses and transportation costs involved. They have assigned one announcer to carry through the whole series with us - one they consider a top man and "serious."

I have organized the 4 weeks as follows:

1. Photography. Steichen has made suggestions and has asked Homer Page to help organize the week's program which will be based on the current show and will include interviews with 3 or 4 of the exhibiting photographers.
2. Home Furnishings. Edgar has lined up several people, such as Iva Zeisel, Dorothy Boyes, Mary Barnes, etc., with whom he can have "arguments" about design.
3. Architecture. Philip has agreed to organize 5 programs with models, architects, etc., and Natalie has agreed to help.
4. Education. Victor will be back by this time.

Each week's series will have an underlying theme; and through each day's program will have an entity, the viewer will get more out of seeing the whole series.

Meanwhile we are continuing other television programs such as a regular appearance for 15 to 20 minutes at least every other week on WNYC's popular "Market Melodies," occasional appearances on weekend programs of CBS and NBC.

Although it has been difficult to organize this daily series for a month at this time - with so many away - I felt it was important. If we can later get any kind of sponsorship for a series, having done this will stand us in good stead.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

Date August 18, 1950

To: Rene d'Harnoncourt

Re: Television

From: Betty Chamberlain

Dear Rene,

For your information we are putting on a month of daily television programs starting Monday, August 21, on NBC-TV. Each week will be devoted to a single topic, 5 minutes each day at 9:30 a.m., 5 days a week. This is a sustaining show sponsored by the station, and we have complete carte blanche to do what we want in these series. The station will pay all petty cash expenses and transportation costs involved. They have assigned one announcer to carry through the whole series with us - one they consider a top man and "serious."

I have organized the 4 weeks as follows:

1. Photography. Steichen has made suggestions and has asked Homer Page to help organize the week's programs which will be based on the current show and will include interviews with 3 or 4 of the exhibiting photographers.
2. Home Furnishings. Edgar has lined up several people, such as Eva Zeisel, Dorothy Noyes, Mary Barnes, etc., with whom he can have "arguments" about design.
3. Architecture. Philip has agreed to organize 5 programs with models, architects, etc., and Natalie has agreed to help.
4. Education. Victor will be back by this time.

Each week's series will have an underlying theme; and though each day's program will have an entity, the viewer will get more out of seeing the whole series.

Meanwhile we are continuing other television programs such as a regular appearance for 15 to 20 minutes at least every other week on WJZ's popular "Market Melodies," occasional appearances on various programs of CBS and NBC.

Although it has been difficult to organize this daily series for a month at this time - with so many away - I felt it was important. If we can later get any kind of sponsorship for a series, having done this will stand us in good stead.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

Date July 18, 1950

To: Miss Betty Chamberlain

Re: Films for Television
Programs

From: Susan Cable

The following is the proposal which Iris received from Mr. George Kondolf, about which I spoke to you the other day.

"The proposal is to produce for the magical medium of television (now not concerned in any way with quality) an adult program of approximately 90 minutes per week concerning the history of motion pictures. The program should continue for a minimum of 39 weeks and be sponsored by an industry that respects the audience, as well as the program. I have access to such sponsors. It should be telecast by a network which respects such a series as a culturally sound, as well as financially sound, enterprise. I have such a network interested. I would produce the programs, subject in every respect to the complete approval of the Museum of Modern Art as to format, content, etc. The program would be produced in such manner as to benefit the Museum in its public relations, finances, and otherwise. The Museum would be prominently used in the program format with an explanation of its functions and services to the public integrated.

"My work life experience permits me to claim, with due modesty, all the qualifications necessary and, in fact, essential to undertake and be responsible for such a project. I was the initial producer of the Theatre Guild on the Air and am now associated with the program as the production consultant for the sponsor, the United States Steel Corporation, and its advertising agency, Batten, Barton, Durstine & Osborn. Enclosed is a schedule listing my experience and references as to ability, character, financial and general responsibility.

"The full responsibility of producing the program would be undertaken by me. However, the Museum can have whatever association credit it wishes. It can render whatever assistance it wishes. Certainly cooperation as to the selection of pictures, their sequence, program notes and commentary would be as invaluable as your advice and help. Of course, as I said at the outset, every detail would have to be subject to the complete approval of the Museum. But the work of producing the program and all the duties involved would be my responsibility and that of my staff. One of the most difficult problems will be the matter of securing and properly clearing rights. Aside from my own experience at this, I have fortunately been able to engage the services of H. William Fitelson and his law firm. They are one of the most prominent firms specializing in the field of communications and are intimately familiar with the publishing, theatrical, motion picture, radio and television business and the particular problems involved. Mr. Fitelson has been advising me on many of the special and difficult aspects of the problems of which you are aware.

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Page 2.

THE MUSEUM OF MODERN ART

Date July 18, 1950

To:

Re: (continued)

From:

"All costs, which, of course, I will solely underwrite will be at a minimum consistent with quality, so that good financial profits may be earned. These profits should be divided fifty per cent to the Museum and fifty per cent to me. I estimate that the profits should amount to \$2,000. per week and perhaps more. Of course, there would be no charge for my personal services as I am prepared to rely entirely on profits for my remuneration.

"My counsel and I have already discussed this plan with Mr. Robert Kintner, President of the American Broadcasting Corporation. He is extremely interested and awaiting further discussions. He indicated that time on his network could be cleared and made available, and that his cooperation and cooperation of the network and their facilities could be relied on.

"I have also spoken to the heads of the radio and television departments of Batten, Barton, Durstine & Osborn about the sponsorship possibilities of the program. They showed considerable interest and felt that the possibilities of finding a sponsor were very good.

"There are many other details which I will be happy to discuss with you whenever you wish either before or after you present this plan to your associates at the Museum.

"I want to tell you how very pleased I was with your enthusiasm for the possibilities in this project. I felt your interest and excitement about it at least matched and possibly exceeded my own. I think we all agree that such a project is very definitely in the public interest and should present the Museum of Modern Art in the best possible light to large audiences who are still unfamiliar with its great contributions to modern art and at the same time give concrete aid to your film library and film program. I assure you I am very excited about the possibilities of such a project and feel that we all can find in it a very happy combination of public service, business and very real pleasure. Consequently I am eagerly awaiting further word from you."

SC vr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Questions to be asked Edgar Kaufmann ^{about Prize-Winning Furniture} by
 Interviewer Ann Pringle, NBC-TV - 5/12/50

Date: 5/25/50
 To: _____
 From: Betty Chamberlain
 Re: _____

1. Presumably you think that all this furniture is better than that now on the market. Why do you think so?
2. Can this furniture be used in people's homes combined with older furniture which they already have around?
3. Why did this chair get first prize?
4. I understand that these storage cabinets have been changed a lot from the design which won the prize. Do you think these changes have made a better piece of furniture?
He your memo of June 13 and a TV apparently Mr. Keck
5. I thought that Eames chairs had been on the market a long time. How did it happen that this one got a prize for a new idea?
in some people to be on the show. They are used prior to show on the screen for a few seconds so that the camera can tell what is the angle.
6. What happens if her little brother has a pin? (re Pratt chair in pneumatic tubing)
7. This string chair looks uncomfortable to me. Why did it win a prize?
This of course makes a great improvement in the presentation of the pictures over the former haphazard method. Duxbury would be useless.
8. Are all these pieces available for people to buy?

Jimmy Flexner called me in desperation a couple of days ago with complaints about how he could never get any efficiency out of the Museum anyway and particular complaints about a repro for his forthcoming book - generally rather disagreeable. Seems he asked for a repro from the Mus. Coll. to use as one of 150 illustrations in this book and he got it with a form which required as a condition of use that he give a copy of his book to the Library. The book is to sell for \$10 and will cost him \$6 a copy to buy himself. There are 120 different collections represented by repros in the book. I must say that I can see his point that this would be a prohibitive expense to the author or publisher of an art book. Moreover his publisher objects rather violently since those 120 would doubtless be a substantial market providing they are not given free copies. Jimmy claims that Brooklyn Mus. had a similar form and when he called them about it, they apologized and withdrew the condition immediately, and that private owners - who he feels have an even more legitimate right to expect free copies than an institution - have in no case required them. So what do you think? I had not realized that this was a regular stipulation with books. In this case, Jimmy says he simply will not be able to use anything from the collection in his book if the requirement holds.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

file with my rep

THE MUSEUM OF MODERN ART

Date 6/24/49

To: *Mrs. Betty Chamberlain*
Dorothy Miller

From: *Mrs. Betty Chamberlain*
Betty Chamberlain

Re: _____

Dear Dorothy,

Re your memo of June 15 about TV, apparently Mr. Keck is not familiar with Television techniques. Pictures are never used in rehearsals of the parts of the program involving the actions of the people to be on the show. They are used prior to going on the screen performance in camera studies, each one put before the camera for a few seconds so that the camera man can tell what is the best angle, light, closeness, etc. to use on it in the final performance. This of course makes a great improvement in the presentation of the pictures over the former haphazard method. Dummies would be useless.

↙

Jimmy Flexner called me in desperation a couple of days ago with complaints about how he could never get any efficiency out of the Museum anyway and particular complaints about a repro for his forthcoming book - generally rather disagreeable. Seems he asked for a repro from the Mus. Coll. to use as one of 150 illustrations in this book and he got it with a form which required as a condition of use that he give a copy of his book to the Library. The book is to sell for \$10 and will cost him \$6 a copy to buy himself. There are 120 different collections represented by repros in the book. I must say that I can see his point that this would be a prohibitive expense to the author or publisher of an art book. Moreover his publisher objects rather violently since those 120 would doubtless be a substantial market providing they are not given free copies. Jimmy claims that Brooklyn Mus. had a similar form and when he called them about it, they apologized and withdrew the condition immediately, and that private owners - who he feels have an even more legitimate right to expect free copies than an institution - have in no case required them. So what do you think? I had not realized that this was a regular stipulation with books. In this case, Jimmy says he simply will not be able to use anything from the collection in his book if the requirement holds.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

file with my reply

THE MUSEUM OF MODERN ART

Date June 15, 1949

To: Miss Betty Chamberlain

Re: Oil Paintings and Water-

From: Miss Dorothy Miller

colors used in Television

Dear Betty:

I have been trying to get information from our restorer, Sheldon Keck, as to the possibility of damage to oil paintings and watercolors when used in television. He has talked with several people, including the Metropolitan's restorer, Murray Pease, and will do further investigating for us.

One thing is certain, a dummy should be used instead of the original painting during rehearsals.

Both Keck and Pease feel that there is some danger that watercolors might fade and that they should not at present be used in television at all.

DM

DCM:dj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

CHARLES ADAMS

THEATRICAL PRODUCTIONS :: TELEVISION SHOWS

TELEPHONE TEMPLE 2-3983

10 WEST WARREN AVE.
DETROIT 2, MICHIGAN

March 28, 1949

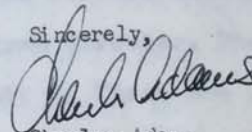
(Could we pass this on to Tom or Betty C.?)

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

A few weeks ago I wrote to a number of the art museums throughout the country and apparently the Toledo Museum and your name got twisted up. However, I am glad a letter concerning our art television activities got into your hands because I may be in New York in a few weeks on business concerning our television shows and if I am I would like to drop in and see you. Are you there most of the time and do you want me to write in ahead of time for an appointment?

Sincerely,


Charles Adams

CA:ew

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

(Ch. Woodford Thayer Sartz)

May 1949

The Museum and Television:

The Museum is involved with television programs on an average of about one every ten days. These programs fall roughly into 3 types:

1. The Museum supplies personnel and art works; 2. The Museum supplies art works and research material on them, but no personnel; 3. Films to be shown over television are taken of exhibitions at the Museum, usually with no personnel.

The majority of the Museum's programs fall into the first category, the Museum usually doing the entire program except for questions from and discussions with the master of ceremonies or "laymen" brought in for this purpose. For these programs the Museum arranges for curators, artists, designers - people not necessarily on the Museum staff - to discuss paintings, sculpture, architecture, design, art education, photography, etc. with examples from the Museum's collections or exhibitions. In occasional programs, the Museum supplies staff and art works for round table discussion participated in by others invited by the station's program director. There are - *(few now)* quite a few programs that fall into category 2. These are programs such as chalk talks on how to be an artist during which paintings are shown and a certain amount of information given about the paintings. The only Museum personnel involved is a custodian who brings on and takes away the painting shown. As time goes on, there are fewer and fewer films taken for use on television, since the trend seems to be towards live shows. *(except Telecasts)*

The Museum at no time has sought to obtain television programs - all the work done is on request either by the stations or by "package groups" who organize the programs and sell the whole idea and its

*Schedule of Activities sent to TV -
Museum mentions - what to do in NY - with photos of New Garden etc.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

2.

working out to a station. Most programs are from the television studios, a few are on location at the Museum. The Museum is careful to see that all programs on which it participates are on a dignified basis. This usually requires seeing an example of the program prior to agreeing to go on it and examining carefully and changing where necessary, all script written for the master of ceremonies or others not selected by the Museum who will appear. It also requires special attention to any commercial that may be involved in the program, as there is a strong tendency to relate the Museum or the works of art in some way with the advertised product. The Museum insists on the complete separation of commercial and subject matter and has from time to time refused to participate in programs where this was not accepted as a condition. It has also refused to appear on two or three programs that seemed totally undignified or when the purpose has been to distort the art in some way, ridicule it or in general not treat the subject with respect.

Until recently the programs have all been of an amateurish nature with virtually no rehearsal and no advance planning of an extended nature. However, the stations are now beginning to realize that more time and effort should go into their programs, and there is a tendency towards script writing, rehearsals of textual matter and stage directions, and camera studies and rehearsals for proper lighting and focusing for more effective presentation of the art works. All this takes a great deal more time for Museum staff members, but since the results are greatly improved towards a better art program, the feeling is that the time is justified.

For sustaining programs the Museum makes no charge other than for all expenses involved, including transportation costs and the hourly rates of custodians when they are needed, but nothing for staff time.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

3.

For sponsored programs the Museum charges a percentage of the fee paid by the advertiser according to the percentage of program time filled by the Museum. Where the Museum fills the entire time, it receives 50% of the sponsorship fee. To date this has actually amounted to very little in view of the fact that most programs in which the Museum has participated are not sponsored in full but simply have one or two very brief advertising "spots" which are bought at very low rates.

Although television may not reach huge audiences at present, it seems worth while for the Museum to familiarize itself with the medium and to come to know what makes a good television art program. This should put the Museum in a position of a certain amount of authority in the field, which may be valuable particularly when reproduction on television is improved and when color is introduced. It seems quite possible that television may in time reach people with art programs to the same extent that radio has reached millions with good music.

Program samples: *(to be each)*

Architecture: Models - F.L. Wright Theatre
 Le Corbusier house in France
 Breuer private house in New England
 people: Peter Blake, Curator of Architecture
 Paton Price, owner of Wright model who
 will build theatre in Hartford
 Richard Alswang, theatrical designer
 3 "laymen"

Education: Materials for making collages, Paintings, drawings, sculpture by school students
 people: Mrs. Maser, teacher of the parents' course Understanding Your Child Through Art.
 2 parents from the course to discuss their own works and their effect in relation to their children's art work
 2 parents with 2 children not from Museum's courses who made collages during the show and compared them at the end

*Museum Council agreement
 Concept that might
 publicity)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

4.

Radio:

The Museum is now doing considerably less radio work than television time, although the reverse was true a year ago. From reports of radio people, there seems to be a considerable slump in radio in general and a fear of television as a formidable rival.

In radio programs in which the Museum is involved, the same kind of care is taken in regard to respect for the subject and complete separation of advertising and Museum subjects. Most radio programs are in the form of interviews and discussions: questions by the masters of ceremonies, answers by a Museum curator; or group discussions in round table fashion. Many are ~~xxx~~ live programs, many recorded interviews usually done at the Museum on a wire recorder to be played at a later date. Requests for programs are generally in connection with a new exhibition or Museum event, but in some cases there are requests for interviews on regular Museum art courses, general Museum facts or other non-news items.

Mr. Charles Allen
10 Wood Street Avenue
Detroit 2, Michigan

AM/cb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

CHARLES ADAMS

TELEVISION PRODUCTIONS - TELEVISION ENGINE

TELEPHONE TEMPLE 1-3071

cc: Mr. Braden
Miss Chamberlain WARREN AVE.
DETROIT 1, MICHIGAN

March 7, 1949

April 8, 1949

Mr. Alfred H. Barr
Toledo, Ohio
Dear Mr. Adams:

(forwarded from there)

Many thanks for your letter of March 28. I suggest that you get in touch with Mr. Thomas Braden or Miss Betty Chamberlain here at the museum when you come to New York. Mr. Braden is Secretary and Miss Chamberlain, Publicity Director, and both have been concerned with television in connection with art and the museum. They, I'm sure, can discuss the problem more fully than I, and will be interested to know what is being done in Detroit.

I shall let Mr. Braden and Miss Chamberlain know of your proposed visit.

Three weeks ago we held a Discussion Show **Sincerely,** art. It turned out successfully and we're planning another one for March 14th. Would you care to consider an invitation to be a panelist? The last Discussion Show was moderated by Professor Cooch from the University of Michigan and its panel members were Francis Merritt of the Flint Institute of Arts, Frank Page of the Detroit Institute of Arts, Marshall Fredericks, John Coppin and Garrie O'Daniels.

If your time is open and you'd care to consider the invitation, I would love to run down to see you in Toledo or perhaps we could discuss the matter in person.

Mr. Charles Adams
10 West Warren Avenue
Detroit 2, Michigan

AHB/ob

Charles Adams
Charles Adams

6418

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

CHARLES ADAMS

THEATRICAL PRODUCTIONS • TELEVISION SHOWS

TELEPHONE TEMPLE 2-3074

10 WEST WARREN AVE.
DETROIT 1, MICHIGAN

March 7, 1949

Mr. Alfred H. Barr
Toledo Museum of Art
Toledo, Ohio

(forwarded from there)

Dear Mr. Barr:

Since the first of the year we've been doing a series of art television shows in cooperation with the Detroit Institute of Arts where we document the collection each Thursday night at 7:45 P.M. over WXYZ-TV. The series is sponsored by Chrysler Corporation - each show is 15 minutes in length and the series ranges in subjects from an all-Rembrandt Show, a Silver Show with a demonstration, a Water Color Show, a Discussion one and so on down the line.

Three weeks ago we held a Discussion Show on modern art. It turned out successfully and we're planning another one for March 24th. Would you care to consider an invitation to be a panel member? The last Discussion Show was moderated by Professor Gooch from University of Michigan and its panel members were Francis Merritt of the Flint Institute of Arts, Frank Page of the Detroit Institute of Arts, Marshall Fredericks, John Coppin and Barrie O'Daniels.

If your time is open and you'd care to consider the invitation, I would love to run down to see you in Toledo or perhaps we could discuss the matter on the telephone.

Sincerely,

Charles Adams

Charles Adams

CA:b

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

WMAL-TV

TELEVISION
CHANNEL 7

WMAL

STANDARD BROADCAST
630 KILOCYCLES

WMAL-FM

FREQUENCY MODULATION
107.3 MEGACYCLES

The Evening Star Broadcasting Company, Inc.

724 FOURTEENTH STREET, N.W. WASHINGTON 5, D.C. NATIONAL 5400

December 28, 1948

Gentlemen:

We are planning a series of television programs with collages as one of its major elements.

We would appreciate knowing at your earliest convenience whether the Museum of Modern Art would lend us, for use on these programs, either the originals or "blowup" reproductions of collages on exhibit or available at the Museum. We would also welcome any literature on the subject.

Many thanks.

Cordially,

Robert W. Ehrman
Robert W. Ehrman
PRODUCTION DEPT

The Modern Museum of Art
11 West 53rd Street
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

December 29, 1948

Appendix B

The attached letter pertains to the following:

Mr. Robert W. Ehrman
Production Department
WMAL-TV
The Evening Star Broadcasting Co., Inc.
724 14th Street, N. W.
Washington 5, D. C.

Dear Mr. Ehrman:

I enclose a release on our recent collage exhibition which will give you some information on the subject. The check-list also included supplies some additional material on the work of individual artists.

Our exhibition of collages closed on December 5. The borrowed pictures have been returned, and we have no reproduction rights on them except during the exhibition. There are, however, a good many collages in the Museum's own collection of which we can supply photographs for television reproduction providing suitable use is made of them and proper credit is given to the Museum as owner. The accompanying check-list indicates those which belong to the Museum.

I would like to have some idea in what way such collage reproductions would be used in your program and whether it is a sponsored or a sustaining program. For educational programs, we can supply free of charge 8" x 10" photographs of any works in the collection. We cannot supply blow-ups; moreover it has been my experience with television that an 8" x 10" is apt to make a better reproduction on a television screen than a reduction to screen size from an enlargement.

I will be glad to hear from you further on this matter.

Very sincerely,

Betty Chamberlain
Publicity Director

BC:jm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Appendix B:

The attached letter went to the following:

February 5, 1949

The Cooper Union Museum
Cooper Union Square
New York, New York

Attention: Mr. Hathaway has appointed a television committee, of which I am chairman, to consider some of the problems of museums and television and the advice of Mr. Floyd Rogers on behalf of museums. The Metropolitan Museum of Art has of some kind of arrangement on the part of museums for New York, New York; this includes the expenses of both curatorial and custodian staff time. In order to have recommendations for the consideration of the Council of Museum of the City of New York to report to the various museums.

The next general meeting of the Museum Council is on February 14 so that we can take up a report for the

Attention: Dr. Scholle
Mr. William Burns
The American Museum of Natural History
Central Park West and 79th Street
New York, New York

Mr. John Tee-Van
New York Zoological Society
Zoological Park
Bronx Park
New York 60, New York

2. Do you charge any regular fee, in addition to custodian wages, for lending museum objects?
The Brooklyn Museum
Eastern Parkway
Brooklyn
New York

Attention: The Treasurer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

3. Do you charge for television use of museum facilities on location? _____

On what basis, and how much? _____

4. Do you make any charge for the time of curatorial or research staff preparing or helping to prepare television programs? _____

February 5, 1949

Dear Sir:

The Museum Council has appointed a television committee, of which I am chairman, to consider some of the problems of museums and television and the advisability of a uniform approach to it on behalf of museums. One of these considerations is that of some kind of remuneration for expenses incurred on the part of museums for television programs; this includes the expenses of both curatorial and custodian staff time. In order to make recommendations for the consideration of the Council as a whole, this committee would like to report to the Council the current practices of various museums.

The next general meeting of the Museum Council is on February 16. Would you be kind enough to let us have the following information about your museum by February 14 so that we can make up a report for the general meeting?

The Brooklyn Museum

1. Do you, at present, charge television stations the wages of museum custodians who transport museum objects to television studios and act as guards? _____

Attention: The Treasurer?

If so, at what hourly rate, during the working day? _____

2. Do you charge any regular fee, in addition to custodian wages, for lending museum objects? _____

If so, on what basis is such a fee charged and how much is the fee? _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

PRESENT: 3. Do you charge for television use of museum facilities on location? _____

On what basis, and how much? _____

Mr. Braden explained that he had reported to the Chairman that he had reported to the present the curatorial or research staff members in preparing or helping to prepare television programs? _____

5. Do you make any other charges, not mentioned above, in connection with television? _____

I shall greatly appreciate your co-operation and help in this report, which we believe can be of benefit to all of us.

Sincerely,

Thomas W. Braden
Secretary

The Brooklyn Museum
Eastern Parkway
Brooklyn
New York

Attention: The Treasurer

Mr. Braden suggested that the committee be considered in a slightly different light publicity because, if the use of all the points that television covered that involved for Museum programs, it would work two ways that the committee also suggested that the committee be fully that television might be a part of the exhibition was done through

There was general discussion of the television exhibition committee, which is to be held for the time and effort to be

Mr. Braden and Mr. Powell explained that the committee was to be held for the time and effort to be

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

MEETING OF THE TELEVISION COMMITTEE OF THE MUSEUMS COUNCIL HELD
AT THE MUSEUM OF MODERN ART, NOVEMBER 22, 1948 at 5:00 P.M.

PRESENT: Mr. Burns, American Museum of Natural History;
Mrs. Powell, Metropolitan Museum of Art;
Miss Chamberlain, Mr. Braden, Museum of Modern Art

Mr. Braden explained that Mr. Hathaway had asked him to serve as Chairman of the Television Committee. He reviewed for those present the discussions which had taken place at the last meeting of the Museum's Council. He remarked that representatives from many of the Museums had explained somewhat plaintively and feelingly that they spent an extraordinary amount of time being helpful to television companies who wanted to show works from Museum collections. He suggested that the Committee might want to recommend some charge to television companies for the works of art and for the services and time spent in clearing these loans, in making certain that the objects were shown correctly and were properly identified, and in checking the programs to make certain that they dealt with works of art properly.

Mr. Burns reported that he had talked to his Publicity Department before coming to the meeting and that they felt that the time spent on television ought to be considered in the same way as the time spent on radio or newspaper publicity, for which no fee is charged.

Mrs. Powell of the Metropolitan Museum of Art said that, in her opinion, some charge might be made. She pointed out that a great deal of extensive research time was put in by the staff, sometimes on material that was never used.

Miss Chamberlain of the Museum of Modern Art agreed with Mrs. Powell. She said that she is devoting a great deal of her time to work for television companies and that, particularly with sponsored programs, it seems reasonable to establish a system of fees.

Mr. Braden suggested that the television programs might be considered in a slightly different light from radio and newspaper publicity because, if the use of art on television increases to the point that television companies themselves predict, the time involved for Museum personnel is likely to reach a great many more man hours than the newspaper and radio work required. He also suggested that the Committee ought to consider the possibility that television might even replace to some extent some of the exhibition work which Museums are now doing.

There was general discussion, the sense of which was that the television companies ought to be asked to pay Museums some fee for the time and effort put in.

Mr. Burns and Mrs. Powell reported that the Natural History Museum and the Metropolitan already have systems of fees for the use of Museum objects for any outside purpose. The

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

.2.

During 1950 the Museum of Modern Art participated in a television program. Natural History Museum charges according to the value of the object used; the Metropolitan charges a flat fee of ten dollars for any item used. These might be taken into consideration as precedents in contemplating a system of fees to be the same for all museums.

As a result of this discussion the Committee agreed:

1. To ask all museums to submit to the Committee their regular rates for the guarding and transportation of works of art.
2. To ask all museums to send a finance officer to the next meeting of the Committee so that a fair price per hour could be established uniformly for such services to television companies.
3. To ask all Museums to submit to the Committee a statement of their present fees over and above charges for guards and transportation.
4. To decide at the next Committee meeting upon some fee, over and above custodian and transportation charges on which all Museums could agree.
5. To submit these as recommendations to the Museum Council.

Respectfully submitted,

Thomas W. Braden

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

During 1949 the Museum of Modern Art participated in a television program on an average of one every other week. At the present rate of requests from television stations we will have participated in twice as many shows, or one a week during 1950.

The type of participation generally falls into three main classifications: (1) interviews with staff members and artists discussing various types of art with examples; (2) furnishing research material and art objects; (3) films taken of Museum exhibitions. Most programs, except for films, originate from television studios, although occasional programs originate from the Museum itself.

We charge only for incidental expenses on sustaining programs or on programs directly publicizing a current activity. We charge for sponsored programs in accordance with a 1949 Museum Council agreement, under which all museums make similar charges.

Television is becoming an educational extension service of the Museum and should be planned as such rather than only as an incidental by-product of publicity. For the general education type of program, a series of 6 weekly 15-minute programs is recommended. Experience has shown that anything less than 15 minutes is too short a time to be worth while. Without duplicating material, we must maintain an impartial attitude toward all television stations, with no exclusives, just as we do with the press.

1. Types of programs - We have participated in many daytime programs aimed primarily at housewives. Several NBC series; several programs on CBS's "Vanity Fair"; appearances on WJZ for many weeks. Also Telenews (theater newsreel and television newsreel), and as background for dramatic shows, interviews, music programs, etc.

2. Preparation - guests - 2 hrs. + for a 15-min. program
Publicity Dept. up to 6-8 hrs.
The more rehearsal & planning, the better the presentation.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

I am afraid this is all pretty vague and not very concrete information to give you in reply to your letter of July 27 regarding television. But I will be glad to outline what little experience we have had with it.

Miss Ethel Hoffman
Publicity Secretary
Albright Art Gallery
Buffalo 9, N.Y.

July 30, 1948

Dear Miss Hoffman,

I am afraid we do not have very much concrete information to give you in reply to your letter of July 27 regarding television. But I will be glad to outline what little experience we have had with it.

The television situation here in New York seems to be going in all directions at once. Practically everyone in television has simultaneously and suddenly decided that there is great disgust on the part of the public at seeing nothing on television except sports. So they are all at once trying to discover uses for culture - or Kultur. Some new television outfit, usually starting in someone's apartment, is springing up at least every week, and all these budding hopefuls come around to talk to me about the possibilities for art on television. But none of them have any ideas.

What has actually gone onto television re the Museum to date consists of a few photographs, particularly views of the Museum, of the garden with people eating in it, of the movie hall. These are used on programs about what to do this weekend if it rains or if it doesn't and you have to stay in the city.

Recently we had a screening for some of the brass at CBS. From this we found that some people whom you would think might be good on television are not, and vice versa. We are probably going to have a series of 6 programs on CBS in the near future, and this was a necessary preliminary test of characters in and out of the Museum who could talk about art for the masses. A great confusion that exists in these larger television studios is the conflict between the radio people and the movie people. Should the shows be like radio or like films? And then there is a smaller third group that believes television should not be like either, so a lot of the time is spent in argument and disagreement. The result is that I cannot be very explicit about what we will do on the coming 6 programs, nor on what is the best art material for such programs. It will depend so much on who among the technical experts wins his argument. The general idea is to have a program on photography, one on painting, one on sculpture, one on architecture, one on industrial design and one on theatre arts. Or maybe film will get in there. In general there is an attempt to have discussion, probably with laymen present such as taxi drivers, etc. to keep the program lively

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

2.

No one wants to see a program resembling a college lecture with slides.

I am afraid this is all pretty vague and not very encouraging. But so is the whole field right now. The various procedures are extremely time-taking and wearing partly because everyone is so vague and no two people at the studios seem to agree. However, we feel that eventually this will be such an important medium that we should make every effort to get art into it on the ground floor. Anything any museum can do in this direction will help the whole field, so I hope you will be doing some work there.

Please give my love to the Ritchies.

Very sincerely,

Betty Chamberlain
Publicity Director

Handwritten notes (mirrored bleed-through):
 If you have tested the value of ...
 as a publicity medium, would you be so kind as to ...
 the material believed best and what ...
 programs you may be planning? Thank you.
 Yours sincerely,
 Betty Chamberlain
 publicity secretary

Handwritten notes:
 all budget
 cost of printing

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Albright Art Gallery

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, 9, NEW YORK

July 27, 1948

OFFICE OF THE DIRECTOR

Publicity Secretary
Museum of Modern Art
New York city

Dear Madam:

If you have tested the values of television as a publicity medium, would you be so kind as to outline for us what art material televised best and what future programs you may be planning? Thank you.

Yours sincerely,

Arthur Hoffman
publicity secretary

Royal D. Rodgers, Jr.
Manager
Public Relations

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

MODERN ART

October 6, 1950

Television

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

November 27, 1950

Miss Betty Chamberlain
Director of Publicity
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Betty:

When I queried Fra
working with Jon Gnagy c
TV show, the Director re

"I have seen the c
film come over better th
full cooperation on tran

Just thought you'd

Betty-

This "Horizons" program
sounds like a good one to do
something rather serious on
modern art.

Liz

~~Bristol, Conn.~~

me further action
barrassing position
what we are going
requested. I am
Sunday series
am still playing
lically with other
lucational series.
y since I think
work with the more
e how-to-do-it,

er could decide w
we had better go
n attempting to
ld get 50%? The
happy is to supply
done on an indefinite
ty into education.
Running the risk
to want the most

Floyd D. Rodgers, Jr.
Manager
Public Relations

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

MODERN ART

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.

October 6, 1950

November 27, 1950

Television

Miss Betty Chamberlain
Director of Publicity
Museum of Modern Art
11 West 53rd Street
New York 19, New York

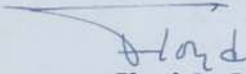
Dear Betty:

When I queried Francis Henry Taylor about working with Jon Gnagy on his proposed CBS color TV show, the Director replied:

"I have seen the color TV and things on film come over better than the original. Suggest full cooperation on transparency basis."

Just thought you'd like to know....

Cordially yours,


Floyd D. Rodgers, Jr.
Manager
Public Relations

some further action
embarrassing position
ne what we are going
s requested. I am
kly Sunday series
I am still playing
odically with other
educational series.
arly since I think
to work with the more
like how-to-do-it,

ever could decide w
er we had better go
tion attempting to
would get 50%? The
ns happy is to supply
be done on an indefinite
icity into education.
to running the risk
ping to want the most

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

THE MUSEUM OF MODERN ART

Date October 6, 1950

To: Rene d'Harnoncourt

Re: Television

From: Betty Chamberlain

Dear Rene,

I wonder if anything can be done to expedite some further action on television decisions? I am in a somewhat embarrassing position in regard to station requests until we determine what we are going to do about giving whole series of programs as requested. I am holding off NBC-TV on their request for a weekly Sunday series until I know more from you. At the same time I am still playing along with almost weekly WJZ programs and periodically with other stations simply because they don't call it an educational series. This hardly seems quite fair to NBC, particularly since I think it would be of greater educational advantage to work with the more serious-minded NBC, which wants to do things like how-to-do-it, Victor's courses, design, etc.

Do you suppose our Trustee TV Committee or whoever could decide whether they could get us a sponsor, or whether we had better go ahead and try out the NBC series with the station attempting to get us a sponsor under the agreement that we would get 50%? The only way I am going to be able to keep stations happy is to supply programs when they ask for them. This cannot be done on an indefinite basis without lopping over from straight publicity into education. After building up the field, it seems too bad to run the risk of antagonizing stations just before we are going to want the most co-operation from them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

ART

Private Realist

The paintings of Henry Koerner often trap the unwary viewer. Their extremely naturalistic detail might lead a person to believe that he has a good chance of divining what the artist intends to say to him. Koerner, however, is usually talking profoundly to himself. His newest group of oil paintings, which went on exhibition last week at the Midtown Galleries in New York, again derive their subject matter from Koerner's private fund of mental associations.

Koerner, now 36, is an Austrian-born artist who came to the United States in 1939, served with the OWI, overseas with the OSS and with the U.S. Military Government in Berlin. His security poster in the series entitled "Somebody Talked" was judged one of the best of the war. For the past three years he has lived in a Brooklyn studio, its walls plastered with finely drawn pen and ink sketches.

His painting, almost always shocking

and bizarre, has been called symbolic realism ("Ridiculous," he says. "Nothing symbolic there at all"); and it has been called a kind of surrealism ("Those boys paint from their dreams; my ideas are part of my wide-awake life. There's quite a difference, isn't there?").

Images: Some critics have found strong narrative content in his work. The things Koerner puts into his paintings are juxtapositions of images which have impressed him deeply. "My unconscious judgment," he explains, "selects a combination of objects that cannot be boiled down, substituted, or changed. When the juxtaposition has proven itself for me and not been shaken by any new experience, there's my picture."

The gentleman in "The Call" (see cut) is one of Koerner's Viennese friends with whom the artist associates the idea of waiting for a telephone call. Watchers of Koerner at work "on location" at a Long Island beach made these comments: "The man is talking to mermaids"; "He's a Russian spy"; "The businessman is with

his sweetheart and says to his wife: 'Darling, I'm still at the office.'"

In some future paintings Koerner plans to use various images he associates with Franz Schubert's song cycle "Winterreise" ("Winter Journey"). From that cycle in "Erstarrung" ("Benumbed") the man vainly tries to recapture some trace of his beloved by kissing and melting with his tears the snow that covers the green grass she once trod. In "Auf dem Flusse" ("On the River") he wonders at the once gay river's frozen dreariness and on the ice inscribes the name of his lost beloved.

The related images-to-come, which Koerner acquired on a trip West last winter, were those of cows nuzzling the snow for hidden food, and a man scratching the ice of the Chicago River with a stick.

"One of my pictures means a thousand things to me," says Koerner, "but it can never mean any of the same things to you. I'm happy if a majority gets a kick out of my paintings and remembers them." Many people cannot forget them.



Henry Koerner's oils have much significance for him. If they hold any meaning for the observer it will be . . .



. . . a very different one. A Long Islander thought the man in "The Call" (upper left) was phoning mermaids.

Courtesy Midtown Galleries

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

RADIO-TELEVISION

TV's Endowed Education

The Alfred P. Sloan Foundation, Inc., for ten years the silent financier of NBC's University of Chicago Round Table (Saturday, 1:30-2 p.m. EST), last week put up \$87,500 to prove that on TV, too, education can be fun. NBC will cooperate with the Sloan-endowed Teleprograms, Inc., to produce an experiment in adult education to start sometime in June or July. Subjects to be covered will range from economics to social and natural sciences and the programs may devote at least one week's half hour to showing that atomic power can be a thing of hope as well as a cause of fear.

Mr. Caesar, Mr. Liebman

Adult American viewers who like more plasticity in their comedy than is normally conveyed by itinerant pastry have for some months past taken to their hearts a young man from Yonkers, N.Y., named Sid Caesar (see cover). While Milton (Anything Goes) Berle still at-



Caesar with the saxophone

tracts more viewers than any other TV performer, Caesar with an average of ten fewer stations on which to display his talents has walked away with most votes in current popularity polls of viewers and critics. Last January the readers of The Saturday Review of Literature, a magazine which keeps abreast of bright doings, voted Caesar and his pixie sidekick, Imogene Coca, the best act in all television. Fred Allen, radio's most revered satirist, has made a study of Caesar's TV works, and Danny Kaye, as nimble a

mimic as ever came out of the Catskills, pays solemn respect to Caesar's penetrating pantomimes, triple-tongued dialects, and impersonations.

Yet in 1945 Caesar was widely unknown, a saxophone-playing Coast Guardsman whose wife thought he might become "something great in music, a composer maybe." Today, as co-star of Your Show of Shows (NBC-TV, Saturday, 9-10:30 p.m. EST), Caesar has renounced the saxophone. And he has changed from a man who could only make a few funny noises into an extraordinarily diverse comic who pulls that rarest of commodities, humor, out of almost any situation. In 57 TV appearances in the past two years Caesar has been equally and easily funny as a woman arising in the morning, an expectant father, a 6-month-old baby, a white sidewall tire, a perfect host, a battered-hatted and frock-coated professor of almost any nationality, and (with Miss Coca) Man coming to grips with Woman in any number of situations. In the opinion of lots of smart people, Caesar is the best that TV has to offer (except ball games, horse races, and the prize fights).

Last Monday morning in a smoke-filled New York office in the City Center Theater building, a busy group sat down and started talking. They included Caesar and Miss Coca, writers Mel Tolkin, Lucille Kallen, Mel Brooks, plus Carl Reiner, a first-class utility man who doubles in ideas and acting. Also on hand was a small, gray-haired man named Max Liebman, owner, producer, and director of Your Show of Shows, boss of its company of 100 dancers, singers, musicians, designers, and technicians who each week turn out a brand-new, full-size Broadway revue for TV. In other rooms throughout the building, the show's ballets, its operatic numbers (with such Metropolitan Opera stars as Marguerite Piazza and Robert Merrill), and its popular songs were being kneaded into shape under choreographer James Starbuck and conductor Charles Sanford.

Bits and Sketches: Each program requires a specialty solo from Caesar and Coca, a "home sketch" in which they play husband and wife, a comic bit with the guest of the evening (generally a Hollywood star), and two additional Caesar-Coca numbers which may be anything from a silent-movie lampoon to a small extravaganza in clichés ("Isn't it a small world?" "Never rains but it pours," et al.). Caesar and Miss Coca have so far performed 226 times, but have repeated only twenty sketches, these usually by popular demand of the viewers.

What the writers put on paper for the show's comics serves chiefly as a foundation, with the superstructure of words and actions created in five days of rehearsal by Caesar and Miss Coca. Liebman considers Caesar's gift of panto-

mime unequalled, and many a showman would agree with him. "He will put on an imaginary coat and you'll know whether it is a winter or summer coat, that it is a herring-bone stripe and you'll practically know the color... He can exaggerate to the ridiculous point, but still have his action acceptable as truth." This is the simple sort of heartfelt praise that the late Maxwell Perkins, an editor of Scribner's publishing house, used to give to Ernest Hemingway. As in the case of all great comedians, much of Caesar's art is instinctive, and at rehearsal he is allowed unrestricted extemporizing. He, with Miss Coca, is the show.

Mutual Praise: Caesar's partnership with Miss Coca began in 1949 when the two were paired for TV in an old Coca night-club sketch involving husband and wife. A performer at 11, Miss Coca first turned up on Broadway in 1925 in a short run revue, "When You Smile," the beginning of a long career of short runs, which Liebman considered an almost personal grievance. Describing her subtlety of expression and her clownlike grimaces, he evaluates her flatly as "the



Caesar with the Coast Guard

most talented comedienne in the theater." And both Miss Coca and Caesar give becoming bows to Liebman, to whom they are under contract. Caesar particularly relies on the producer for everything from a decision on material to the selection of an apartment.

A product of vaudeville's dying days, Liebman was an unspectacular showman when in 1934 he migrated to Camp Tamiment, a vacation spot in the Pennsylvania mountains. As social director, Liebman was paid to produce a new

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

**THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 51,620)

This Clipping From
**WOMEN'S WEAR DAILY
NEW YORK, N. Y.**

JUN 26 1951

**Debut of Color TV
Seen in Five Cities**

TELEVISION'S first sponsored program in color was seen yesterday by relatively small audiences in five eastern cities when Columbia Broadcasting System launched its regular color TV service to the public. Originating in a CBS studio at 109th street and Fifth avenue, the hour-long premiere program was transmitted over network stations in New York, Philadelphia, Baltimore, Washington and Boston.

For the most part, only those who could crowd their way into the special showings arranged by CBS stations saw the history-making program.

In New York several hundred per-

sons, including television station officials, electronic engineers, advertisers and the press viewed the program on half-a-dozen receivers set up at CBS headquarters.

Receivers also were set up by CBS in the other cities carrying the show. The only members of the public who were able to see the program in their homes, however, were those ingenious enough to build color adapters for their black-and-white sets.

The names of the 16 advertisers who sponsored the show had been lettered on the pages of a folder. The pages were turned to start the program.

Among those taking part in the musical variety were: Arthur Godfrey, Ed Sullivan, Faye Emerson, Garry Moore, Sam Levenson, Patty Painter, Robert Alda and Isabel Bigley, the New York City Ballet,

the Bill Baird Marionettes and Archie Bleyer's orchestra. To illustrate further the capabilities of the color camera, Miss Emerson displayed a group of paintings borrowed from the Museum of Modern Art.

Termed Exciting Addition.

Sponsoring the show were: General Mills, Ford Motor Co., Longines-Wittnauer Watch Co., Pabst Beer, William Wrigley Jr. Co., Revlon, Thomas J. Lipton, Inc., National Biscuit Co., Toni Home Permanent, Monarch Finer Foods, Procter & Gamble Co., Standard Brands, Inc., Quaker Oats Co., Best Foods, Inc., Pepsi-Cola Co. and Liggett & Myers Tobacco Co.

Wayne Coy, chairman of the Federal Communications Commission, which approved the CBS color technique, appeared on the show and declared, "Today is a day of fulfillment. Those of us who find joy in living things are overjoyed at television alive in full color. We now can see things as they are. Here today we welcome color television as an exciting addition to the American way of life."

Other speakers were William S. Paley, CBS board chairman, and Frank Stanton, CBS president.

Picture Sharp, Colors True.

The TV screen, as viewed at the New York showing, was clear. The picture was sharp and steady; the colors, true. General Mills used 60 seconds to show, with its products, and the vision was mouth-watering.

Today at 4:30 p.m., CBS presents a 30-minute color show titled "The World Is Yours!" It is to be seen Mondays through Fridays at that time. Tomorrow at 10:30 a.m., CBS presents the second of its regularly scheduled color programs, "Modern Homemakers." It also is to be a five-a-week series. Sometime next month, it is hoped, week-end sports events will be transmitted in color, and by October, CBS expects to be presenting 20 hours of color TV a week.

Wait-See Attitude in Boston.

Boston, June 25. — Retailers available today after viewing the program were definitely of "we want to wait for further developments." The color reception was called very good. In fact, there were few objections on technical grounds, although the screen was called small.

The retailers felt that further developments are in the making and some are confident that a compatible system will be available in the not too distant future. Deliveries of the color receivers are not expected until early fall. The expected \$499.95 price is feared by some to be putting the machine out of the mass buying field.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Color TV Taking Case to People; Public Invited to Demonstration

By Joseph Kaselow

The Columbia Broadcasting System will hold the first large-scale public demonstrations of color television Tuesday in the former Tiffany building, 401 Fifth Avenue, at Thirty-seventh Street, it was announced yesterday.

The showings will mark a bid for public support of the C. B. S. color system, which has been the center of an industry controversy since its approval by the Federal Communications Commission on Oct. 11.

Ten receivers will be installed on the street floor of the building and it is estimated that some 300 persons will be able to see each of five shows to be held daily. The demonstrations are scheduled for 11 a. m., noon, 1 p. m., 4 p. m. and 6 p. m. They will be held Mondays through Saturdays after the opening week, for an indefinite period.

Admission will be free, with tickets available in the lobby of 401 Fifth Avenue, in the lobbies of the Commodore, New Yorker, Roosevelt and Wellington Hotels, and in the lobby of the C. B. S. building, 485 Madison Avenue, at Fifty-second Street. Application for the tickets must be made in person or by mail. Telephone requests will not be accepted.

The shows, which will include variety acts, fashion programs and a variety of subject matter designed to show the effectiveness of color television, will originate on the twenty-first floor of the Columbia building. The pictures will travel over a telephone circuit to a master control at the network's Grand Central Studios and then by coaxial cable to the WCBS-TV transmitter atop the Chrysler Building.

The shows will then be broadcast
(Continued on page 27, column 2)

Color TV

(Continued from page one)

over Channel 2, the regular WCBS-TV frequency. Existing receivers require adaptation to pick up the pictures, but the sound portion of the color programs can be heard without modification.

The necessity for adaptation of existing receivers—called incompatibility by the industry—has been one of the principal reasons for the industry's opposition to the Columbia system. Other objections are that the system uses a

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III.12.d

Betty-

Here are 3 items on
tv that I thought you might
not have seen. All from
Wednesday's Tribe.

Liz

C. B. S. Color TV To Begin June 25

Will Star Godfrey in First Commercial Broadcast

The first commercial color television broadcasts will start on June 25 with an hour-long program beginning at 4:30 p. m., starring Arthur Godfrey, the Columbia Broadcasting System announced yesterday. Other C. B. S. performers to appear on the program will be announced later.

The broadcast will mark the start of regular seven-day-a-week colorcasts, with transmissions lasting about an hour each day at first and gradually building up during the summer to twenty hours a week in the fall, the network said. The programs will include public-service shows, children's, women's and variety programs, as well as remote pickups of sports events.

The Museum of Modern Art Archives, NY

Collection:

EMH

Series.Folder:

III. 12. d

maneuver does show how Mr. works. Arrogance, in the case unlimited.
... Mayor Impellitteri must stand firm. Where force is con-
... has public opinion on his side,
... people of New York carry more
... Michael J. Quill. The boss of
... U. may not know it, but he is
... a corner. And the more he talks
... that much more untenable is his
... the people, Mr. Quill, have had
... your bluster. There is only one
... that is to make peace.

Stumps the Colleges

able in the National Collegiate
... association over television broad-
... his could be ignored as a family
... it weren't for the fact that mil-
... of TV sets have a stake in it.
... nics of television are getting com-
... arious plans are afoot for charg-
... money to see choice spectacles,
... t owner who thought his enter-
... problems were taken care of by
... l purchase price is beginning to
... was wrong.

romoters and set owners hardly
... on the problem. The promoters
... ase the colleges—point out that
... s cutting into their gate receipts,
... eople, not unnaturally, prefer to
... games for nothing on their TV
... nsequently, the N. C. A. A., which
... of the major colleges of the na-
... ed to experiment during the
... ng season by limiting telecasts to
... Saturday game in each section of
... y. At the end of this test period,
... s hoped to evolve some sort of a
... set-up that would be profitable to
... s and satisfactory to football fans.
... iversity of Pennsylvania has up-
... gram by refusing to co-operate.
... enn is going to go right on having
... schedule televised. But it may not
... h of a schedule, since four of its
... e opponents, including its tradi-
... al Cornell, say they won't play un-
... accepts the N. C. A. A. television

sole problem, like college football
... to be far more of a commercial
... than a sporting affair. Eventu-
... elevision begins to adjust itself to
... desires, the public is bound to get
... ants. In the mean time, it's pleas-
... ink back to the days when the big
... was who won the Penn-Cornell
... t how many people attended it, or
... h money the colleges got for tele-

As a private individual, I can
... testify from personal experience to
... the value of American missionary
... work in China. During my boy-
... hood I was taught English, history
... and the Bible by Mrs. William H.
... Lingle who, besides being a good
... teacher, has been an inspiring
... "mother" to me throughout the last
... forty years.

Christians in China

To the New York Herald Tribune:

I have been much moved by your
... editorial entitled "Christians in
... China," which appeared in your
... paper June 5.

As a public man, I have been a
... member of the board of trustees of
... Shantung Christian University. I
... have watched that and other
... Christian universities and colleges
... at work and can testify to the val-
... uable contribution which they have
... made toward Christian education
... in China.

The present events on the main-
... land are both tragic and unex-
... pected.

It appears to me that the mis-
... sionary bodies should still make an
... attempt to maintain the continuity
... of their interest in the Chinese
... people.

Mr. Chen Tien-fang, the Min-
... ister of Education of my govern-
... ment, recently addressed a letter to
... the United Board for Christian
... Colleges in China extending offi-
... cially an invitation to that board
... to participate in educational work
... in Formosa. In this letter he stated:
... "The people and government of free
... China would welcome an oppor-
... tunity to keep the relationship of
... friendly co-operation in educational
... work with the Christian churches
... of the United States. I regard this
... relationship as of enormous impor-
... tance in the lives of both the Amer-
... ican and the Chinese people."

The acceptance of this official
... invitation by the Christian churches
... of the United States would, it seems
... to me, demonstrate to all the
... Chinese people the spirit which has
... inspired Christian missionary work
... in China.

TINGFU P. TSIANG,
... Permanent Representative of China
... to the U. N.

New York, June 10, 1951.

Seven Nazis Die

To the New York Herald Tribune:

The editorial "Seven Nazis Die"
... in the Herald Tribune recounts quite
... thoroughly the circumstances at-
... tendant on the execution of these
... men. The dilatoriness in carrying
... out the sentences constitutes not
... so much a vindication of the pro-
... cesses of the law in these cases, but
... a reflection, and a serious reflection,

Time has an ameliorating effect,
... even on deeds of crime, and the long
... delay in this matter brings an un-
... pleasant waste that could have been
... avoided if the sentences had been
... carried out with reasonable celerity.

The executions at this late date,
... when passions have largely abated,
... stir memories that are best for-
... gotten. FRED G. MAHLER,
... Raleigh, N. C., June 11, 1951.

Time of Peace

is no line mid day and day,
... parating night.

runs together, does not part
... mark with signal light.

is no afternoon, no dusk,
... undellit hour, no morn;

hours congeal into one whole,
... ages left ragged and torn.

atches shepherd heartbeats here,
... blendar med serve,

time is not a proceeding line.
... one great embracing curve.

RUBY ZAGOREN.

Twenty Years Ago Today

New York Herald Tribune

JUNE 13, 1931

CONN.—Eva Le Gallienne, founder
... and leading woman of the Civic Re-
... pteater, and her friend Josephine Hutch-
... were badly burned yesterday when a
... er heater exploded as they were lighting
... e basement of Miss Le Gallienne's farm-
... near here.

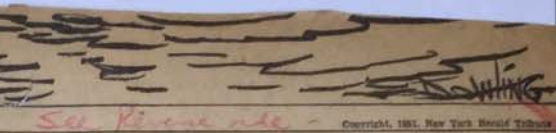
Ohio.—The new air plant, Akron, is
... g completion: the outer covering of the
... is nearly all in place.

One Hundred Years Ago

the New York Tribune

RIVER RAILROAD.—On Monday
... hat portion of this Road, between Al-
... nd Hudson, will be opened for travel,
... during the Steamboat part of the route
... lies from Poughkeepsie to Hudson.

THE BARRIETT BROWNING'S NEW
... CASA GUIDI WINDOW will be pub-
... ished a few days. The volume will include
... "Prometheus Bound," "Sonnets from
... tagueuse," and other Poems not her-
... ublished in America. Chas. & Francis
... 252 Broadway.—Advt.



Educational Television

Hearings Before F. C. C. Will Decide Crucial Issue

By Edward L. Bernays

HEARINGS before the Federal
... Communications Commission
... beginning July 9 in Washington
... will decide an issue of crucial
... concern to all Americans—the future
... of television.
... If one point of view wins, tele-
... vision—possibly the greatest inven-
... tion of all time—will develop to
... benefit and advance our culture. If
... the other side wins, all of television
... —vital communications medium with
... enormous impact on the public—
... will remain only an advertising
... medium, a tool of commercial in-
... terests like radio to sell toothpaste,
... breakfast foods and other mass
... products.

Shall a part of the last remaining
... allocations on the television spec-
... trum be turned over by the F. C. C.
... to non-commercial, non-profit
... broadcasters for educational and in-
... formational programs, or shall the
... television air waves be monopolized
... by commercial interests in complete
... control of what we hear and see
... on television? This issue confronts
... not only the commission, but all of
... us as well.

Here is the background of the
... situation: By an act of Congress of
... 1934, the F. C. C. is charged with
... responsibility for making this vital
... decision. A television freeze was
... imposed by the F. C. C. on Sept.
... 30, 1948. In November and Decem-
... ber, 1950, and January, 1951, the
... F. C. C. held hearings on the ques-
... tion of reserving part of the 2,400
... channels for allocation to non-com-
... mercial educational television. On
... March 22, 1951, the F. C. C. issued its
... proposed allocation plan: 207 channels
... were to be allocated for educational
... television—roughly 10 per cent of
... the total to be allocated. After the
... July hearings in Washington, the
... F. C. C. will render its verdict.

SIX months ago I accepted the
... chairmanship of the Public In-
... terest Committee of the National
... Association of Educational Broad-
... casters. Its purpose was to enlist
... public support for the allocation of
... television bands for education. A
... number of men and women joined
... the committee. A list of their names
... shows the diversified and widespread
... support our activity received. It in-
... dicates the broad, underlying demand
... for the goals set. Membership in-
... cludes: Harold E. Stassen, presi-
... dent, University of Pennsylvania;
... Robert G. Sproul, president, Uni-
... versity of California; Millicent C.
... McIntosh, dean, Barnard College;
... Walter P. Reuther, president, United
... Automobile Workers; Stuart Chase,
... economist; William Green, presi-
... dent, A. F. of L.; Fannie Hurst,
... author; Harry Scherman, president,
... Book-of-the-Month Club.

Also, Tex McCrary, radio and
... television commentator; Sigmund
... Spaeth, radio chairman, National
... Federation of Music Clubs; Bruce
... Bliven, editorial director, "The New
... Republic"; Hodding Carter, editor
... and publisher, "The Delta (Miss.)
... Democrat-Times"; Clarence Der-
... went, president, Actors' Equity
... Association; Quincy Howe, author
... and radio broadcaster; Frank E.
... Karlson, Jr., attorney; Joseph
... Wood Krutch, professor of drama,
... Columbia University, and Dr. Karl
... A. Menninger, general director, The
... Menninger Foundation.

COMMITTEE members have un-
... dertaken their assignment with
... due consideration of the issue in-
... volved. Correspondence and discus-
... sions with members indicate they
... have given the problem much time
... and study. Recently committee mem-
... bers individually signed a letter to
... the F. C. C. requesting wave-length
... allocations for educational broad-
... casting.

The Joint Committee on Educa-
... tional Television, brought into being
... by the National Association of Edu-
... cational Broadcasters, headed by
... Seymour N. Siegel, is waging the
... battle on a broad front. Working
... in co-operation with the American
... Council on Education, the National
... Educational Association, the Asso-
... ciation of Land Grant Colleges and
... Universities, the National Asso-
... ciation of State Universities, the Na-
... tional Council of Chief State School
... Officers, this Joint Committee has
... enlisted nation-wide support for the
... goals set in the educational world.
... Hundreds of college presidents and
... other leading figures have already
... written the F. C. C. backing the
... move for educational allocations.
... Sen. Leverett Saltonstall, R., Mass.;
... Sen. John W. Bricker, R., Ohio; Sen.
... William Benton, D., Conn., are
... among Senators who have supported
... educational allocations.

in its present recommendations, is
... following the mandate of the act.
... The act provides that the wave
... lengths belong to the American
... people. They are in the public
... domain. No broadcasting company
... owns them.
... The wave lengths are licensed by
... the F. C. C., the administering
... agency set up to enforce the act on
... a conditional and temporary basis,
... with license given in certain
... conditions if the station serves the
... public interest, convenience and
... necessity.

The F. C. C. bars obscenity and
... provides equal opportunity for po-
... litical office candidates to present
... their case. It observes the Bill of
... Rights' freedoms.

The F. C. C. act empowered the
... commission to study allocation to
... non-profit groups and programs not
... provided for by commercial broad-
... casters.

The F. C. C. failed in its early
... days to use its power, moving pos-
... sibly on the assumption that com-
... mercial broadcasters would con-
... tribute to American education. This
... has not happened.

WE LIVE in difficult times, de-
... manding that our citizenry have
... the highest type of information to
... act on the difficult decisions before
... us as a nation. The public schools
... are, of course, basic to our survival
... as a training school for enlightened
... citizenship. But other channels of
... communication must also serve in
... the education of free men for Amer-
... ican democracy.

The F. C. C. has shown courage,
... foresight and recognition of public
... interest values by making recom-
... mendations to carry out the man-
... date given it by the communications
... act of 1934. It should have no hesi-
... tancy in rendering its verdict in
... favor of a large allocation of re-
... maining television wave bands to
... educational facilities, despite the
... vigorous and well financed propa-
... ganda of distortion and innuendo
... against such action.

The amount of public enthusiasm
... manifested for educational tele-
... vision is amazing and startling, even
... to one who has dealt with public
... opinion for years. Above and below
... the visible evidence of favorable
... public opinion there is vital stir-
... ring and hope for the use of tele-
... vision as an educational medium.

The Hearings

To the New York Herald Tribune:
... Apparently the so-called Mac-
... Arthur "investigation" hearings have
... degenerated into a campaign for
... smearing Secretary Acheson, indicat-
... ing how hard up Republicans
... must be for an issue. Solons prolong
... these fasces hearings—some have
... the brassiness to say in the interests
... of the country—leaving the Con-
... gressional business of the country
... pretty much at a standstill. None of
... the emergency issues is given
... proper attention while these men,
... who are paid to do a job, pile up
... millions of words in fruitless charges
... and petty repetitive questionings.
... What it amounts to in essence is
... that the solons are selling the peo-
... ple down the river for a mess of
... votes, making a mock of loyalty,
... hamstringing the defense program
... and playing into Russian hands.
... WALTER SONNBERG,
... Philadelphia, Pa., June 11, 1951.

Act of Statesmanship

To the New York Herald Tribune:
... One of President Truman's acts
... of real statesmanship has been and
... is his stubborn refusal to throw Mr.
... Acheson to the wolves of political
... expediency. He may be risking re-
... election. He may even be risking
... the passage of important legislation.
... But real and genuine statesmanship
... in this troubled time is far more
... important to Christian civilization
... than anything else under heaven.
... FRANK A. SIEVERMAN JR.,
... New York, June 7, 1951.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

...as in the country's economy as a whole, considering that most farm crops are food, and considering the large part that the price of food has in the price level of goods generally, there was some concern whether the whole program of price control and price ceilings could be made to work with the prices of most farm crops immune. This is the same as to say there was concern whether inflation and the rising price level could be checked.

Officials of the price control agencies gave guarded expression to their concern. From farm spokesmen in Congress, identified with the so-called "farm bloc," came muttered warnings that the advantage given farmers in the defense production act, and by other statutes and practices, was untouchable.

After some months the Office of Price Stabilization acted upon one of the comparatively small number of food crops that were selling above parity and were therefore

that he would make a radio address to the country tomorrow night. Accompanying all this, and related with especial directness to the interest of farmers that is involved, is politics as a matter of course. The whole of the House of Representatives and a third of the Senate are involved in the election that takes place next year. It is plain that many candidates, both Democratic and Republican, are conscious of the farmer as voter.

Yet it would be difficult for farmers, or persons who in Congress were purport to be spokesmen for them, to defend the idea that they should have special consideration. Their present economic status is suggested by a recent statistic put out by the Department of Agriculture. Prices of farms rose 14 per cent in the year ending last March. The rise since the pre-war period, 1935-39, has been 133 per cent.

Coroner's Jury Holds Mrs. Ryan Unjustified in Killing of Youth

By The United Press
SAN LUIS OBISPO, Calif., June 12—A coroner's jury decided today that Mrs. Margaret G. Ryan, forty-one, of New York, widow of Basil Ryan, was unjustified in shooting to death a youthful trespasser on her ranch Saturday.

Immediately following the verdict of unjustifiable homicide, District Attorney Herbert C. Grundell announced he would place the case of the death of Leonard D. Ray Jr., twenty-two, before the county grand jury tomorrow to decide what charges should be brought.

After hearing testimony all day, the coroner's jury retired and within twenty minutes brought in an open verdict that merely said Ray died of gunshot wounds. Coroner L. L. Buechler ordered the jury back into its chamber to deliberate further, declaring that it should return a verdict either clearing Mrs. Ryan or making a recommendation in the case. The jury then deliberated another twenty minutes before bringing in the verdict of unjustifiable homicide.

The inquest was held in the auditorium of the Veterans' Memorial Building in this coastal town midway between Los Angeles and San Francisco and 125 persons witnessed the proceedings at which Mrs. Ryan testified voluntarily that she shot in self-defense.

Mrs. Ryan testified after her ranch foreman, Evasio Piosera, forty-five, told the jury he had been unable to make Mr. Ray, a printer's apprentice, leave the property on Saturday. She said she came out of her trailer with a pistol and fired three shots into the air as a warning when the man started to run. She said she followed him to where he had hidden in a clump of willows and asked him to come out.

"He came out, walked toward me, but refused to surrender his rifle as I requested," Mrs. Ryan said in answer to questioning by Mr. Grundell. "As he passed me, he whirled and put the gun against my body. I pushed the rifle barrel away and shot him in the chest with my pistol. He walked away and then fell."



Garment workers crowding sidewalk at 7th Ave. near 39th St. yesterday morning after the cloak and suit industry's first walkout in the city in twenty-five years. This scene is one that usu

'Trenton 6' Case Expected to Go To Jury Today

Four-Month Slaying Trial in Final Stages as Both Sides End Summations

Special to The Herald Tribune
TRENTON, N. J., June 12—The murder case against six Trenton men for the slaying of shopkeeper William Horner during a holdup in 1948 is expected to go to a jury tomorrow following a charge by Superior Court Judge Ralph J. Smalley.

The six, standing a re-trial after their first conviction was upset on technical errors by the State Supreme Court, are: Colts English, McKinley Forrest, Horace Wilson, John McKenzie, James Thorpe and Ralph Cooper.

The four-month trial reached its final stages today when Mario Volpe, Mercer County Prosecutor, who also tried the first case, completed his summation of the state's evidence. Defense attorneys headed by George Pelletieri, completed the defense summation earlier.

Mr. Volpe, in reviewing the evidence, hit at what he called weaknesses in the defense testimony and said that alibi witnesses for the six men were unable to fix the exact times when they saw the defendants on the day of the crime. He scoffed at defense arguments that the six men were drugged by police. Mr. Volpe said that neither race, creed nor religion affected his presentation of the case. The six defendants are Negroes.

Mr. Pelletieri argued that "the state has failed miserably in this case," and that the trial has produced nine different versions of the slaying. "There's an awful lot of confusion in this case," he said.

Cloak and Suit Strike

(Continued from page one)

terday in the office of the Industrial Council of Cloak, Suit and Skirt Manufacturers, Inc., one of the four employers groups involved.

The union said yesterday that the major issue concerns its demand that wage rates for "section" work be set on the premises of the manufacturer or jobber, without contractors, to whom much work is farmed out by the manufacturers and jobbers, setting the chance to establish varying pay schedules of their own. "Section" workers are those who specialize in making one part of a garment, as against "tailored" work, in which one employee makes a whole garment. It was reported that the union wants to have all section work done on piece rates—payment by the quantity of work done—with day or weekly wage schedules permitted only with its permission.

About 75 per cent of the country's production of women's and girls' coats and suits is affected by the stoppage, and about 25 per cent of this total is section work, the union said. The union added that most section work is performed by contractors outside the city. Recent establishment of garment firms outside the city, and

their effort to pay lower wages, is a basic cause of the situation. Firms which observe contractual wage structures have complained to the union that they are becoming more and more at a competitive disadvantage because firms are springing up outside the city and paying their workers less than contractual rates. The union has announced campaigns to police the field and compel compliance with the contract.

The strike, according to the union, was called at a time when the manufacture of full-line coats and suits would normally begin, and it was reported that if the strike continues long, delivery of fall merchandise, which stores usually begin to show in August, will be held up.

Coat, suit and skirtmakers have averaged as much as \$77.84, including overtime, working a basic thirty-five-hour week, the union reported, but acknowledged that in the last year many worked only thirty-three to thirty-five weeks.

The three employers' groups involved in the dispute are the Merchants Ladies' Garment Association, the Infant and Children's Coat Association and the American Cloak and Suit Manufacturers Association.

Ford Foundation Suggests Plan For Improving TV Programs

A non-profit workshop to produce more mature, educational and informative commercial television programs has been proposed by the Ford Foundation and accepted in principle by the National Association of Radio and Television Broadcasters, it was disclosed yesterday by Harold E. Fellows, president of the association.

The foundation's proposal, placed before the association by James Webb Young, foundation consultant, suggests that "station owners and the networks enter into a co-operative, experimental operation to see what contribution can be made within the stream of commercial broadcasting to a better level of educational, informative and more culturally mature programming."

It would set up an experimental television workshop, manned by the best professional talent, to produce, probably on film, programs with a content in accord with the foundation's purposes, but aimed with all possible technical skill to capturing large audiences. The association would then ask broadcasters to place the programs on the air at their own expense, but with a view to selling them to commercial sponsors at a price that would recover workshop production costs.

Mr. Fellows said yesterday, in a reply to Mr. Young, that the association's television board feels "that this approach has every possibility of proving an extremely fruitful one." He said in a statement that the association was taking "immediate steps" to lay the proposal before its membership.

In submitting the proposal, Mr. Young said the Ford Foundation "has a deep interest in all the means of mass communication and education." He added that his proposal would also embrace radio

broadcasting, but that the emphasis would be on television.

"As you know," Mr. Young wrote, "there are those who hold that it is hopeless to expect that commercial television can ever furnish the opportunity to secure the maximum effective use of this great new medium in the educational, cultural and public interest field—not because the broadcasters are 'villains,' but because the inevitable commercial pressures and incentives work against such users."

"I do not take this view. There may develop specialized uses for television in instructional and cultural material for which we need non-commercial support, just as we need it in other institutions of our society."

"But the important fact remains that we are committed to a commercial, competitive system of broadcasting in this country, and that through it we will eventually be spending not less than a billion dollars a year in time and talent costs for the commercial television. It is this powerful stream of commercial broadcasting which, in my opinion, will be the real impact of television—on its level of information, its emotional maturity, and its unconscious behavior patterns."

His proposal, he said, was an attack on the key problem of programming and the cost of programming.

Indiana Bus Strike Ends

RICHMOND, Ind., June 12 (AP)—A six-week bus strike in Indiana ended today. The A. F. L. motor coach employees voted to accept a company offer which gives mechanics 14 cents an hour more, drivers 10 cents and car cleaners 3 cents. This brings their hourly wage scales to \$1.65, \$1.41 and \$1.35 respectively.

RADIO AND TELEVISION

By JOHN CROSBY
The Animal Kingdom

My affection for animals is of such a passionate nature that I am inclined to forgive them eccentricities that I would not tolerate in humans. Take Mr. Sport, for example. Mr. Sport is an airedale with an I. Q. of 197 (it says here) who made his debut on the Nancy Craig television show a couple of weeks ago.



John Crosby

Mr. Sport (it says here) is vice-president of the American Basket Corporation, goes to work in a chauffeur-driven limousine, has his own barber and manicurist, and is insured for \$150,000. That's quite a lot to tolerate in an airedale, but, somehow, I manage. I couldn't say the same thing for a human. It just so happens that I know a human who has an I. Q. of 197, is vice-president of the South American Basket Corporation, goes to work in a chauffeur-driven limousine, and is insured—by his wife, who harbors a vain hope that he will some day e...ire—for millions.

Frankly, I can't stand the guy. Him and his I. Q. which he insists on showing off to the manicurist, whose own I. Q. hovers just under 22. That's one thing you can say for an airedale, even one with an I. Q. of 197. He doesn't go taking it out on his manicurist. I'm not personally acquainted with Mr. Sport, but I have known—well, who hasn't—some airedales with awfully powerful I. Q.s and their behavior toward their manicurists was a mixture of gallantry, coquetry and esteem which would not be out of place in the finest salons in New York.

Just the same, I prefer dogs whose intellect is somewhere on a par with my own, a dog whose peculiarities are not of such high estate. One of my favorite dogs is a French poodle whose master—though that's a misleading word—is Les Midgeley, the foreign editor of "Look." This poodle is a Parisian. He was brought up on the Ile St. Louis, loved to roam the city at night, and had a thorough acquaintance with most of the 12,000 bars in Paris. Then he was moved very much against his will to Stamford, Conn. Woods, fields, wild life, trees. All things a dog should love.

The poodle loathed it. Nothing for a dog of his intelligence to do in the country. He used to sit on the porch and mope all day, while his fresh-air

colleagues were out chasing the field mice, an occupation he held beneath him. There was some talk about flying him to Paris on its 2,000th anniversary to smell the 2,000-year-old smells. Nothing ever came of it. It's a shame, too. There's nothing for him to smell in the country except the flowers, and you must admit there is no flower whose odor compares in subtlety, power and all-around interest with a Paris gutter.

There have been a couple of other animals whose behavior merits attention. Let's see now. Well, there was the two-pound female seed lobster who was flown from Damariscotta, Me., to appear on WOR-TV's program, "Outdoors Unlimited." It was something like getting a Pole sprung from the Iron Curtain. Maine doesn't allow female lobsters out of the state and frowns especially on junkets to New York City, where a girl can pick up some awfully bad habits. WOR-TV had to promise to guard her completely against the city's night life and put her on a plane back to Maine immediately after the program. She's back in Maine waters again, probably mad as hell.

Now, what else? Well, there was Hooster Jr., a rooster who has just been signed to a long-term contract by N. B. C., which uses him to awaken the customers so they can listen to early morning newscasts on the West Coast. You might think this is a matter of small moment, but it isn't. N. B. C. hasn't signed anybody else to long-term contracts except Milton Berle and this rooster. The two of them have a lot in common.

Down in Pine Hall, N. C., there is a one-year-old goat who has become a Howdy Doodly addict. Watches the show every night. The Howdy Doodly people are not quite sure what to make of this, whether it's a great compliment or the worst possible disparagement. If only he were a five-year-old, if only he had an I. Q. of 197. But no. He's a very ordinary goat and definitely immature.

The only animal I have been disappointed in was a rattlesnake which bit Marlin Perkins, director of the Lincoln Park Zoo, during a rehearsal of the N. B. C. zoo telecast. Perkins was back on the air good as new in a week, indicating that this rattler has lost his punch in captivity. Why, I know sopranos who can bite harder than that, girls who—if they really got their teeth into a producer—could knock him out of action for six months.

2 Important Generals' Books Reviewed Sunday

The nation's top field general under Eisenhower... the man who directed our largest field army, hoped that "A Soldier's Story" would not appear until after his retirement... but history has decided otherwise. Walter Millis will review Omar Bradley's volume Sunday in the BOOK REVIEW section where General George C. Kenney's "The MacArthur I Knew" will also pass in review.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

N.Y. Times

March 22, 1951

33

L

MEDICAL SOCIETY PLANS TV PROGRAM

County Organization Here to
Offer Authentic Information
Under Expert Control

TO BE SHOWN NATIONALLY

Commercial Sponsorship Will
Be Sought, With the Profits
Going to a Foundation

The New York County Medical Society has made plans to go into television with what will be, provided all goes as foreseen, one of the greatest efforts to reach the American people that medicine has ever undertaken.

The society plans at least a three-year series of weekly programs "to provide and distribute authentic and authoritative information of the present state of medical knowledge in all fields."

Authenticity of the technical information broadcast will be guaranteed by the society, which will retain close control over the subject matter to be televised; over the performers, who will be leading medical specialists, and over the commercials.

The executive committee of the society has drafted a contract, it was reported here yesterday, and should be ready by next Tuesday morning to hunt up a producer, director and writers and go after one or more commercial sponsors.

Contract Is Involved

The contract, reported to be a knotty legal document twenty pages long, and the television proposal already approved by committees of the society, will be voted on at a membership meeting next Monday night in the auditorium of the New York Academy of Medicine. Until complete membership approval is obtained, society officials said here yesterday, details of the plans cannot be discussed.

In a bulletin mailed to County Medical Society members in anticipation of the Monday meeting, the following question is asked: "Is there any danger that the program will be used as an instrument of propaganda or political action for or against the interest of the medical profession?" The answer given emphatically by society leaders is: "No! This is specifically forbidden by the terms of the contract."

Society spokesmen emphasized that the program should be carried throughout the nation and that all county medical societies (one in nearly every American county) would be invited to participate. The program is to originate in New York. But frequent references will be made to "your

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

own physician" or "your local doctors

Expected to Show Profit

The venture is expected to be a money-making proposition, according to the society. But under tax laws, the County Medical Society is listed as a trade association that must pay income tax on earnings from commercial enterprises. So proceeds will be turned over to a nonprofit corporation, the Keepers of Life Foundation, which was set up by the society a number of years ago. The foundation and the producer, who has not yet been named, will divide the expected proceeds; the foundation's share going for educational and charitable purposes.

Since programs dealing with medicine are bound to be developed, "the only decision is whether the Medical Society of the County of New York shall seize the opportunity to participate in such a program and—by effective control and supervision—make it a model with the highest standards for all programs in the medical field."

According to the plans, a moderator will preside and a panel of specialists will discuss each week a different field of health and disease. The doctors on the program will be flown to New York for their appearances. Only travel expenses will be paid.

HEARING AID
ACTUAL SIZE!

243 W. 42nd ST.
Open 9 AM to 9:45 PM • BR. 9-2143

204 BROADWAY
Open 9 AM to 5:45 PM • WO. 2-3372

Modell's
1888

★ Write for MILITARY CATALOG!

NAVY & AIR FORCE
Uniforms in Stock!

- All Wool Pink
- Elastic
- Trousers 17.95
- Khaki Sox 3 / \$1.00
- Khaki Combed Poplin
- & Chino Shirts 3.95
- Ties 99c • Caps 7.95



REGULARS,
SHORTS,
& LONGS
in stock

Officers' Uniforms & Accessories

U.S. ARMY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

FRIDAY, JUNE 22, 1951.

R.C.A. BEGINS TESTS OF COLOR TV JULY 9

Experimental Broadcasts May Be Seen in Black and White at Home, in Color at Radio City

Confirming the report printed last week, the Radio Corporation of America has announced that it will begin experimental field tests here of its color-television system on July 9. The public will be permitted to view the tests on color receivers in the R. C. A. Exhibition Hall in Radio City, after the first day of testing.

On-the-air testing, as contrasted with closed circuit transmissions, will be made once a day, R. C. A. said, over Channel 4. The call letters KE2XJV will be used during the experimental transmissions, which must be conducted before the start of WNBT's daily black-and-white program schedule. This is in accordance with regulations of the Federal Communications Commission.

The R. C. A. color broadcasts also can be picked up as black-and-white pictures on existing receivers. The color method of the Columbia Broadcasting System, which begins the first commercial color telecasts Monday, does not permit the signal to be received by black-an-white receivers without an adapter. The C. B. S. color sys-

tem has been approved by the F. C. C.

R. C. A. could give no details yesterday on what color programs would be seen during the field tests, nor what the time of broadcasts would be. It said it planned in the months ahead to send the color programs to other cities linked to the N. B. C. network by radio relay or coaxial cable, and that at least 100 color receivers would be used in the tests at these various points.

"So You Want to Lead a Band," starring Sammy Kaye and his band, will be presented over the C. B. S. television network, beginning Saturday, July 28, at 7 P. M. The weekly series will be sponsored by the Lambert Pharmacal Company.

Six delegates to the annual conference of the American Junior Red Cross will appear on the last "Youth Forum" broadcast of the season tomorrow morning at 10:15 o'clock over WQXR. They will discuss "Does Youth Understand the Present Emergency?" The "Youth Forum" series will return to the air Oct. 6. . . . Buster Crabbe's gym class, a morning feature on Channel 9, will be canceled after today's performance.

Japan Launches Whaler

KOBE, Japan, June 21 (Reuters) —The Kaw Saki Heavy Industry Company launched today Japan's largest whaler, the 23,000-ton Nichin Maru. She took eight months and 1,750,000,000 yen (\$4,900,000) to build.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

FRIDAY, MARCH 23, 1951.

TV EXPANSION PLAN MAPS 2,000 OUTLETS

Commission Tentatively Allows
About 10 Per Cent of Channels
for Purposes of Education

TO SERVE 1,200 CENTERS

Present Allocations Total 400
but With Freeze Since 1948
Only 107 Are in Operation

Special to THE NEW YORK TIMES.
WASHINGTON, March 22—
The Federal Communications Commission proposed today about seventy new ultra-high-frequency channels for television broadcasting.

Under the new allocation plan, fifty-two of the channels will augment the present twelve in the very high-frequency field. The proposed expansion program would enable an increase eventually to about 2,000 television stations in 1,200 of the country's communities. Only 107 are now in operation.

The commission's proposals tentatively set aside 209 of the existing and proposed television assignments for exclusive noncommercial education purposes.

Hearings on the new plan will open here on May 23. More than 300 persons have notified the commission that they desire to give testimony. It is expected that the hearings will last about two months.


Present allocations, made in September of 1949, allow for about 400 stations. Since Sept. 30, 1948, no new stations have been allowed to go on the air.

It was emphasized that today's announcement did not relax present limitations. The commission said, however, that the freeze might be thawed for application of new stations in the ultra-high-frequency bands, now used only for experimental purposes.

In the proposed revisions, the commission held that the need for non-commercial educational stations "has been amply demonstrated." Its plan, set forth on a city-by-city basis, proposes that in all cities with three or more frequencies in either frequency field, one channel would be reserved for educational purposes.

For Protection to Education

"The need for a reservation," the agency explained, "was based upon the fact that educational institutions of necessity proceed more slowly in applying for broadcast station than commercial stations. Hence, if there is no reservation, the available channels are all



EDUCATORS WHO
VARY W
SPS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

signed to commercial interests before the school is ready."

In hearings started in 1949, the commission said no witnesses opposed the idea of a non-commercial educational station. Some fear was expressed that the institutions would not make use of the television channels.

The Joint Committee for Educational Television testified, however, that more television outlets should be set aside for informative programs or an important means of instruction might be lost to educators.

Miss Frieda B. Hennock, a member of the commission, has advocated that 25 per cent of the country's television airways be reserved for purposes of education.

In a statement today she took issue with the agency's proposals. The plan "does not provide sufficient channels for a nation-wide system," she asserted. There is no assurance, she added, as to when the ultra high frequency equipment will be available. Present television sets are not equipped to receive in that field.

PROPOSALS FOR THIS AREA

Assignments for Connecticut, Jersey and N. Y. Total 78

WASHINGTON, March 22 (AP)—The Federal Communications Commission today announced channel assignments in New York, New Jersey and Connecticut. Present assignments where effective are shown in parentheses and educational stations designated by an "X." Channels numbered 2 through 13 are the present very high frequency channels; channels numbered 14 through 83 are the pro-

Continued on Page 28, Column 6

posed new ultra high frequency channels.

CONNECTICUT — Fourteen assignments: Bridgeport, 42, 49; Hartford, 18, 24 (8, 10); Meriden, 65; New Britain, 30 (8, 10); New Haven, 8, 59; New London, 8, 65; Norwich, 37; Stamford-Norwalk, 27; Storrs, 26X; Waterbury, 33 (12).

NEW JERSEY — Nine assignments: Asbury Park, 53; Atlantic City, 46, 52 (6); Bridgeton, 64; Newark, 13 (13); New Brunswick, 47; Paterson, 37; Trenton, 41; Wildwood, 48.

NEW YORK — Fifty-five assignments: Albany-Schenectady-Troy, 8, 17X, 23 (2, 4, 7, 9, 11); Amsterdam, 52; Auburn, 37; Batavia, 33; Binghamton, 14, 40, 46X (12); Buffalo, 4, 7, 17, 21X (4, 7, 9, 13); Cortland, 56; Dunkirk, 46; Elmira, 12, 24; Geneva Falls, 39; Gloversville, 29; Hornell, 50; Ithaca, 14X, 20; Jamestown, 58; Malone, 20; Massena, 14; Middletown, 60; New York, 2, 4, 5, 7, 9, 11, 19, 25X, 31 (2, 4, 5, 7, 9, 11); Niagara Falls, 2 (4, 7, 9, 13); Ogdensburg, 24; Olean, 54; Oneonta, 48; Oswego, 31; Plattsburg, 28; Poughkeepsie, 21; Rochester, 5, 10, 15, 21X, 27 (2, 6, 11); Saranac Lake, 18; Syracuse, 3, 8, 43X (5, 8, 10); Utica-Rome, 15, 19, 25X (3, 13); Watertown, 35.

TECHNICAL PROBLEMS RAISED

Tests Are Made With Adapters Needed to Get Ultra High

The proposed new television channel assignments by the Federal Communications Commission will allow three more stations for New York City, all to broadcast on the upper high frequencies. Channel 25 has been designated for an educational station, while 19 and 31 would be commercial stations.

Mayor Impellitteri went on record some time ago as favoring a television outlet, should a channel become available, to be operated by the Municipal Broadcasting System, which operates WNYC. No application, however, has ever been filed with the commission.

To receive programs broadcast on ultra-high frequency, which is a much higher frequency range than the present very high frequency band, present set owners

would need adapters on their receivers. There are no adapters on the market today, of course, but some manufacturers are experimenting with the new units.

The National Broadcasting Company also has used adapters on receivers in experimenting with ultra-high frequency broadcasts from an experimental station in Bridgeport, Conn. Eventually, should television become a dual-band operation, manufacturers may build sets for receiving the very high and ultra-high frequency signals.

It is emphasized that ultra-high frequency is not viewed as having technological advantages over the other but is merely a means of providing more television channels in the crowded spectrum.

TELL FOR

The Museum of Modern Art Archives, NY	Collection: EMH	Series Folder: III. 12. d
---------------------------------------	--------------------	------------------------------

April 23, 1951.

MAJOR ISSUES SEEN IN TELECASTS NOW

Coverage of the Crime Inquiry Brings Discussion of Free Press, Individual Rights

By JACK GOULD

Ramifications growing out of the television of the Senate crime inquiry have raised major issues affecting the country's political and social life, the conduct of legal proceedings, the extension of journalistic functions and the economic problems of television itself.

Attorneys, educators, sociologists, politicians and broadcasters agreed yesterday that the enormous influence of the crime telecasts, in the long run, would prove every bit as important as the investigation itself.

There was widespread disagreement, however, over how and to what extent television should be used in enabling millions of persons to be eye-witnesses to events that heretofore had been seen only by a comparative handful of persons. No one expected an early end to the controversies, which are both numerous and varied.

A summary of the principal reactions to the crime telecasts, based on the New York open hearings that closed on Wednesday evening, follows.

Authorities in many fields held that the chief gain from the telecasts was to give the individual a sense of personal participation in government, which, for great numbers, never before had existed with the same intensity. In seeing the proceedings for himself, it was held, the individual went through a process of self-education and became his own authority, a fact borne out this week by conversations in offices, public places and homes.

To capitalize further on the public interest aroused by the TV coverage of the Senate Crime Investigating Committee, it was held, television should be granted access to the White House press conferences of President Truman, the proceedings of Congress, other inquiries, such as that currently devoted to the affairs of the Reconstruction Finance Corporation, and the sessions of local and state governments, such as the Legislature in Albany and the City Council here.

With the spotlight of television focused on government, the arguments ran, the elected official would know he would have to face his constituents regularly, not just on election day. His absence from an important meeting would be revealed by the camera, in addition to his presence. These factors alone, it was held, would result in better government.

There were dissents, however, from these suggestions. The contrary argument was that government could not always function effectively in a fish bowl and that serious study of legislation might be jeopardized by the intrusion of theatrical factors.

At the close of the New York hearings, it was noted, members of the Senate Crime Investigating Committee did not hesitate to address themselves directly to the TV audience. In the heat of controversial issues, it was feared, politicians might not be able to resist "playing to the unseen gallery."

The sharpest controversy over the crime hearings centered on the legal propriety of the presence of the television cameras and whether they affected the rights of a witness or impaired the dignity of the proceedings.

Informal inquiries among a number of New York attorneys produced many arguments for and against TV.

Case for Video Listed
The case for TV included these points:

- (1) The television camera makes it practical for the individual citizen to exercise his right to

attend public hearings or even than competitive nature of the case in court. Without TV, the right is only theoretical due to limited seating capacities of most hearing rooms.

- (2) The dignity with which a hearing or trial is conducted depends on the presiding officer. A committee chairman or judge can establish rules to insure both a sense of fairness and decorum. Many hearings conducted without TV have been "hippodromes."

- (3) Television is another medium for conveying news and information and is entitled to the same rights of access to public events as any other medium. Denial of such rights constitutes an abridgment of a free press.

- (4) If any unfairness is done to witnesses or individuals during hearings such as the crime inquiry, the fault lies basically with such parliamentary investigations in which the witness cannot call persons to support his case, rather than with TV. TV merely has been the means of focusing attention on both the legal advantages and drawbacks to such a form of investigation.

The legal case against TV included these arguments:

- (1) The presence of an audience of millions inevitably lends the atmosphere of "a three-ring circus" to the hearing proceedings. Since television is primarily an entertainment medium, the cameras invite comparison with "a show."

- (2) Strong lighting and the cumbersome equipment of TV and newsreels may adversely affect a nervous witness who is under a strain in the first place. The average person is not accustomed to appearing before huge crowds and may legitimately suffer from either "stage fright" or "mike fright." Such distractions jeopardize the basic principle of justice that a witness should have an opportunity to respond to the best of his ability.

- (3) Many television viewers and radio listeners may only catch a relatively small part of the testimony and prematurely reach conclusions that a witness is "guilty" or "innocent." Incidental references to innocent individuals or concerns, which normally would not come to public attention, can have a damaging effect on reputations if carried over country-wide hook-ups.

- (4) Televising of gangsters and "gang molls," who are standard fictional characters in the entertainment world, actually may defeat the purpose of an investigation. Stern questioning may elicit sympathy for a law breaker, or an unusual personality, such as Virginia Hill, may be unduly "romanticized" in a large segment of the public mind.

- (5) If televised, courts and public hearings may be "cheapened" into platforms for propaganda. "Think what would have happened if there had been television at the trial of the Communist leaders," one attorney remarked.

Competition Not Scored

As for the advent of "electronic journalism," the recent hearings in the opinion of broadcasters under-

scored the complementary rather than principal media for disseminating news.

The mass preoccupation with the crime inquiry telecasts, it was said, illustrated as never before television's subservience to the "tyranny of time." To take in the telecasts, as was borne out by surveys across the country, household wives had to forego household chores and business men had to slip away from their jobs at intervals. Not even television experts daily life to come to such a complete halt very often, especially as the novelty of such video presentations wears off.

The radio, which does not demand the same complete attention as TV, also enjoyed record audiences last week, even though the proceedings were only carried by a single station in full. Similarly, the advantages of the newspaper, which can be read at the convenience of the individual and provides an evaluation of the significance of the developments, was vividly reaffirmed during the hearings.

The economics of the television industry also are certain to play a vital part in the extent to which video stations can continue the type of coverage they started with the crime hearings. The broadcasters are not of one mind as to whether the televising of such a public event should be sponsored commercially.

One network obtained a news magazine to act as sponsor and, as a consequence, provided the widest regular distribution of the program. Another network, asserting that its expenses and lost revenue from regular programs already has totaled \$30,000, maintained that sponsorship might lead to charges that TV was exploiting commercially and selfishly matters of public concern. For the most part the other networks carried the hearings as a public service when they did not interfere with commercial commitments.

A number of broadcasting officials voiced doubt that they could afford to carry many television programs of such protracted duration as the crime sessions, but at the same time expressed awareness that the public might expect it of them.

Yesterday many persons called both newspapers and stations to complain that the radio networks were not covering the crime hearings in Washington. Officials believed an even greater volume of protests would be received if TV stopped its network coverage.

An industry executive remarked: "Perhaps television is going to change the one great American habit which none of us thought too much about—apathy."

Engine Explodes, One Killed

CHICAGO, March 22 (AP)—One man was killed and four were injured today when a steam engine exploded in a collision with a diesel at the Milwaukee Railroad's Galewood yards. Donald Ameron of Milwaukee, a brakeman who was riding on the steam switch engine, died en route to a hospital. Witnesses said the diesel, hauling two freight cars, backed into the steam locomotive. There was no derailment.

3 hrs.
30 min.

AMERICAN

to CHICAGO

THE MOST



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

RADIO & TELEVISION

At the End of the Rainbow

(See Cover)

Back in the out-at-elbow days of the depression '30s, a young Hungarian engineer named Peter Goldmark tried unsuccessfully to get a job with Radio Corp. of America. About the same time, an equally obscure Ohio researcher named Frank Stanton was brushed off with a form letter when he wrote to RCA's subsidiary, NBC.

For a total investment of \$100 a week RCA could have hired both men and saved itself many a future headache. Today, Frank Stanton is president of Columbia Broadcasting System and Peter Goldmark is CBS's top color-television engineer. Between them, they have led a series of determined assaults on RCA's vast, multi-million-dollar manufacturing, recording and broadcasting empire, are CBS's top men today in a serious threat to RCA's supremacy in television. Objective of their campaign: to sell the U.S. public CBS's brand of color television.

Committed Battalions. During Stanton's presidency, CBS first stole a march on RCA Victor by launching the 33 $\frac{1}{3}$ r.p.m. long-playing record. At the end of 1948, CBS launched a full-scale talent raid on NBC, and captured such topflight entertainers as Jack Benny, Amos 'n' Andy, George Burns & Gracie Allen, Edgar Bergen, Red Skelton. Last October, CBS won what seemed at the time to be its biggest victory of all: a 5-to-2 decision by the Federal Communications Commission in favor of CBS's color TV over the rival systems of RCA and California's Color Television Inc. Last week CBS began publicly demonstrating its color process to eager thousands in Manhattan, announced plans to have similar daily demonstrations set up in Boston, Philadelphia, Washington, Baltimore, Louisville, Cincinnati, Dayton, Columbus, Chicago and either Cleveland or Detroit.

With the FCC's decision, jubilant CBS hoped that the color war was over and that profits could be reaped. Sponsors were eager to underwrite color programs; more than 50,000 requests for tickets to the first week of demonstrations had poured in. On the executive 20th floor of CBS's Manhattan office building there were happy visions of \$50 million or so in royalties as CBS-licensed color sets streamed from the nation's assembly lines.

Then RCA counterattacked. RCA's Board Chairman David Sarnoff, no man to break away from any fight, denounced the FCC decision as "scientifically unsound and against the public interest," ordered battalions of RCA lawyers, publicity men and engineers into the fray. In Chicago, Sarnoff stopped the CBS victory march dead in its tracks by getting a federal court order suspending the FCC decision until three judges can pass on its merits (TIME, Nov. 27). In practice, this means that CBS may telecast in color, but only at its own expense. Until the court decides, no CBS color programs may be sponsored.

Question Box. The fierce struggle between the corporate giants still goes on, but it has traveled from the front pages high into the legal stratosphere of the courts. Most people were less interested in the sounds of business strife than in a few straight answers to a few simple questions. They wanted to know: What is color TV like? And when can they see it in their homes? And is CBS color really "mechanical" and already out of date? And just what is all the shouting about?

One of the answers is easy: CBS color is good—in some ways better than Technicolor. It adds depth and detail to the TV picture. The colors themselves are vivid but not harsh. Some programs—sports, for example—gain immeasurably with the addition of color. But a poor TV show, of



Ralph Morse—LIFE

CBS's GOLDMARK

Good cello, bad chess and the gospel.

course—tasteless comedy, tired drama or stale vaudeville routines—cannot be freshened by all the hues in the spectrum. An entertainment egg can be laid as easily in color as in black & white—perhaps more easily.

For the answers to the other questions, the TV fan has to wrestle with the six-syllable words "compatibility" and "convertibility." Around these words swirled the fiercest arguments of the FCC hearings.

The weak point in the CBS system is its lack of compatibility. This means that the 9,000,000 TV sets now in use in the U.S. cannot receive CBS colorcasts even in black & white. The RCA system is fully compatible. If a station were telecasting RCA color, the ordinary sets now in use would show black & white pictures. RCA's big argument: Why make all U.S. TV sets obsolete by using the CBS system instead of RCA's?

On the witness stand, CBS President Stanton offered to withdraw his system if

a really workable compatible system could be developed. The FCC has given RCA good marks for compatibility. The trouble, as FCC sees it, is that RCA's color is not good enough.

On the subject of convertibility, which just means changing over a black & white set so that it can receive colorcasts, CBS is in a better position. In the CBS system, convertibility can be managed, though awkwardly. First, an adapter (estimated price: \$30-\$50) is added to an ordinary set to make it compatible. Then a clumsy converter (estimated price: \$75-\$100) is fitted in front of the screen to produce color.

The RCA system stumbles over convertibility. Though it claims to have a workable converter, RCA will not estimate its possible price. The FCC "First Report" states flatly that "no practical [RCA] converter was demonstrated at any of the demonstrations on the record."

Three Sequentials. The FCC hearings, which began more than a year ago, took place in the splendid isolation of the large Department of Commerce auditorium in Washington. The busy lawyers and technical experts often outnumbered the spectators—usually a few leg-weary tourists. The testimony of engineers, executives and experts fills 40 volumes and 11,178 pages covering everything from RCA's patent position (which is well-nigh impregnable) to the precise emphasis Frank Stanton placed on "love" when he said he loved compatibility.

When the evidence was all in, and the FCC Commissioners had taken a long look at CBS's "field sequential," RCA's "dot sequential," and CTI's "line sequential" systems (TIME, Nov. 28, 1949), they issued the First Report.

In it, the FCC found that the RCA system was unsatisfactory both as to "color fidelity" and "texture." It described RCA color itself as "soft," reported the system to be "exceedingly complex," and noted that a "time error of 1/11,000,000 of a second results in color contamination." As for the CTI system, it was "unduly complex"; it had a "serious line-crawl problem, its picture texture was not satisfactory," and there was "great doubt" of CTI's compatibility.

The FCC held that CBS's picture (see chart) "is most satisfactory from the point of view of texture, color fidelity and contrast" and that "receivers and station equipment are simple to handle." Its most serious limitations: 1) lack of compatibility, and 2) its present limited picture size (12 $\frac{1}{2}$ inches).

The drawback of picture size might well have a happy ending, thought the FCC. It is caused by the one "mechanical" feature of the CBS apparatus—the spinning, motor-driven color wheel which must be more than twice the size of the TV screen. The FCC saw a way out through the adoption of a tri-color picture tube which would do away with the wheel, all limitations on picture size, and make CBS as fully electronic as any other system. RCA had demonstrated such a tube late in the hearings, but the FCC reported that it was



CBS color TV us
gun in its receiver.
with transparent co
front of the tube, a
sent over the air, et

deficient in registration
CBS, Philco, Du Mo
others are working o
tubes of their own de
has yet been proved in

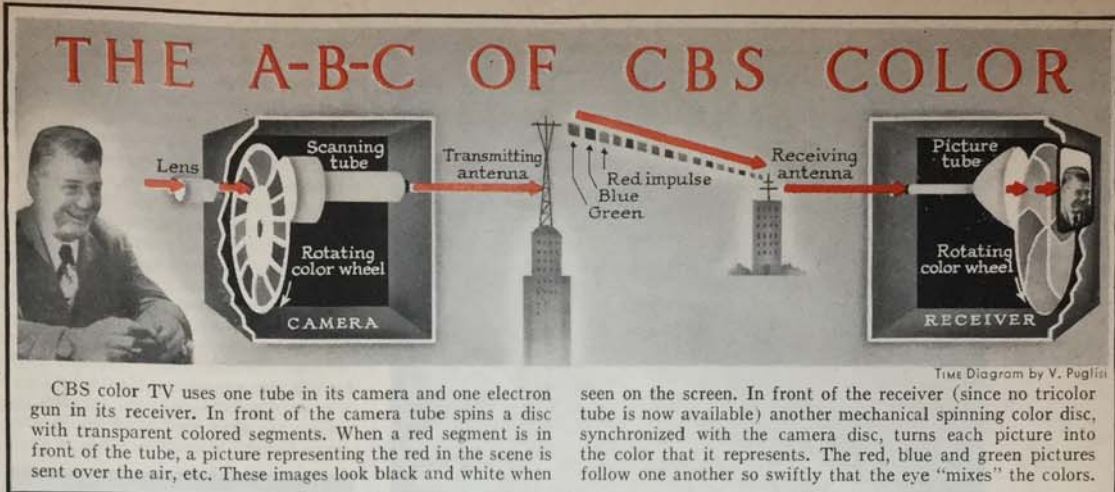
In the First Report,
TV manufacturers a
that they were willin
new sets internally ac
could receive CBS co
white. Most of the ma
ed that the time was
radical change-over. B
wait. In October, it h
decision in favor of th

The Winner. CB
Nicholas Stanton, 42
the CBS color fight, :
ft. and weighs 175 lbs.
once attentive and st
is often clamped firm
certain lack of facial
with his carefully p
hair, have led wags
Veronica Lake of CBS

Stanton's success st
Alger seem believable,
a ten-year, million-d
CBS, and bonuses w
income to \$130,000. I
the heady experience
job, for which he co
price," offered him by
ing jobs has become
routine. In his 15 ye
said no (sometimes r
sters Elmo Roper and
Massachusetts Institut
two other universities
firms, assorted Govern
well-heeled foundation

His early years in
often spent seeking job
after. Of Yankee and C
the son of a high-sch
teacher, Stanton starte
a newsboy. After scho
Metropolitan men's cl
he progressed from st
trimmer and showcard
boss, Richard Meyer,
was wise beyond his y

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d



CBS color TV uses one tube in its camera and one electron gun in its receiver. In front of the camera tube spins a disc with transparent colored segments. When a red segment is in front of the tube, a picture representing the red in the scene is sent over the air, etc. These images look black and white when

seen on the screen. In front of the receiver (since no tricolor tube is now available) another mechanical spinning color disc, synchronized with the camera disc, turns each picture into the color that it represents. The red, blue and green pictures follow one another so swiftly that the eye "mixes" the colors.

deficient in registration and color fidelity. CBS, Philco, Du Mont, Paramount and others are working on tri-color receiver tubes of their own design. None of them has yet been proved in field tests.

In the First Report, the FCC had given TV manufacturers a month to indicate that they were willing to start making new sets internally adapted so that they could receive CBS colorcasts in black & white. Most of the manufacturers protested that the time was too short for such a radical change-over. But the FCC wouldn't wait. In October, it handed down a final decision in favor of the CBS system.

The Winner. CBS President Frank Nicholas Stanton, 42, who spearheaded the CBS color fight, stands just under 6 ft. and weighs 175 lbs. His expression is at once attentive and stolid; his strong jaw is often clamped firmly on a pipestem. A certain lack of facial animation, together with his carefully parted, yellow-blond hair, have led wags to call him "the Veronica Lake of CBS."

Stanton's success story makes Horatio Alger seem believable. Last year he signed a ten-year, million-dollar contract with CBS, and bonuses will raise his annual income to \$130,000. Last month he had the heady experience of turning down a job, for which he could "name his own price," offered him by rival RCA. Refusing jobs has become almost a matter of routine. In his 15 years at CBS he has said no (sometimes repeatedly) to Pollsters Elmo Roper and Nielsen, *FORTUNE*, Massachusetts Institute of Technology and two other universities, three advertising firms, assorted Government agencies and well-heeled foundations.

His early years in Dayton were more often spent seeking jobs than being sought after. Of Yankee and German Swiss stock, the son of a high-school manual training teacher, Stanton started earning money as a newsboy. After school he worked at the Metropolitan men's clothing store where he progressed from stock boy to window trimmer and showcard artist. His former boss, Richard Meyer, recalls that Stanton was wise beyond his years: "We used to

get into arguments about religion and sex —on a very serious plane. Most fellows his age didn't worry about those things in that day."

Meat for the Grinder. During his four years at Ohio Wesleyan University, Stanton continued to work at the Metropolitan, commuting 90 miles to Dayton every weekend. He also found time to be elected president of the senior honorary society and of his fraternity, Phi Delta Theta; to be put on probation for his part in the production of a college musical, some of whose lines offended the Methodist sensibilities of Ohio Wesleyan's faculty, and to split a \$2,100 profit as editor of the college yearbook, which was illustrated by a boyhood chum who later became well-known Cartoonist Milton (*Steve Canyon*) Caniff.

At Ohio Wesleyan, Stanton vacillated between a pre-med course and a psychology major. When he graduated in 1930, he was offered an advertising job by Philadelphia's N. W. Ayer on the basis of his work on the college yearbook, but before he could report for work, the depression had changed N. W. Ayer's mind. Stanton hurriedly grabbed a job at Ohio State as graduate assistant (salary: \$750 a year), married Ruth Stephenson, the girl he'd been going with since he was 14, and for three years worked as a part-time teacher

while writing a Ph.D. thesis on industrial psychology.

One of his research projects was on the subject of advertising appeals, and Stanton concluded that advertising was more effective when heard than when seen. To bring this finding to the attention of radio broadcasters, he thoughtfully sent a copy of his paper to CBS. Paul Kesten, then CBS vice president in charge of advertising and sales promotion, pounced on Stanton's report as "good red meat for my meat grinder," wired him an offer of a research job at \$50 a week.

Frank Stanton arrived in New York in 1935 with his wife, a wire-haired fox terrier, a second-hand Ford, a list of modestly priced Manhattan hotels—and an empty wallet. It was the most significant trip he had made outside his native Midwest since his teens, when he had attended a Y.M.C.A. conference in Finland as the official representative of the "Hi-Y" boys of Ohio. Many of his fellow executives think he has retained, to this day, an air of Y.M.C.A. earnestness and unblinking sincerity. One of them describes him as "just a country boy with a Madison Avenue gloss."

The country boy tackled his CBS job in a manner that made Kesten's eyes pop. Working 70 to 80 hours a week, Stanton rapidly became research director, then advertising director and found time to develop, with Vienna's Dr. Paul Lazarsfeld, an electrical gimmick called the Program Analyzer which automatically measured radio listenership.

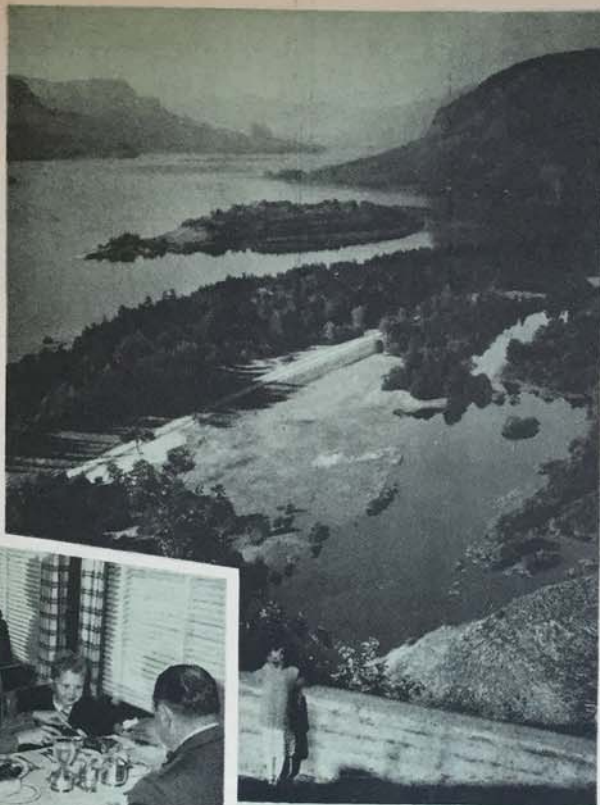
Two Strikes. By the time World War II began, Stanton was an administrative vice president in charge of research, sales, building construction, pressagentry, maintenance and operations. On the side, he supervised CBS-owned radio stations in Washington, Boston, New York, Minneapolis-St. Paul, Chicago, St. Louis and Los Angeles. Without apparent loss of either energy or effectiveness he also commuted several days a week to Washington as a wartime consultant to the Secretary of War and the Office of War Information.

Stanton's speedy rise at CBS was made with two strikes against him: 1) his



Emil Reynolds
CBS-converted RCA RECEIVER
Depth, detail and six-syllable words.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d



Beautiful Columbia River Gorge. . .



Make Your HOME
on the Streamliner "City of Portland"

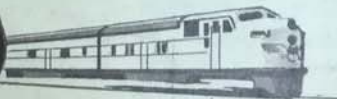
(Fastest train between CHICAGO-PORTLAND)

There's everything you desire for homelike comfort on the "City of Portland," in daily service between Chicago and Portland, Tacoma, Seattle.

You have your choice of Pullman accommodations or a restful Coach seat with latest design of leg rest.

There are attractive Lounge and Dining cars for Pullman passengers and a Cafe Lounge car serving moderately priced, appetizing meals for Coach passengers.

The Union Pacific route parallels the beautiful Columbia River Gorge for 200 miles. Ask your ticket or travel agent to route you via Union Pacific.



Road of the Daily Streamliners

academic background; 2) his training in research. In the brittle, fast-talking world of radio, college teachers are supposed to be unfit in business and, before Stanton, few research men had wandered from their charts and graphs to become policy-makers. Pollster Elmo Roper thinks the explanation lies in Stanton's passion to make facts do something: "Frank knew that research was a doomed duck unless it was used to produce action."

CBS has long been noted for tireless activity and long hours, but the indefatigable Stanton produced so much action that, by contrast, the rest of the throbbing beehive seemed to be standing still. When President William Paley returned from the war, he was stunned to hear other vice presidents nominate Stanton to seniority at their own expense. Stanton became General Manager of CBS. In 1946,



Claude W. Huston—Fix
RCA's SARNOFF
Up in the stratosphere.

when Paley withdrew to the chairmanship of the board, Stanton stepped into the presidency.

Living with It. His biggest job as president has been the long color fight with RCA. Stanton's fight started with FCC hearings in 1946 when CBS petitioned for color TV in the ultra high frequencies. Stanton says of that time: "I was as naive as I was at college. I thought the FCC just had to see our color and it was all over." But the FCC rejected CBS's petition. Two years later, when the FCC ordered its freeze on the construction of new black & white stations, CBS was still scrambling to build its black & white TV network. As a result, there are still no CBS-owned stations in the big markets of the Midwest. In TV coverage, NBC is out in front.

Stanton was extremely effective in the 1949 hearings. Young (37), bush-haired Dick Salant, the lawyer who carried the legal ball for CBS during most of the hearings, particularly admires Stanton's composure under cross-examination. "Sarnoff

made a terrific v knows exactly he says Salant. "St ent. You don't never loses a fac

By living so and CBS, Stan over for living w he gets away f with his wife. E speeds and to i side (with a Ze avoid the traffic Manhattan, Stan in a city easily flies to and from i

The childless room Manhattan with glass, polish abstractions. It l of the Museum o



Du Mon
Down with

how seems to be ton himself decor well as his own offices. He is proba in the U.S. in his neither a country p Ruth Stanton doe cleaning in the apa makes for flexibility

Like her husba haired Ruth Stant social life. When th business reasons, th apartment. Calmly: round-the-clock wo says: "He'd work chicken farm."

But hard work, results in insomnia.

* Currently, he has t Lincoln Continental; and a new Muntz Jet body, a Cadillac engine m.p.h.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

his training in fast-talking world... are supposed... and, before Stan... d wandered from... o become policy... roper thinks the... ton's passion to... g: "Frank knew... med duck unless... ction."
 oted for tireless... out the indefatig... much action that... e throbbing be... ding still. When... returned from... d to hear other... ate Stanton to... expense. Stanton... of CBS. In 1946,



Claude W. Huston—Pix
NOFF
osphere.

the chairmanship stepped into the

ggest job as presi- color fight with FCC started with FCC CBS petitioned for high frequencies. e: "I was as naive ough the FCC just d it was all over." BS's petition. Two FCC ordered its on of new black & is still scrambling hite TV network. ill no CBS-owned kets of the Mid- BC is out in front, ly effective in the (37), bush-haired r who carried the most of the hear- es Stanton's con- mination. "Sarnoff

made a terrific witness—he's an actor who knows exactly how to handle his audience," says Salant. "Stanton was entirely different. You don't have to prepare him. He never loses a fact once he's had it."

By living so constantly with color TV and CBS, Stanton has little time left over for living with himself. Occasionally, he gets away for weekend motor trips with his wife. He likes to drive at high speeds and to photograph the countryside (with a Zeiss Super Ikonta B). To avoid the traffic delays into and out of Manhattan, Stanton leaves one of his cars* in a city easily accessible by airlines, flies to and from it.

The childless Stantons live in a five-room Manhattan apartment that glitters with glass, polished woods and geometric abstractions. It looks a little like a wing of the Museum of Modern Art, but some-



Du MONT's Du MONT
Down with the Model T.

how seems to be comfortable, too. Stanton himself decorated the apartment, as well as his own and several other CBS offices. He is probably one of the few men in the U.S. in his income group who has neither a country place nor any servants. Ruth Stanton does all the cooking and cleaning in the apartment. Says she: "It makes for flexibility and it's good exercise."

Like her husband, attractive, dark-haired Ruth Stanton, 42, dislikes a busy social life. When they must entertain for business reasons, they do it outside their apartment. Calmly accepting her husband's round-the-clock work habits, Ruth Stanton says: "He'd work just as hard running a chicken farm."

But hard work, every now and then, results in insomnia. Says Arthur Godfrey,

* Currently, he has three: a second-hand 1948 Lincoln Continental; a Chevrolet convertible and a new Muntz Jet, which has an aluminum body, a Cadillac engine and a top speed of 140 m.p.h.

Discoverer? . . . that's me! I'm the guy who found the perfect combination of smart styling and *out-of-this-world* foot comfort in a husky winter-weather shoe. It's the Arch Preserver! . . . with its famed comfort features that help you to walk and feel like a teenager. Your nearest dealer's name is in the classified phone book. Get in to see him pronto for a perfect fit. E. T. Wright & Company, Inc., Rockland, Massachusetts.

Columbus had nothing on me!



WRIGHT
Arch Preserver
SHOES



British type, blucher moccasin in sturdy Scotch grain.



For Women, Silby Shoe Co. • For Boys, Gerberich-Payne • In Canada for Men, Scott-McHale

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

World's most
accommodating
companion!



The Original
dopp-kit
FITS THE TRIP
Patented

"Only Dopp-Kit
opens wide, stays open
— closes snug and flat"



Wherever you go . . . your
easy-packing Dopp-Kit
goes along to carry all those
needed articles of personal
comfort and good grooming.
Ask for the original
Dopp-Kit. Styled in finest
leathers with completely
waterproof lining.

THE AMAZING BRIEF-MASTER



Combination One-Suiter
AND Brief Case . . . com-
pact two-in-one conven-
ience for traveling busi-
nessmen. Holds a suit
without wrinkling, com-
plete clothing changes,
Dopp-Kit, plus an entire
brief case.

. . . and other fine Dopp-Bill Cases



Write Dept. T for name of nearest dealer
CHARLES DOPPELT & CO., INC.
2024 S. WABASH AVE., CHICAGO 16



CBS'S STANTON, PALEY & KESTEN (1945)
On the 20th floor, happy visions.

who is an enthusiastic Stanton admirer: "We each have a phone beside our beds. When he can't sleep, or I can't, one calls the other. We ring once and hang up—that's the signal. If the other's awake, he calls back and says, 'What the hell are you doing up?'"

Stanton has only a cursory interest in sports. One of his top CBS stars recalls that Stanton was once trapped into a softball game. "We found out that he couldn't throw from short to first, and he struck out three times." But in his CBS office, "Stanton is playing his own game, and he's a real homerun-hitting executive."

Tyrannous Child. The entire color uproar was brewed inside the head of slim, pensive Dr. Peter Carl Goldmark, 44, who plays bad chess and good cello, is described by a friend as "part child and part tyrant." Goldmark was discovered by the far-ranging Paul Kesten who, in 1936, thought CBS should know something about the new medium of television. Peter Goldmark, educated as a physicist in Vienna and Berlin, had already done some TV work in Britain and seemed just the man. Since CBS hired him, the network has invested more than \$3,000,000 in his projects.

To CBS executives, more interested in what makes radio and TV sell than in how they operate, Goldmark has the quality of a man from Mars. Nobody at CBS except Adrian Murphy, whose intramural title is "Vice-President in charge of Peter," is ever quite sure what Peter is up to. Goldmark is left alone because they all know he's "some kind of a genius." For Board Chairman Paley, it's enough that "you always know what Peter tells you is gospel."

Iffy Answers. When CBS and Goldmark's system won the color decision, a loud, angry cry went up from the TV manufacturers and dealers who saw a threat to the millions invested in black &

white sets. Emerson and Pilot hurried to join RCA in the Chicago court test; Dr. Allen B. Du Mont went on TV over his own network to demonstrate a CBS color wheel (for a 30-inch screen not yet on the market) and ridiculed the CBS system as giving "a Model-T type color picture." In full-page newspaper ads, Hallcrafters charged that "this ill-advised action of the FCC is a threat to the American way of life." A CBS suggestion that TV customers might wait six months before buying new sets had forced it out of business, declared Sightmaster Corp., which sued CBS for \$750,000 damages. Admiral's vocal President Ross Siragusa says: "I just think CBS is barking up the wrong tree in this one. I've got high hopes for RCA. But they have got to get going and make their system work. Then we'll buy that one."

Meanwhile, the U.S. public doesn't know what to buy. Asked when he thought color TV would be seen generally throughout the U.S., CBS's Frank Stanton could give only an iffy answer. If the courts do not rule against CBS; if congressional probes do not hold up the FCC decision; if U.S. rearmament does not absorb the electronics industry; if there are no serious shortages of essential materials—waving away all these ifs, Stanton believes that color will be transmitted from all U.S. TV stations by the end of 1952. That means that even if things move as fast as possible, the buyer of a new black & white TV set today will get at least two, probably more, years of use from his set.

Stanton and CBS can still take credit for changing color TV from a laboratory experiment to an immediate possibility. CBS might eventually lose out in the changing fortunes of battle, but color of some sort is certainly on its way. In Hollywood, the major moviemakers, trembling at the thought of being caught with

Rob

Here are blades
GUARANTEED
other knives you

A secret and e
"Frozen Heat"
and most durab
been able to pr

For over 70 year
Today Robeson
with a 3 year g

Starting at \$1.0
available in all
handsome, matt
Knives today..

A. 213—3 piece Star
Knife; 4" Fruit Knife
Handles—Impervious
"Frozen Heat"; and

B. 286—6 piece Stee
Stainless Steel blade
to heat, acid, stains—
at \$4.50; 4 pieces (H
at \$16.75. All sets R

C. 108—5 piece set
Set contains 3" Par
Narrow Cook Knife,

D. 575—DeLuxe Mast
anything and everth
forged 3-type Table
Stainless Steel, Table
Handles—Impervious
with full-stang dani
Utility Trimming Knif
Fork to go with Che
de Luxe genuine walr

E. 2707—6 piece Pak
Eastman Tenite Kitch
3" Paring Knife, 4" F
10" Roast Slicer. Ten
Some set with handles

F. 225—2 piece Gour
11" Ham and Roast S
and Roast Slicer only
Carving Set, 11" Ham
\$17.50, 230—3 piece
Case, 11" Ham and R
type Prong Fork—\$25

Guaranteed sharp 3
"FROZEN HEAT" pro
This product a blade
SHOULD any Robeson
factory. Your knife wil

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

"My future's still in the bag!"



"Fiddlesticks, Santa! There's nothing left in that bag."

"Oh, but I'll have it filled to the brim again by next Christmas—and every Christmas as long as children are looking for me."

"I know the children will always want you."

"Yes . . . and their dads will keep making me possible year after year."

"It's comforting to see you so sure, Santa."

"That's because I know how thoughtful fathers are, Ma. They not only make sure there'll be a 'Merry Christmas' for the children—but they also see to it

that their families will be well taken care of every day, year after year, even though they might not always be around to do it themselves."

"You must be talking about life insurance again."

"You bet I am! Every Christmas makes me appreciate it more and more. You know, Ma, there's nothing quite like it to make families happy and secure. And you know what that means to our future."

* * *

Merry Christmas from your good neighbor, The Mutual Life Field Underwriter.

LEARN WHAT THE *New Expanded Social Security* MEANS TO YOU!

SEND FOR FREE BOOKLET—containing specific, detailed information you wish to know about Social Security and how it teams with your life insurance. If you are 45 and under, you will be particularly interested in this booklet. Mail the coupon today. You'll also receive a handy filing envelope for keeping necessary official records.



Insured  Income
MADE IN AMERICA

THE MUTUAL LIFE

INSURANCE COMPANY OF NEW YORK

1740 BROADWAY AT 55TH STREET · NEW YORK 19, N. Y.

Yes, I would like your FREE Social Security Booklet—T-73.

NAME..... DATE OF BIRTH.....
 HOME ADDRESS..... CITY.....
 COUNTY..... STATE..... OCCUPATION.....

their vaults full of black & white film when color TV comes along to keep moviegoers at home, last week announced that 75% of next year's movies will be shot in Technicolor or Super-Cinacolor. The Theater Owners of America, who presumably know what their customers want, recently passed a resolution demanding that all new films be made in color.

Even the TV manufacturers seemed to be looking more approvingly at CBS. To the handful of small firms (Tele-tone, Celomat, Muntz, Belmont, etc.) that had originally announced they would make CBS color equipment were added such sizable names as Westinghouse, Bendix and Sears, Roebuck. Hallicrafters decided to make CBS color sets and equipment after all. Even Admiral's Siragusa is making a small concession: if the CBS system wins in the courts, each Admiral set will be equipped with a "jack" into which CBS adapter-converters can be plugged. Meanwhile, Frank Stanton and CBS, convinced they have something the public wants, intend to continue unsponsored "experimental" public demonstrations.

Program Preview

For the week starting Friday, Dec. 1. Times are E.S.T., subject to change.

RADIO

Football (Sat. 1:15 p.m., Mutual). Army v. Navy.

Metropolitan Opera (Sat. 2 p.m., ABC). *La Traviata*, with Albanese and Tagliavini.

Invitation to Learning. (Sun. 11:35 a.m., CBS). "The Basic Writings of Sigmund Freud."

New York Philharmonic (Sun. 1 p.m., CBS). Guests: Jean, Robert and Gaby Casadesus.

Theatre Guild on the Air (Sun. 8:30 p.m., NBC). Rodgers and Hammerstein's *Carousel*, with Patrice Munsel and Cornel Wilde.

NBC Symphony (Mon. 10 p.m., NBC). Conductor: Guido Cantelli.

Screen Directors Playhouse (Thurs. 10 p.m., NBC). *My Favorite Wife*, with Cary Grant and Rosalind Russell.

TELEVISION

Pulitzer Prize Playhouse (Fri. 9 p.m., ABC). *Our Town*, with Edward Arnold and Dorothy Peterson.

Football (Sat. 12:15 p.m., NBC). Army v. Navy.

Comedy Hour (Sun. 8 p.m., NBC). Eddie Cantor.

Lux Video Theater (Mon. 8 p.m., CBS). *To Thine Own Self*, with Melvyn Douglas.

Lights Out (Mon. 9 p.m., NBC). Veronica Lake in *Beware This Woman*.

On Trial (Mon. 9:30 p.m., ABC). "Should Western Germany be Re-armed?"

Family Playhouse (Tues. 8 p.m., CBS). Helen Hayes and Gene Lockhart in *The Barretts of Wimpole Street*.

Four Star Revue (Wed. 8 p.m., NBC). Danny Thomas.

Alan Young Show (Thurs. 9 p.m., CBS).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

EDUCA

alligator

Platinum Label

America's luxury gabardine



*around the clock
around the calendar*

it's the coat you'll live in!

Selected 100% all wool worsted yarns spun and woven so fine the result is a fabric irresistibly soft, smooth, luxurious. The ultimate in all-purpose, all-weather water repellent gabardine! An unusual value at \$53⁵⁰

Other Alligator Rainwear
\$8.50 to \$56.75



THE ALLIGATOR COMPANY • ST. LOUIS • NEW YORK • LOS ANGELES

TV for Teacher

For 20 years, U.S. educators have been kicking themselves for their shortsightedness: when radio came in, they let it go commercial without even putting up a fight, left themselves with only the crumbs the networks saw fit to spare. Some of them do not intend to make the same mistake with TV.

By last week, seven of the nation's most powerful education associations* had banded together in a Joint Committee on Educational Television, engaged Brigadier General Telford Taylor, U.S. prosecutor at the Nürnberg trials, to argue their case before the FCC. The Joint Committee's demands: 1) at least one television channel (in the current very



HARLEM TEEN-A
Instead of rumbles, basketbe

high frequency band) in each large city exclusively for educational use; 2) 20% of the channels in the ultra high frequency band, if & when these channels are opened up for television.

In Washington this week, as the educators went before the FCC, they were not yet ready to say just how they would run or finance their TV channels if they got them. All they were after right now, in General Taylor's words: to "see to it that commercial television does not pre-empt all the television channels and thus 'freeze out' the educators."

The FCC was expected to listen to the argument with sympathy, take the whole proposition under study.

* The National Education Association, the American Council on Education, the Association for Education by Radio, the Association of Land Grant Colleges & Universities, the National Association of State Universities, the National Association of Educational Broadcasters, the National Council of Chief State School Officers.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Television - files

RIBUNE, FRIDAY, JANUARY 26, 1951

Hart Fraternal Leader

F. C. C. Is Told Educators Have Failed in Radio

Broadcasters' Research Aid Says Record Disqualifies Them From Share in TV

By Dorothy Brandon

WASHINGTON, Jan. 25.—Dr. Kenneth H. Baker, director of research for the National Association of Broadcasters, told the Federal Communications Commission today that educators' "dismal failure to realize the full potentialities of radio" disqualified them from operation of any television channels for educational purposes.

Conceding "one or two noteworthy exceptions," Dr. Baker declared: "Educators as a group have not evidenced the willingness nor the competence in using radio that would justify the reservation to them of any part of the broadcast spectrum."

Asked what stations he considered successful, Dr. Baker named WHA, operated by the University of Wisconsin, and WOSU, which broadcasts for Ohio State University.

Cross-examined by Brig. Gen. Telford Taylor, counsel for the National Association of Educational Broadcasters, which seeks allocation of 25 per cent of television channels for educational use, Dr. Baker contended all other educational stations were "dismal failures." To Gen. Taylor's demand that the record of other "outstanding" educational stations, including New York City's WNYC, be reviewed, the witness said "all fell short of perfection," though there might be "a few" that are not total failures.

When asked by Commissioner Edward M. Webster if he considered that commercial broadcasters as a whole provide adequate educational programs, Dr. Baker replied in the affirmative.

"I looked over programs in Washington recently, and have found very few programs I would classify as educational," Commissioner Webster asserted.

Sees Failure to Reach Masses

"The judgment that you place would be considerably different than that of the mass of people to whom the programs were directed," Dr. Baker replied. "If a truly educational station were established, you as a highly educated person, would listen to it, which means you would educate the educated and not add to the education of the masses."

Singling out children's Western programs, which witnesses for the commercial broadcasting industry asserted yesterday were "educational," Harry H. Plotkin, F. C. C. counsel, inquired if Dr. Baker was in agreement.

"If a Western teaches a child that he is going to get caught and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

provide adequate educational programs. Dr. Baker replied in the affirmative.

"I looked over programs in Washington recently, and have found very few programs I would classify as educational," Commissioner Webster asserted.

Sees Failure to Reach Masses

"The judgment that you place would be considerably different than that of the mass of people to whom the programs were directed," Dr. Baker replied. "If a truly educational station were established, you as a highly educated person, would listen to it, which means you would educate the educated and not add to the education of the masses."

Singling out children's Western programs, which witnesses for the commercial broadcasting industry asserted yesterday were "educational," Harry H. Plotkin, F. C. C. counsel, inquired if Dr. Baker was in agreement.

"If a Western teaches a child that he is going to get caught and spanked and scolded if he does wrong, it is education," replied Dr. Baker, who was formerly a professor of psychology at several large universities.

Asked if soap operas have educational value, the witness replied, "It has been established that they do." He said he "didn't know, but suspected" that crime programs were also educational.

Active and Aggressive

Asked by Commissioner Webster if the operation of sixty-seven F. M. stations by educators contrasted favorably with the eighty-two independent commercial stations operating on this frequency, and might indicate that commercial broadcasters had not "actively and aggressively pursued F. M.," Dr. Baker disagreed, insisting: "The joint operation of at least 700 A. M. and F. M. stations must be added to our industry's F. M. effort; I would say we have been active and aggressive."

Announcement that a Public Interest Committee was formed here today to promote use of television for educational purposes was made, meanwhile, by Seymour N. Siegel, president of the National Association of Educational Broadcasters. He said many prominent educators, including Mrs. Millicent McIntosh, dean of Barnard College, and Harold E. Stassen, president of the University of Pennsylvania, had formed a committee with representatives of stage, screen and radio and authors to urge the F. C. C. to set aside channels for non-commercial use.

Edward L. Bernays, New York public relations counsel, is chairman of the committee. He said the national welfare requires that television serve "the 30,000,000 children and students in our educational institutions and the ever-greater number of Americans involved in adult education."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

RADIO AND TELEVISION

By JOHN CROSBY

The United Nations Gets Pushed Around

Television, it is pretty generally agreed, came of age last summer when it broadcast to all the cities on the cable the Jacob Malik debates with Warren Austin and Sir Gladwyn Jebb in the United Nations. These broadcasts, in point of drama, historic importance and popular interest, were easily the outstanding contributions made by television in 1950. For the first time television began to live up to its promise as a great mass educational communications medium.

But that was last summer, when the sponsors had pretty generally taken to the beaches and when there wasn't much on the air anyway. This winter, with well-heeled sponsors all over TV, the situation has changed radically. On Jan. 30, around 10:15 p. m., the United Nations Political Committee took a vote on the United States resolution branding Communist China an aggressor. The resolution passed by a vote of 44 to 7, which was the No. 1 news story in most papers the next morning.

WNYC, the New York City municipal station, carried the debate up until 10 o'clock, when it went off the air. ABC cut in to carry the actual vote. No other radio and no television stations carried any of the debate after 7 o'clock. The U. N., which has its own facilities, broadcast the session to Europe, and the broadcast was available to any local radio or TV stations that wanted it. None did. The networks were too busy carrying "Rate Your Mate," an audience participation show; "Big Town," which is full of tall talk about the responsibilities of journalism; a crime program called "Danger," "The Amateur Hour" and a lot of other trifles which have bankrolls attached to the other end of them.

As far as television is concerned, the United Nations has been a stepchild all winter. Actually the U. N. has been broadcast on one or several of the TV networks almost every day. But you'll have a terrible time finding it. At the request of the net-



John Crosby

works, newspapers have stopped listing the U. N. broadcasts. The networks, it seems, don't want to make up their minds until the last minute and don't want to be tied down in the event that a commercial program shows up.

However, if they have nothing else on the agenda, the TV networks will broadcast the United Nations and then take credit in their program logs for performing a conspicuous public service. This will be displayed to the Federal Communications Commission if and when any embarrassing questions about public service are asked. As long as the public is kept in the dark as to where and when the U. N. can be heard, the service to them is a doubtful one.

The situation will get worse as time goes on. Right now, there are still stretches of unsponsored time on daytime television. Eventually this will be gobbled up and then the United Nations or Congress or conceivably even the President will have great difficulty elbowing the soap companies out of the way long enough to get any sort of message on the air.

Just a week or so ago Justin Miller, president of the National Association of Broadcasters, appeared at the F. C. C. hearings in Washington to oppose the reservation of 20 per cent of television channels for educators. Judge Miller declared that he was heartily in favor of television being used as an educational medium, but he felt commercial licensees could do it better.

This is hardly the point. There's no doubt but that commercial broadcasters, with their know-how and facilities, could do a whale of a job of education by television. But *will* they do it, if Procter & Gamble is offering cash money for a soap opera? "The kind of education that has been done already in this medium by commercial licensees is very impressive," said Judge Miller, who went on to cite as a particularly glorious example "the now-famous U. N. telecasts." Well, they were impressive as long as they lasted. But they didn't last very long.

Copyright, 1951, New York Herald Tribune Inc.

John Crosby's column also appears every Monday, Wednesday and Friday in the Herald.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

RADIO AND TELEVISION

By JOHN CROSBY

Television in Crisis

What will the draft and the re-armament program do to the \$3,000,000,000 television industry—its programs, its TV set sales, its growth as measured by new stations and increased audience and its present audience of roughly 35,000,000?

In the first place—the manufacture of sets. TV sets are studded with critical materials, specifically cobalt, copper and nickel. The Korean War had barely begun before the engineers had devised substitutes for the metals they knew would be in short supply. Today, most manufacturers are using 90 per cent less cobalt and about 40 per cent less of all critical materials in set manufacture. Production has dipped very little so far, but will probably dip sharply the last half of this year. Good guess as to this year's production: about half of last year's record 7,500,000 sets.



John Crosby

In the last war, production of radio sets was stopped entirely by the government. The industry believes that there won't be any government stoppage of TV set manufacture in the foreseeable future because there wouldn't be much sense to it. The re-armament program will need the electronics industry as badly as it did in the last war, but right now government orders are not nearly large enough to keep the plants busy. As a matter of fact, there will probably be some unemployment in the industry by early summer because of lack of materials.

Demand for sets is still so high that if production stopped tomorrow (which it won't) the dealers would be pretty well stripped of sets overnight. High demand and short supply spells black market in any language. But there probably aren't many dealers storing away sets for future under-the-counter sale. Television sets cost a lot of money and, with present credit restrictions, the dealers can't afford to keep a lot of sets on the shelf (or in the basement) for any length of time. But sets, especially the big-name sets, are going to be hard to get.

As for new TV stations, their construction was halted a long time ago by the F. C. C. freeze, which hasn't anything to do with the war. If the freeze were lifted tomorrow, a prospective station-builder would run into terrible material shortages. The National Production Authority has not banned the building of new TV stations, but the station-owner would have to locate his own scarce materials. Transmitters are almost solidly constructed of critical metals. The big manufacturers of transmitting equipment (R. C. A., General Electric, Du-

civilian mobilizers, Mr. Wilson, Mr. Johnston and Mr. DiSalle—and he would press them to work out agreements. He would reserve his own influence for use against anyone who in the discussion showed himself to be at once badly informed and highly opinionated.

Copyright, Feb. 12, 1951, New York Herald Tribune, Inc. All rights reserved.

cents who escaped unfused to leave.

Elsewhere in western Washington, hundreds of citizens, soldiers, sailors and peace officers toiled to bolster sagging dikes. Six major breaks in the Skagit River levee north of Mount Vernon flooded thousands of acres of farmland.

Mon.) have about twenty-five complete transmitters tucked away in storehouses. Most of them are already spoken for—if and when the F. C. C. lifts the freeze. There may not be many more built.

Programs: Advertisers had a moment of panic and slashed ad budgets sharply. The panic has ended and the advertisers are pouring as much—and a little more—money into television programming as ever. They'll continue to do so, even if they have no products to sell, as they did in the last war. The amount of money they spend on programs will be determined exactly by the proportion of excess profits they are allowed to spend on advertising. In general, though, the sponsor is making out his budget on a quarterly, rather than an annual, basis; he doesn't want to contract for a whole year of Perry Como, for fear the government will suddenly tell him how much or how little he can spend on advertising.

Television is a young man's game; its production and technical staffs are stuffed with draft-eligible youngsters, many of them with skills which the Army, Navy and Air Force badly need. All the networks expect to be hit badly by draft or reserve-officer calls by March or April. One network may lose 60 per cent of its TV directors and assistant directors, to the services. Technical man power is already a problem, with production heads scouring the town for good engineering staffs.

While radio was allowed to boom in the last war as a morale factor, television is a rather different proposition. The ration of man power between radio and TV is about one to six. "Stop the Music," for example, requires the services of forty men, exclusive of talent. A baseball game needs about eleven technicians, a director and assistant director, and two or three announcers. If man power gets tight, how long will the government permit these huge production staffs—even if the networks can find them?

The broadcaster hopes that television will be officially encouraged by Washington not only as a morale factor, but also as a national asset in a period of emergency. Even in the last war, when TV was still an experiment, television was used in New York police stations to train air-raid wardens. With 10,000,000 sets in American homes, it could be invaluable as a training device.

Production standards may suffer not only from inexperienced technicians, but also from material shortages. Replacements for camera tubes are already terribly hard to get; the film supply for kinescope is very tight, and film may disappear from the market soon unless the government allocates a certain amount to TV as it did to the movies in the last war.

That's the situation as it looks today. It could change tomorrow.

Copyright, 1951, New York Herald Tribune Inc.

Mr. McGrath's result of public commutators began a check in November members of the sound condition carrying the load

Mr. McGrath's result of public commutators began a check in November members of the sound condition carrying the load

The Pennsylvania, which not operate the line's facilities refused to comment on the The Jersey Central, which said, "We have always said wasn't safe, we wouldn't it." Although commuters the trestle is a temporary ture, it is permanent, the said.

Veteran engineers, in

IN

Stolen Ride to Chu

LAKE RONKONK, Feb. 11.—Postmaster McKernan was called to church today and informed he had driven to the service automobile reported stolen the postoffice. Mr. McKernan borrowed a car owned by James, and had stopped the postoffice on his way to church. When he resumed his job was in a car owned by Mrs. Ulrich jr., of Centereach, same make and age. Paul Harold Smith, of the Broad Town Police, straightened the mix-up.

More Dogs Than Ever

ALBANY, Feb. 11 (AP)—owners in New York State, of New York City, which has a licensing system, paid a high of \$1,484,568 last year cense a record number of pets. The State Agriculture department reported today th

The Museum of Modern Art Archives, NY

Collection:

EMH

Series.Folder:

III. 12. d

Finding a Place For Education on TV

The use of tax money and private endowment is urged to finance non-commercial channels.

By TELFORD TAYLOR

IN the twinkling of an eye television has become one of the staples of American life. Some 10,000,000 receivers are already in use and hundreds of thousands more are being purchased each month. The remarkable feature of this conquest is that the very characteristics which once caused many to doubt television's future popularity have served to increase its impact. Television, unlike radio, is always in the spotlight, never in the background. Young and old converse less, dance less, read less, play less, and watch television correspondingly more—alarmingly more.

This jealous quality is television's great merit as well as its menace. Its simultaneous appeal to eye and ear, its immediacy and its immanence make it the instrument of destiny for mass communications. To the school and university, to industry and agriculture, and to the arts and sciences, a thousand new doors stand ajar.

The great question is: To what uses and values will television be dedicated? How and by whom will its program content be determined? Here is a marvelous new instrument for education; will educators display the energy and imagination, and be granted the opportunity, to take advantage of it? How can the needs of special groups—agriculture, medicine and the public schools, for example—be met? Will television promote enlightened public opinion by making its facilities available for the public discussion of controversial issues? What is to prevent television from degenerating into an interminable and unrelieved variety show? In short, how can we insure that the full potentialities of television are realized? This is the challenge of television.

RECENTLY, the Federal Communications Commission, which passes on applications for licenses authorizing radio and television stations to broadcast, has been conducting public hearings at which many of these problems have been explored. These hearings have been held at the request of the major nation-wide educational organizations, including the American Council on Education, the Association of Land Grant Colleges and Universities, the National Education Association, the National Association of State Universities and the National Council of Chief State School Officers. These five associations, together with two others primarily concerned with educational radio—the National Association of Educational Broadcasters and the Association for Education by Radio—have joined forces to establish the Joint Committee on Educational Television.

The immediate purpose of the hearings was to consider the J. C. E. T.'s

TELTFORD TAYLOR, who was a U. S. prosecutor at Nuremberg, is counsel to the Joint Committee on Educational Television.

request that the Commission set aside and reserve for educational use a portion of the "channels" on which television broadcasting is carried. Because of the rapidly multiplying demands for space in the radio spectrum—for commercial-message traffic, aerial and marine radio, and military and a wide variety of other uses in addition to broadcasting—the Commission has been able to make available only twelve channels for television in the presently usable range of the spectrum. These are known as V. H. F. (very high frequency) channels.

IN addition, the Commission is proposing to allocate forty or more U. H. F. (ultra high frequency) channels for television. But many technical problems remain to be overcome before these can be generally exploited. The J. C. E. T. has requested that U. H. F. as well as V. H. F. channels be reserved for educational use, but only the V. H. F. channels could be used under present circumstances.

There is "room" for some 500 V. H. F. television stations on the airwaves of the entire country—or less than one-fifth of the number of radio stations (A. M. and F. M.) now operating—and no more than seven V. H. F. television stations can be established in any one locality, no matter how populous.

In seven of the fifteen largest cities of the country all the V. H. F. channels proposed for assignment are already occupied. And in the other big metropolitan areas, where one or more channels are still vacant, there are numerous commercial applicants clamoring for each of the priceless openings. In none of these leading cities can education be given a channel except at the expense of existing commercial stations or applicants. That is why the request of the J. C. E. T. for the reservation of channels for education, deserving as it is and non-controversial as it appears to be at first blush, has aroused the strong if covert opposition of numerous commercial radio interests, and is a prickly nettle for the Commission to grasp.

WHILE educational television includes programs specifically intended for reception in the classroom, this is only a part—and not the most important—of its entire scope and promise. To be sure, television can be a useful supplement to classroom education. But it is equally clear, and far more significant, that education is a vital necessity for television. It offers the best and perhaps the only hope that American television can fulfill at least part of its potentiality and responsibility, and avoid the dreary routine and utter lack of distinction to which American radio has long since succumbed.

Educational television means television for the adult no less than for the child. It in- (Continued on Page 14)



The power of television—"Will the new medium realize its great potential for education or will it degenerate into an interminable variety show?"

- N.Y. Times Mag. 1/28/51 -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d



Remember the day
you first tasted Yuban?

Remember the sudden exhilaration of Yuban's deeper coffee flavor? How difficult it was to describe... how impossible to forget? Remember feeling that, for the first time, you were tasting coffee as you'd always hoped coffee would taste? Of knowing, without being told, that neither time nor trouble nor cost had been considered in creating Yuban?

If your first taste of Yuban is still to come, make tomorrow the day. You'll decide then—and you'll be so right—that no coffee but Yuban can ever satisfy you again.



250 Park Avenue, New York

There's no other coffee like it in all the world!

YOUR VALENTINE WRITTEN IN CANDY!
MESSAGE



100% PURE MAPLE CANDY — IN ANY GREETING YOU WISH!

Send the "world's sweetest greeting" to sweetheart, family, friends! Each John Shelby Greeting Box crammed with 72 melt-in-your-mouth pieces of 100% pure Vermont maple candy... a full pound of the world's finest candy. Your name or message spelled out in candy letters: up to 15 letters free; extra letters 5c each. Mail order today!

John Shelby
THE MAPLE SUGAR MAN

Address: John Shelby, Box A, Barre, Vermont

MAILED POSTPAID!
Per box: East of Mississippi River, \$2.50; West, \$2.80. COD orders accept.

RETAILING offers a
Career WITH A FUTURE

Attractive, responsible positions in advertising, merchandising, fashion, decorating, personnel, management, or teaching await graduates of foremost School of Retailing. One-year graduate program leading to Master's degree combines practical instruction, market contacts, and supervised experience—with pay—in leading New York stores. Special programs for bachelor's degree candidates and for non-degree students.

Request Bulletin TR
NEW YORK UNIVERSITY
School of Retailing
Washington Square, New York 3, N. Y.

A Place for Education on TV

(Continued from Page 9)

cludes selective but constant coverage of great events—not merely episodic attention to a Presidential inauguration, a fireside chat or a campaign wind-up, but sequential treatment, such as television first accorded to the meetings last fall of the United Nations Security Council (but which fell off badly as the commercial winter season got under way). It includes serious drama, music, painting, and all the sublime arts, including instruction as well as performance and display.

IT includes informational programs, both for the general public and for special groups such as consumers, farmers and doctors—what to look for in buying a work shirt, how to protect the farmhouse and barn against lightning, how to administer and apply new medicines and medical techniques. It means showmanship in the best sense of the word, and a judicious admixture of entertainment.

In this setting there would be no hard and fast line between children's programs and those for the general audience. Some, indeed, would be specifically pedagogic. In Philadelphia and Baltimore school children are already learning by television the history and industrial development of their cities, how to play musical instruments, and a variety of other things. Television is ideal for spreading the gifts of "master teachers" in special subjects. It embodies all sorts of encouraging possibilities for invalid children who cannot attend school.

BUT what television can do in school hours is less important than what it has to offer in the late afternoon and early evening—"the children's hours." It can be a workshop, a wonderland and a storehouse of adventure and make-believe. Television viewing by children can be controlled, but it cannot wisely or effectively be suppressed. Every parent, every teacher and every American has a vital stake in and a personal responsibility for what is available for children. There is no more reason for leaving this decision exclusively to the purveyors of candy, toiletries, sporting goods and Western outfits than there would be for letting them determine the school curriculum or the contents of children's books.

How can we obtain a national television service which will thus reinforce our liberty and culture and be an ornament to the nation? Will it help to put television broadcast facilities directly into the hands of universities, public school authorities, museums, libraries and foundations? Or should we, as the commercial broadcasters have always and so far successfully contended, trust them to do the best that

can be done, confident that they will "give the people what they want"?

Unhappily, neither the history of radio programming nor the present trend in television offers any basis for confidence in the sufficiency of commercial broadcasting. Most people like light entertainment; commercial broadcasting gives it to them in quantity, some very good and much not so good. Practically nobody likes singing commercials, but commercial broadcasting gives them to everybody in steadily increasing quantities. Many people like music, drama, public discussion and information; commercial broadcasting keeps them on a starvation diet which gets ever more slender as broadcasting becomes more and more commercial.

THERE are still, to be sure, some excellent cultural programs on the networks, but they comprise a woefully small percentage of the listening hours. They serve the broadcasters chiefly as a showcase to which they can point with pride and as a lightning rod to draw off public and official criticism.

What is even more distressing is the present trend in both radio and television to drop many of these cultural programs and shift others to less desirable listening hours.

A desirable illustration has recently been provided by the Columbia Broadcasting System, which has just disbanded its own symphony orchestra and has "demoted" the New York Philharmonic Orchestra from a live broadcast at 3 o'clock Sunday afternoon to a recorded presentation two hours earlier, when everyone is at Sunday dinner. Columbia was legitimately proud of these programs, and there can be no doubt that it shifted the Philharmonic with great reluctance.

THE sponsors of commercial programs on the Columbia network immediately following the symphony broadcasts complained that the drop in Columbia's listening audience during the symphony program was cutting into their own audiences. An increasing number of the Columbia network affiliated stations proceeded to drop the orchestra in favor of local commercial programs.

The difficulty here illustrated is inherent in commercial broadcasting itself. The broadcasting companies are profit companies. Their officers and directors are under a legal duty to the stockholders to conduct the companies' affairs so as to make money. Large sums have recently been invested in the development of television, and television operating costs are far higher than in radio.

Inevitably, the first concern of radio executives is to amortize their investment, meet the

(Continued on Following Page)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d



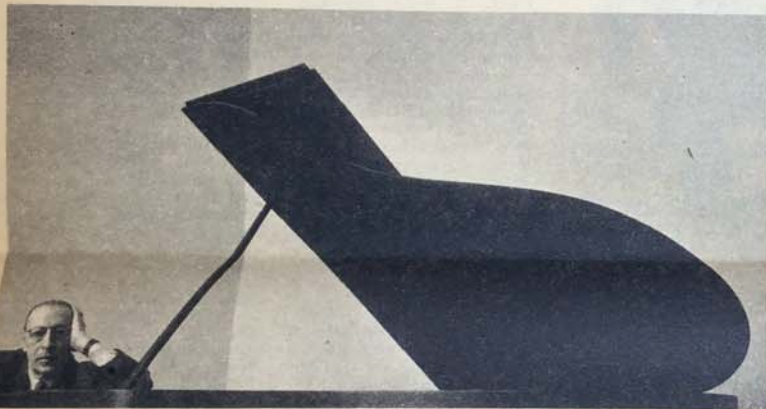
J. ROBERT OPPENHEIMER, physicist.



JOHN MARIN, artist.



HEITOR VILLA-LOBOS, composer.



IGOR STRAVINSKY, composer.



PIET MONDRIAN, artist.



JOHN GARFIELD, actor.



CLAUDIO ARRAU, concert pianist.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d



TV in the Classroom—"Government in Action," an educational program, is screened at Harding Junior High School, Philadelphia.

(Continued from Preceding Page) increased costs and show a profit. Their revenues are derived exclusively from advertising, and the more time they sell to commercial sponsors the higher their immediate monetary return will be.

GIVEN this basic situation, it is absurd to expect commercial broadcasting either to meet the needs of schools and colleges or to stress culture rather than popular entertainment. Advertisers seek people in the mass and cater to the general, not the special, taste. But while all this may legitimately arouse concern as to the prospects for a well-rounded national television service, it affords no basis for heaping obloquy on advertising managers or network officials.

"The American system of broadcasting," meaning the system under which the advertiser pays the piper and calls the tune, has become a hallowed phrase in the parlance of commercial broadcasting. We have a clear national policy against Government control of mass communications, whether press or radio. But the ambit of this national policy is quite wide enough to include many kinds of sponsorship of radio or television, in addition to advertising sponsorship. Advertising plays a substantial part in the economics of our newspapers and magazines, but it does not control the selection or presentation of the material, and publishers derive a portion of their revenue from the sale of their publications.

THERE would be, therefore, nothing "un-American" about providing a new economic base for part of our radio-television structure. The funds necessary to establish and maintain educational television stations should come from the same financial resources which customarily support educational institutions in general. The taxpayer's dollar can be used through state or municipal educational authorities, without raising the fear of Government control of programming. Private endowment through the great universities and foundations is the other major potential source of funds.

Indeed, a number of radio stations today are owned by universities and other non-profit institutions. And, in

fact, it has become increasingly apparent that the most promising way to raise the standard of, and inject a real measure of variety into, television programming is to find ways and means of supporting television from sources other than commercial advertising.

To be sure, the Federal Communications Act provides that broadcasters shall operate in the "public interest," and that the Commission shall refuse to issue or renew the licenses of stations which fail to meet this test. The meaning of this statutory standard is, however, less than precise, and the extent of the Commission's powers over program content remains a subject of controversy. The Commission endeavors to require licensees to present a "balanced" program service, but the administrative difficulties in enforcement are formidable; it is an uphill struggle to wage against the intrinsically commercial nature of the business.

CERTAINLY, the advent of educational radio and television should not be allowed to relieve the commercial broadcasters of their legal and social obligations to serve the public interest. Unquestionably, the commercial networks and stations will continue to draw the biggest listening and viewing audiences. The commission's efforts to raise the standards of commercial broadcasting should be supported by the public through the formation of listener-viewer groups to register protest against or approval of programs, and in every other way possible.

But the general public cannot pull itself up by its own bootstraps, and it is the historic function of organized education to provide the elevating power.

Our country is studded with stadiums, gymnasiums, libraries, laboratories and dormitories built with the wealth of private benefactors. There is every reason why educational television should now be given its place in the sun, for certainly no other force is likely to exert a deeper or more abiding influence on the mind and outlook of America. This is a challenge which the foundations, private philanthropies, and others who control the disposition of eleemosynary funds will do well to heed.

Smart mothers-- to help babies resist colds*



...feed Swift's Meats for Babies every day!



Only the finest
Meats for Babies
are labeled **Swift's**

*Test feedings conducted by doctors showed babies who ate Swift's Meats for Babies every day had greater resistance to colds, germs and infections! No wonder! Swift's Meats for Babies are one of the finest protective foods a baby can eat. That's because they provide so much complete protein—needed to help baby build antibodies or germ fighters. Doctors say baby needs the kind of proteins, B vitamins and iron Swift's Meats provide every day. Get Swift's Meats for Babies or Juniors today! You can serve six tempting kinds: beef, lamb, pork, veal, liver or heart, at about half the cost of home-prepared meats!



SWIFT... foremost name in meats... first in Meats for Babies

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

*Educational Screen
Pontiac, Ill.
Feb. 1951*

Focus on the News

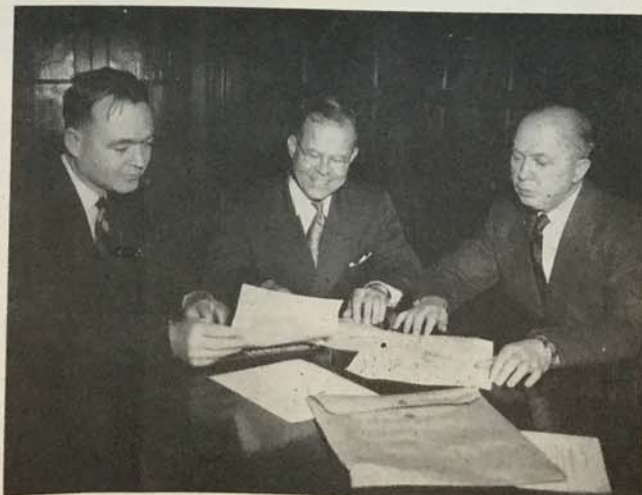
TV & Education

● How television can best serve as an educational medium is the subject of a joint research project by the Allen B. Du Mont Laboratories and Montclair State Teachers College in New Jersey. TV equipment has already been set up at the college on a permanent loan basis. H. E. Taylor, manager of the Du Mont Television Transmitter Division, represents the Du Mont company.

At Montclair State Teachers College a central committee (headed by Dr. Herbert B. Gooden, assistant professor of social studies) has set up three sub-committees to begin operations. One committee will compile a list of available materials and expects eventually to publish a bibliography of available data. Another will survey current TV programs and make recommendations for faculty consideration and college use. The third sub-committee will develop actual details for establishing a TV Workshop.

Eventual goal of the project is the transmission of TV programs to nearby selected high schools over closed circuits. Edward C. Rasp, Jr., who has been directing the college audio aids laboratory, will serve as coordinator for the program.

● Educators assembled in Boston's WBAL studios on December 13, 1950, for the second Educators' Television Clinic, under the chairmanship of Dr. J. Carey Taylor, assistant superintendent of public schools, Baltimore Department of Education. Principal speaker was Dr. Franklin Dunham, Sr., chief of the division of radio and television education of the U.S. Office of Education. The meeting included demonstrations of recently developed techniques for in-class teaching of grade and high school subjects by television.



Chase News Photo, Washington, D. C.

EDUCATORS ASK TV RIGHTS. General Telford Taylor, General Counsel for the Joint Committee on Educational Television; Dr. Arthur Moshlman, Professor of Education, Ohio State University; and Dr. Edgar Dale, Professor of Education, Ohio State University, at the recent Federal Communications Hearings on Television in Education. Dr. Dale was chairman of a Committee of Audio-Visual Educators including Floyd Brooker of the U.S. Office of Education and James McPherson, DAVI Executive Secretary. Educators are asking for an educational set-aside in both bands in which television is technically practicable—the very-high and ultra-high frequency bands.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

1
THIS SPARKLING, CHARMING OIL, "BY THE SEASHORE," PAINTED IN 1883 BY O*GUST RENOIR, IS ONE OF THE MOST TREASURED AND POPULAR PICTURES IN THE METROPOLITAN MUSEUM OF ART. RENOIR IS THE MASTER OF SHIMMERING, LUMINOUS COLOR.

IN THIS LOVELY OUTDOOR PORTRAIT, SPOTS OF DELICATE COLORS COMBINE TO EXPRESS THE PORCELAIN-LIKE SKIN, THE LACEY MATERIALS, AND THE GLOWING BLUE DRESS. IN ITS TIME, HOWEVER, SUCH PAINTINGS WERE RIDICULED BY MANY, BECAUSE THEY WERE SO USED TO DRAB, DARK OILS, THEY WERE INTOLERANT OF THIS NEW KIND OF RADIANT HARMONY.

For Fraye Emerson - TV. (CBS) - text -
for first commercial color telecast -
Monday June 25, 1951, 4:30 - 5:30 p.m.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

(2)

THERE'S QUITE A CHANGE IN MOOD FROM RENOIR TO THE AMERICAN REALIST, EDWARD HOPPER, WHO PAINTED THIS SOLITARY "OLD HOUSE BY THE RAILROAD", in 1925.

IT IS ONE OF THE 20th CENTURY AMERICAN PAINTINGS OWNED BY THE MUSEUM OF MODERN ART. IT SHOWS HOPPER'S ABILITY TO PORTRAY THE SENSE OF SILENCE AND LONELINESS THAT HE FEELS IN BUILDINGS AND STREETS. HE GIVES THEM A SORT OF FORLORN DIGNITY.

HERE HE CONTRASTS, WITH SHARP SIMPLICITY, THE OLD ELABORATE HOUSE, WITH ITS CORNICES, COLUMNS AND MANSARD ROOF, AGAINST THE STRAIGHT SHARP LINES OF RAILROAD TRACKS.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

(3)

NO ARTIST HAS EVER BEEN DISCUSSED, DEBATED, PRAISED AND CRITICISED HALF AS MUCH AS PABLO PICASSO, THE LEADER OF MODERN ART. THIS FAMOUS OIL, "GIRL BEFORE A MIRROR", IS ONE OF HIS PICTURES FROM THE MUSEUM OF MODERN ART. IT IS QUITE A JOLT, A CHALLENGE TO OUR IMAGINATION. FOR, INSTEAD OF DOWN-TO-EARTH REALISM, PICASSO TREATS THIS THEME IN A DARING STYLE OF HIS OWN, A STYLE WHICH CHANGES NATURALISTIC APPEARANCES INTO SEMI-ABSTRACT SHAPES AND COLORS.

~~TO ENJOY THIS ADVENTURE IN STACCATO COLOR CONTRASTS, AS INTENSE AS A STAINED-GLASS WINDOW, WE MUST LOOK AT THE COMPOSITION WITH FRESH UNPREJUDICED EYES, AND ALSO, WITH THE INNER EYE OF IMAGINATION. THEN, PICASSO CAN INTRIGUE US WITH HIS WAY OF SHOWING A GIRL LOOKING AT HER REFLECTION IN A MIRROR- A KIND OF MAGIC, SYMBOLIC MIRROR.~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

(4)

AGAINST THE BRIGHT, DIAMOND-SHAPED BACKGROUND DESIGN, HER FACE IS OUTLINED BY A WHITE HALO LIKE FRAME. THE FACE IS SEEN FROM TWO ANGLES AT ONCE; THE PROFILE IN PINK, AND THE THREE-QUARTER VIEW IN YELLOW. THE BODY, ALSO, IS PROJECTED FROM SEVERAL VIEWS SEEN SIMULTANEOUSLY. THERE IS MYSTERY AND DRAMA IN THE CONTRAST OF THE GIRL LOOKING AT THE STRANGE REFLECTION. IN THIS VARIATION OF THE TIMELESS THEME OF REALITY AND REFLECTION IN A MIRROR, PICASSO IS NOT CONCERNED WITH THE BEAUTY OF FAMILIAR, OUTWARD APPEARANCE, BUT AN INNER POWER, FORCE AND EMOTION, WHICH TAKES THE ONLOOKER AWAY FROM STALE WAYS OF SEEING INTO AN EXCITING WORLD OF FANTASY AND DESIGN.

#

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

1. TITLE <u>CONCRETE AND MATE</u>	:15
2. CHILD AT EASEL..INTRODUCTION AND DESCRIPTION BY ANNOUNCER	1:00
Lead out by Announcer and Lead into PICASSO	:30
3. PICASSO "GIRL AT MIRROR"	1:00
4. MONDRIAN "BROADWAY BOOGIE-WOOGIE"	1:00
5. TRANSITION TO FLIP RACK	:20
6. FLIP RACK	
a. TWO ADVERTISING PAGES	:25
b. TWO POSTERS	:25
c. FABRICS <i>Blue hat with pink stripes.</i>	:25
d. PACKAGES	:25
e. SCENE DESIGN	:25
f. MUSIC ALBUMS <i>stripes with pink grey</i>	:25
g. LEAD INTO DANCE	:15
7. DANCE <i>Pale cream silk with pink roses</i>	3:00
8. LEAD OUT OF DANCE AND DESCRIPTION OF MODEL <i>and blue ribbon with white dots</i>	1:00
9. LEAD OUT OF PREVIOUS AND DESCRIPTION OF NADELMAN SCULPTURE	1:00
10. TRANSITION TO AND DESCRIPTION OF ROSA NA "SPATIAL CONSTRUCTION"	1:00
11. TRANSITION TO AND DESCRIPTION OF SILK HEADS	:30
12. DESCRIPTION OF TWO DACHE HATS	1:00
13. WIRE FORM	
a. STRIPED SKIRT	:40
b. BLACK HALTER, BLUE AND RED SKIRT	:40
14. TRANSITION FROM DUMMIES TO LIVE MODEL AT COFFEE TABLE IN FRONT MATISSE	:30
15. DESCRIPTION OBJECTS ON COFFEE TABLE WINE DECANTER, GLASS, ASH TRAYS, FRUIT BOWL, FLOWER BOWL	1:15
16. TRANSITION AND DESCRIPTION MATISSE	1:00
17. COMMENT REVERSE PAN OF ROOM	:30
18. CLOSING COMMENT ON KID	:20
19. CLOSING TITLE	:10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

GOWNS AND HATS

*Virginia Palmer - Modern Toys
Cuba and
Annex*

- 1) Long Palm Beach skirt - multi-color - linen
- 2) Reversible skirt - cotton and linen - silk jersey sweater
or a strapless top)

Navy Blue hat with pink flowers.

Chartreuse straw with pearl gray chiffon with Talisman roses.

Pale cream satin with pink roses.

Pink and blue ribbon with maline top?

Virginia Palmer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

1.

2)

1

Everyone, from child to adult, enjoys the creative act

of self-expression. We can get deep pleasure from using

sound or movement, clay, stone, or wood, color, line and

shape to interpret *our experiences + emotions.*
~~vision and emotion.~~

Children, with colors and papers, find their own way of

picture-making to get their ideas across. Children are

original in seeing and feeling. They are uninhibited by

pre-conceived prejudices ~~xxx~~ about what a picture is supposed

to look like. Therefore, a child's pictures often have a

delightful freshness, charm and originality.

In later life, children may lose these personal imaginative

qualities. Too often they learn to conform with accepted

stereotypes. When this happens the creative sense is dulled

or lost.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

2.

12 hours per day, 6 days a week, and 8 hours on Sun., a total of 80 hours per week. It is true that the Board must submit all this to the State Legislature for confirmation if they get the FCC approval, but there seems to be little doubt that such confirmation would be forthcoming, and the Board is definitely committed to make such requests of the Legislature.

The Board is asking all educational institutions and even Rotaries and women's clubs and PTAs to write them letters, signed by their directors, that they support in principle the Bd. of R's plan for educational ~~at~~ allocations. They want letters of general approval of such bands and very general, brief outlines of the educational fields ~~in~~ in which the institution could make potential contributions to programs. There is no need at this point to express approval or disapproval of the methods by which they propose to operate such a network. This is particularly true ~~xxxxx~~ in view of the fact that no allocations will be made for some time to any specific agencies, boards or institutions anyway, and it would be quite possible for the whole program and its supervision to change in the interim. ^(Ultra High Frequency cannot operate for 2 years or more.) The important thing for these hearings is simply to obtain support of the idea that educational hands should be allocated, ^{Before the commercials get them all.} The Board is in a better position, with its definite financial proposals, to be convincing to the hard-boiled FCC that says "put up or shut up" as far as practical financing goes, than is any educational institution.

There are reservations in my mind about the advisability of having all the State's educational TV under any State agency. I raised some questions at the meeting (which probably made us unpopular?) such as how much jurisdiction would the Board have over the methods of teaching used - particularly since their present function is to dictate a minimum scale even to private schools? How competent would their ABCs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

3.

in a field such as art
of teaching methods be expected to be in view of the fact that they
have so little knowledge of the field now that N.Y. City's school children
are assigned less than 12 cents a year for art training, per child?
Does State Bd. of Regents' domination mean that there could never be
any tie-up with other state teaching on TV, and how would this work
out in regard to Jersey City which is much closer than Albany, for
instance? How much would such an agency lean towards the entirely
safe and conservative and away from the progressive and new? To this,
Dr. Guthe, representing the Board of Regents replied that he felt sure the
Board had always been open-minded and fair, that they proposed to
operate the network on the basis ~~that~~ of local ^u autonomy for each of the
11 areas with advice and guidance when needed only from Albany, that
there was no need now to support their proposals in the details but
only in the general principle.

Francis Henry Taylor had reservations of a different nature. He
said he was sure that commercial ^{TV organizations} ~~stations~~ could run educational
programs much better than any non-profit organization.. He said
however that he would write the letter purely to back the general idea
of educational allocation. *He thinks it will scare commercial stations into
more & better educational programs.*

The Board's more detailed proposal not only includes local
autonomy but also local financial support of programs, for staff, for
materials and for costs incidental to putting on of programs. Their
support only covers equipment and technical staffs. The rest would
have to be paid for by the local institutions, but there would be no
reason why Foundation grants could not be obtained by local institutions
for this purpose.

My suggestion, in view of all this, is that we should send a letter
to the Board of Regents backing the idea of 11 allocated bands but
carefully not backing, now, their program as a whole. This actually is
all that is pertinent and necessary. A proposed letter is attached.

B.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

2.

2 (b)

In poetry, painting and sculpture, the mirror is associated with

The best artists of today retain this will to see and feel in an original form. They have the audacity and the stubbornness to explore unhackneyed arrangements to express their own times.

While they admire and learn from great traditions of the past, they live in the present. They stress forms which seem link *ed* to our time. They pioneer in the subtle and difficult language of vision. Perhaps the greatest and certainly the most famous and controversial of these trail-blazers is Pablo Picasso.

3

Bold patterns of high keyed colors appear in many modern paintings.

Picasso's "Girl Before A Mirror" is startling, magnificent and exotic, like some fantastic stained glass window. The sheer intensity of reds and vermillions, of lavendars, greens and purples, and the curved bands of blues and orange, hold the eye spellbound.

These colors, together with the strong stress of lines form an intricate variation on the immemorial theme of reality and

reflection. *in the symbol of the girl confronting a different image of herself in the mirror.*

The comparatively calm head on the left is ^{*PAINTED*} ~~imagined~~ as both profile

and full face. The reflected image is more dramatic and intense.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

3.

3

In poetry, painting and folklore, the mirror is associated with magic. Remember the nursery rhyme about

4

"Mirror, mirror on the wall,

"Who is the fairest of them all?"

And the superstition about seven year's bad luck?

Like a poet transforming words and images beyond the prosaic

descriptiveness of a catalog, Picasso in this composition weaves

an enigmatic spell with his voluptuous colors, shapes and patterns.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

4.

5
4
To many, the strangest adventure in modern art is pure abstraction. Mondrian is a major figure in this style. Unlike Picasso's images, Mondrian completely eliminated even partially recognizable shapes, so that no trace of nature remains in ~~such~~ paintings. Therefore, this geometric arrangement of rectangles, of brilliant reds, yellows, blues and greys, so precisely balanced with hair's breath precision, may seem, at first glance, devoid of expressive feeling.

However, Mondrian does convey a specific image for eye and mind. ^{This} ~~It~~ was painted in 1942 when the artist was 70, and a newcomer to New York. He calls ~~it~~ this gay and rhythmic arrangement "Broadway Boogie-Woogie". Scorning story-telling pictures, Mondrian preferred to evoke the neon lights, the ceaseless motion, the beat and the counterbeat of jazz, by a striking, rhythmic arrangement of cold against warm colors, horizontal movements against verticals, and intricate space relationships. ^{intervals.} The pure abstract elements are arranged to create an equivalent, not an illustration, of his response to jazz and the big city. And in this, his last finished painting, Mondrian perfected one of the most daring new styles of our century; a style which has an immense influence on ^{the field} ~~many forms~~ of design.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

5.
5
2

Modern art, with its strong stress on design instead of representation, plays an ever increasing role in transforming the appearance of everyday objects. Millions who have never seen a cubist painting by Picasso, a free form by Calder, or the geometric abstraction by Mondrian, are affected by new design. They respond to his re-discovery of trim, clear shapes, his pleasure in the power of the straight line and the right angle, the eye-pulling power of flat, bright color, in this advertisement, for the Container Corporation of America the flat colors, the simplification of forms, and the juxtaposition of objects are taken from cubism. The Hessler shirt ad includes the cubist device of a dynamic tilted angle ^{to} which gives the striking layout a feeling of swift speed, tension and rhythm. **MONDRIAN'S**
BORROWS
DYNAMIC, ATTENTION GETTING RHYTHM.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

6

c

f

The whole field of fabric design has been ~~revolutionary~~ revolutionized by the impact of modern art. These ~~four~~ fabrics are among the many which typify some of the new trends. The bright cubes of Roy Ganes' "Cross Patch" is indebted not only to Mondrian but to the gayety of Paul Klee's paintings. "Coffee Shop" by George Nelson also adopts the asymmetrical grouping, simplified form and amusing, playful shapes found in modern art. The decorative and witty abstractions or ~~variations on the theme~~ of birds is George Nelson's ^{motif in this} spheres of influence. FABRIC Spheres of influence

d

Packages, familiar to millions, also reflect design ideas stemming from modern art. In the Kleenex and Pepsodent package the designers utilized Mondrian's clear lines and flat rectangles. The lettering, rather than being an independent unit, is used in block forms as a part of the total design. The place of all text is determined by the box design as a whole. The gay, colorful Sight Savers packets are based not on geometric design, but the irregular fluid shapes of free form abstraction.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

6
E

The theater designer, too, is not immune to change

American artists everywhere are tremendously affected by the
concept of modern art. ~~From the late 1910s to the early 1920s~~
~~in 1913 introduced this country to what was then called~~
~~the art of the Ballet's like Joseph Stella and the Ballet was moving~~
~~to the new forms. Stuart Davis, Charles Demuth, Miss Loomis~~
~~and Arthur Dove were among the sources of talented artists who~~
responded reactively to change. They used, in a personal way, various
ideas initiated by the leading painters in Europe.

F

No art form remains static; architecture, prose, poetry and music
simultaneously seek out new forms. The dance, too, is enriched
by fresh ~~xx~~ rhythms and less conventional choreography, as this
fragment performed by Miss Raimonda Orselli shows.

G

American flag, in itself a business standard design of American
architecture, became almost automatically part of the first group
of patterns of this modern portrait of an American street.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

8

American artists ~~were and~~ are tremendously affected by the
 concepts of modern art. ~~Even before the famous Armory Show~~
 in 1913 introduces this country to ideas which shook the status
 quo of art. Painters like Joseph Stella and Max Weber ~~were working~~
 in the new idioms. Stuart Davis, Charles Demuth, Niles Spencer
 and Archille Gorky are among the scores of talented artists who
 responded creatively to change. They used, in a personal way, various
 ideas initiated by the leading painters in Europe.

~~In uptown~~ ^{This painting, entitled "UPTOWN", painted in 1949 by}
 Evaa Model, modifies the severe geometry of Mondrian
 to interpret a street scene. Flat colors run in lines down the
 painting, setting of the rectangles of the skyscraper windows. The
 American flag, in itself a handsome abstract design of symbolic
associations, becomes almost automatically part of the flat area
 patterns of this ~~recent~~ portrayal of an American street.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

9

At times, the modern artist adopts traditional ideas, ^{and} his explorations of new form are not too extreme. But while staying

close to older forms, ~~new life~~, ^{he} the creative artists add a new twist, a fresh outlook, a personal quality, ^{to CLASSICAL TRADITIONS.} Elie Nadelman, the talented ^{CREATOR OF THIS UNUSUAL PAINTED BRONZE} sculptor, was born in Poland and settled in this country. ^{IN 1914.}

^{IN THIS PORTRAIT HEAD} In this portrait head, the sensitive modeling of the nose and the decorative curves of the trim beard reflect an alert interest in

the refined, smooth sculpture of classical Greece. To these features,

Nadelman adds the top hat and bow tie, and touches of color, ~~in~~, ^{Note: so did the Greeks! BC}

^{IT REFLECTS} not only the classic, but ^{which} he enjoyed in the homespun, anonymous folk carving of America. ^{MADELMAN WAS} AMONG THE FIRST TO UNDERSTAND AND ENJOY. ^{ADDITION,} he infused this elegant head with his witty, sophisticated

flair for smiling with suave, deft satire of the world of ~~the~~ fashion.

~~THE COMBINATION~~

^{ON} The ~~synthesis~~ of these concepts creates the odd, fresh and striking

^{EFFECT IN THIS ELEGANT PORTRAIT}

~~ensemble~~ of the top-hatted gentleman of the ^{20s,} a portrait of candid

~~character.~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

10

Twentieth-Century sculpture, like painting, ranges from ~~forms~~
~~of~~ realism to extreme abstraction. This wire design by Theodore
J. Roszak is called ~~spacial~~ ^{spacial} construction. "Such sculpture, called
"Constructivism", suggests geometric and technological forms and
ideas. ~~It~~ displays technical ingenuity, ⁱⁿ the use of ~~new~~ ^{new} materials, such
AS WIRE, COPPER, WELDED STEEL, GLASS AND EVEN THREADS.
~~It is popular among younger American sculptors. Among its character-~~
CONSTRUCTIVISM tends to
~~eliminate~~ the sense of dense weight and solidity; space
~~is~~ ^{utilized for} light, transparent effect. The eye is invited to look
through, to trace the air between the colored wire diagrams and to
enjoy the feeling of moving in and out of the charming network of
colored ~~prints~~ WIRES.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

11

These mannikin heads, like some paintings, also ~~prefer~~ WEAR

imaginative color surfaces, ~~and~~ elimination of detail of the features,

which are reduced to the ~~simple~~ CLASSICAL effect of oval
so that a hint of a classical head, heightened with the ~~little~~ GLAMOR

Forms of the

~~of romantic colors, ^{is} ~~they are eye catching~~ catches the passerby's attention.~~

THE LILY DACHÉ HAT IS NAVY BLUE
WITH PINK FLOWERS.

PALE CREAM SATIN WITH PINK ROSES,

CHARTREUSE STRAW WITH PEARL

GRAY CHIFFON WITH TALISMAN ROSES,

Pink and blue ribbon with MALINE(?) top.

I think this
kind of descrip-
tion is outside
the realm of
legitimate Museum
interest.
BC

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

13
14

These descriptions
are not in the
Museum's
provision
BC

WIRE

FORM DRESSES

LONG PALM BEACH SKIRT - MULTI-COLOR
LINEN

REVERSIBLE SKIRT - COTTON AND
LINEN - SILK JERSEY SWEATER OR A
SETRAPLESS TOP.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

16

That modern beauty enhances utility in new designs for living

14

can be seen in many objects of every day use. Hence the young

lady in the sparkling and arresting dress by Lily Dache', of

15

Sits on a chair by in the vibrant, contrasts of color against gray

at a coffee table with clear, restrained, uninhibited lines from

which over-busy lines have been discarded. It's departure from

the conventional, it's simplicity is in tune with present day

life. The wine decanter is gray of the table, which in turn is

strikingly set off against the sweep of vivid green of the grass by

the grey path.

Ash trays are colorful, trim in shape

The fruit bowl

Flower bowl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

16

A good deal of this feeling for clear, light, graceful lines was initiated in the early years of this century by Henri Matisse, who ushered in a new sense of handsome, striking color combinations. He stresses the total ensemble, eliminating details which detract from ensemble effects. Matisse uses diminished
His deft handling, swift, terse, sketchy, effective statements are achieved by a sophisticated economy of means. "The Boy At The Piano" shows some of this in the vibrant, contrasts of pink against grey, in the rhythms of unusual color ensembles, and the grace, elegance and decorativeflair of the composition. In the background, grey is met with rich orange, set off by grey again. The warm note returns and it is contrasted by the grey of the path, which in turn is strikingly set off against the sweep of vivid green of the grass by the grey path.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

18

In this brief television visit to painting and sculpture in the Museum of Modern Art we have seen only a minute part of the experiences in art today, and its impact ~~on~~ on everyday life. Matisse and his airy, light elegance is but one keynote of this change, this alert sense of sparkle and freshness of the rediscovery of the shapes and colors about us.

Modern Art, like all genuine art, is an adventure in seeing and living, and ~~an~~ enrichment of life to the youth^{ng} and the mature.

CLOSING TITLE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TELEVISION SNAPSHOTS INC.

50 PARK AVENUE
NEW YORK 16, N. Y.
MURRAY HILL 9-6874

NEW TV
IS FOR
Babette ("Babs")
television film
at 50 Park Avenue

The new company
scenes stories of
science - all the
utilize the team
methods.

Miss Doniger, one
of the most v

making films for clients who heretofore felt motion pictures beyond their budget. Through a combination of the team's know how in making films and the ability to do such films on location to make them realistic rather than simulated reproductions, clients with budgets of any size now will find films within reach. Programs ready now include topics of interest to men and women covering a variety of subjects. Show is half hour and fifteen minute and scheduled for late hour televising.

*Req. hearings - Wash
letters - to go w. Bd of
R. statement to FCC
- approves in principle
idea of educ. bands -
11 bands wd. reach
91% of NY State people
Statement of gen'l fields
& nature of potential
contributions of visit.
to program - Support
most imp. Network avail-
able to all instit in NYS.
working co-operatively -*

HOTS",
WAN
ation of a new
NC., with offices
ng behind-the
orld, fashion,
Films will
and economical
n business and
ote itself to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TELEVISION SNAPSHOTS INC.

50 PARK AVENUE
NEW YORK 16, N. Y.
MURRAY HILL 9-6874

NEW TV
IS FOR

Babette ("Babs")
television film
at 50 Park Avenue

The new company
scenes stories o
science - all the
utilize the team
methods.

Miss Doniger, one
one of the most v

making films for clients who heretofore felt motion pictures beyond their budget. Through a combination of the team's know how in making films and the ability to do such films on location to make them realistic rather than simulated reproductions, clients with budgets of any size now will find films within reach. Programs ready now include topics of interest to men and women covering a variety of subjects. Show is half hour and fifteen minute and scheduled for late hour televising.

2. State Govt \$200 million/yr
for educ. - Adult educ.
working up - \$2,400,000 last
yr.
Law firm in Wash. to prepare
briefs - costs of construct.
& maintenance of 11 stations -
\$4 million - const.
2-3 " per yr. - equipment
& replacement, technical
staffs assigned to studios -
Regis will ask Regis. for the
small %.
Dr. Wilson - said letter
1st - must have ed. ch.
Bd. Reg. plan most practical

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TELEVISION SNAPSHOTS INC.

50 PARK AVENUE
NEW YORK 16, N. Y.
MURRAY HILL 9-6874

NEW T
IS FOR

Babette ("Babs")
television film
at 50 Park Avenue

The new company
scenes stories c
science - all th
utilize the team
methods.

Miss Doniger, on
one of the most
making films for

budget. Through a combination of the team's know how in making films and the ability to do such films on location to make them realistic rather than simulated reproductions, clients with budgets of any size now will find films within reach. Programs ready now include topics of interest to men and women covering a variety of subjects. Show is half hour and fifteen minute and scheduled for late hour televising.

3
12 hrs. / day bda
8 " Sun.
80 hrs total / wk
local groups autonomous
for policy, programming
etc. - financed locally
for lead of program;
staff
material
costs
to be pd. by instit. locally.
Not by Foundation
but perhaps to Regents Bd

HOTS",

MAN

nation of a new
INC., with offices

ing behind-the
world, fashion,
Films will
and economical

on business and
rote itself to
es beyond their

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TELEVISION SNAPSHOTS INC.

50 PARK AVENUE
NEW YORK 16, N. Y.
MURRAY HILL 9-6874

NEW TELEVISION
IS FOR
Babette ("Babs")
television film
at 50 Park Avenue
The new company
scenes stories c
science - all th
utilize the team
methods.
Miss Doniger, on
one of the most
making films for

Met changes TV:
\$25 - Kodachromes
~~5x7~~ 5x7-8x10/mo.
\$10/mo. after
\$15 - 1st mo. - smaller
~~Count also stopping~~
~~color TV.~~
NMA
\$25 - original ptgs.
\$10 - Kodachromes
- Guaggy - Nov. 27 starting

SHOTS",
OWAN
mation of a new
INC., with offices
ing behind-the
world, fashion,
Films will
and economical
on business and
rote itself to
es beyond their

budget. Through a combination of the team's know how in making films and the ability to do such films on location to make them realistic rather than simulated reproductions, clients with budgets of any size now will find films within reach. Programs ready now include topics of interest to men and women covering a variety of subjects. Show is half hour and fifteen minute and scheduled for late hour televising.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TELE
VISION SNAPSHOTS INC.

50 PARK AVENUE
NEW YORK 16, N. Y.
MURRAY HILL 9-6874

NEW TV FILM PRODUCTION COMPANY, "TELEVISION SNAPSHOTS",
IS FORMED BY TV FILM SPECIALISTS DONIGER AND MCGOWAN

Babette ("Babs") Doniger and John McGowan announce the formation of a new television film production company, TELEVISION SNAPSHOTS, INC., with offices at 50 Park Avenue, New York City.

The new company will script, edit and produce films featuring behind-the-scenes stories of industrial processes, the entertainment world, fashion, science - all the elements that comprise everyday living. Films will utilize the team's wide knowledge of production short-cuts and economical methods.

Miss Doniger, one of the youngest pioneers in the television business and one of the most versatile, stated that the company will devote itself to making films for clients who heretofore felt motion pictures beyond their budget. Through a combination of the team's know how in making films and the ability to do such films on location to make them realistic rather than simulated reproductions, clients with budgets of any size now will find films within reach. Programs ready now include topics of interest to men and women covering a variety of subjects. Show is half hour and fifteen minute and scheduled for late hour televising.

-more-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

-2-

(continued)

Affiliated with Kathi Norris, Inc., for the past three and one half years, Miss Doniger has been active in all aspects of television for almost a decade. At the Norris office, she handled production, promotion, special features, and films for Kathi's daily, hour-long program. Among the film series for which Miss Doniger was directly responsible was "Shop the World", which represented the first time anyone had ever been permitted to film the Paris Couture showings for television.

Miss Doniger's television experience also includes stints at DuMont's Sales Division some years ago, Assistant to Program Manager at WPIX, and additional jobs as Production Associate with Enterprise Productions Inc., Pat Powers Inc. (film makers for the Democratic National Committee during the last election) .

John McGowan, recently chosen by the motion picture cameraman's union as the most versatile film man in the country about whom a feature is being written, has had wide experience in all phases of the television film field. His most recent assignments have included films for The March of Time, Rexall Drugs, Reming Rand Electric Shavers, Marlin Guns, Keywoodie Pipes, Coty, Inc., and numerous other corporations.

He also filmed featurettes for the "See for Yourself" program telecast on NBC-TV and "Feature Assignment" for DuMont Television. McGowan was chosen by the Sister Kenny Foundation to do a documentary on their work covering a period of two years.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

<u>ENDING</u>		TIME: 1:30:00
STUDIO, Med CU of Schoener Dolly in to Tight CU of camera	Schoener makes introductory remarks	
<u>PROGRAM IDENTIFICATION</u>		TIME: 1:30:00
TRANSMITTER, Film and Slide	KRON ANNOUNCER	
<u>INTRODUCTION</u>		TIME: 1:31:15
STUDIO, Med CU of Schoener Cut to Imogen Cut to Tight CU of photos Dolly in to Tight CU of camera Cut to Tight CU of photos	3 camera 950 3 assts. 375 3 sound men 450 lighting grip. 300 tape recorder 600 neutral prop man 125 2 electricians 220 9,000 ft. 1/4 hr. 35mm. @ 15¢ + color 16mm raw stock 750 3 cameras 250 Director 150 Asst. 150	do? photos s hands in (TIME: 1:38:00) (TIME: 1:43:00) (TIME: 1:45:00) (TIME: 1:47:45)
<u>MATISSE EXHIBITION ANNOUNCEMENT</u>		TIME: 1:35:00
TRANSMITTER, Film		
<u>DISCUSSION OF IMOGEN'S PHOTO</u>		TIME: 1:36:00
STUDIO, Long shot of gallery Slow pan across each photo Tight CU of photo referred to		
TRANSMITTER, Film (4 min.)		
TRANSMITTER, Film (50 sec.)		
TRANSMITTER, Film (1 min. 1		
TRANSMITTER, Film (1min.40s	22% overhead + editing 3,970	nds? (TIME: 1:47:45)
	15. Imogen's exhibit	
<u>MUSEUM COMMERCIAL</u>		TIME: 1:51:30
STUDIO, Wilson at desk	Wilson reads contest winners and events	
<u>MASTERPIECE OF THE PAST</u>		TIME: 1:53:00
STUDIO, Imogen and Schoener Tight CU of engraving	1. Hogarth's engravings-Achenbach Foundation 2. Discuss	
TRANSMITTER, Film (4 min.)	3. Hogarth, Election Film	(TIME: 1:54:15)
STUDIO, Imogen and Schoener	4. Thanks and closing	
<u>CLOSING</u>		TIME: 1:59:00
TRANSMITTER, Film Slide	KRON ANNOUNCER	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

<u>OPENING</u>		TIME: 1:30:00
STUDIO, Med CU of Schoener Dolly in to Tight CU of camera	Schoener makes introductory remarks	
<u>PROGRAM IDENTIFICATION</u>		TIME: 1:30:00
TRANSMITTER, Film and Slide	KRON ANNOUNCER	
<u>INTRODUCTION</u>		TIME: 1:31:15
STUDIO, Med CU of Schoener Cut to Imogen Cut to Tight CU of photos Dolly in to Tight CU of camera Cut to Tight CU of photos	<ol style="list-style-type: none">1. Introduce Imogen2. What sort of photography you do?3. Imogen's photos4. View camera, Rolly5. Deaf blind photos6. Imogen's show	
<u>MATISSE EXHIBITION ANNOUNCEMENT</u>		TIME: 1:35:00
TRANSMITTER, Film	KRON ANNOUNCER	
<u>DISCUSSION OF IMOGEN'S PHOTOGRAPHIC EXHIBIT</u>		TIME: 1:36:00
STUDIO, Long shot of gallery Slow pan across each photo on wall	<ol style="list-style-type: none">1. Differs from retrospective2. Why all one subject?3. Artist here-what means to me4. Imogen- point of view, Group photos5. Why Doris' face and Dorothy's hands6. Imogen at work section of film7. Lenny, why this statue?8. Lenny film9. Why two photos of Wanda?10. Wanda film11. Why Jim this statue, with hands?12. Jim film13. Pictures can tell a story14. Honest photography15. Imogen's exhibit	
Tight CU of photo referred to		
TRANSMITTER, Film (4 min.)		(TIME: 1:38:00)
TRANSMITTER, Film (90 sec.)		(TIME: 1:43:00)
TRANSMITTER, Film (1 min. 15sec.)		(TIME: 1:45:00)
TRANSMITTER, Film (1min.40sec.)		(TIME: 1:47:45)
<u>MUSEUM COMMERCIAL</u>		TIME: 1:51:30
STUDIO, Wilson at desk	Wilson reads contest winners and events	
<u>MASTERPIECE OF THE PAST</u>		TIME: 1:53:00
STUDIO, Imogen and Schoener Tight CU of engraving	<ol style="list-style-type: none">1. Hogarth's engravings-Achenbach Foundation2. Discuss3. Hogarth, Election Film4. Thanks and closing	(TIME: 1:54:15)
TRANSMITTER, Film (4 min.)		
STUDIO, Imogen and Schoener		
<u>CLOSING</u>		TIME: 1:59:00
TRANSMITTER, Film Slide	KRON ANNOUNCER	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

PROPOSAL FOR INTEGRATED TELEVISION PROGRAM UNDER THE MUSEUM OF
MODERN ART

6 series of 13 programs each, weekly

26 on Education
26 on Good Design
26 on Art, Architecture, Photography

Total - 78 programs per year

The Museum to organize programs, including the necessary scripts,
materials, and personnel. The Museum will also circulate the

Dick Pinkham
Pat Weaver
Planning ahead
great people-on
film for tv.
Bertrand Russell.
Anne Resor

scope, thus reaching a far wider
country, and making programs available

~~supply materials~~

the programs, the studios would
salaried, excluding Museum personnel; and
expected to go much further than is
allowing experimentation, careful prep-
for each program as well as providing

Studios would also be responsible for
travel and fees for participating guests.
Experimental side of these programs will
problems in television presentation

technique which would be taken up separately with and developed by
the studios in their research laboratories.

A special illustrated book will be published each year by the
Museum presenting dramatically the development of television as an
educational medium in the arts, with particular emphasis on new,
effective methods of bringing art in a stimulating form to a new
audience, not only for the Museum but also for the studio.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

PROPOSAL FOR INTEGRATED TELEVISION PROGRAM UNDER THE MUSEUM OF
MODERN ART

6 series of 13 programs each, weekly

- 26 on Education
- 26 on Good Design
- 26 on Art, Architecture, Photography

Total - 78 programs per year

The Museum to organize programs, including the necessary scripts, materials, and personnel. The Museum will also circulate the programs, in film or kinescope, thus reaching a far wider audience throughout the country, and making programs available for future use.

~~Salaries and salaries to apply xxxxxxxx~~

In order to implement the programs, the studios would participate in all expenses, excluding Museum ^{salaries} personnel; and beyond this, they would be expected to go much further than is their usual practice in allowing experimentation, careful preparation and rehearsal time for each program as well as providing specially executed sets. Studios would also be responsible for insurance and transportation and fees for participating guests. It is expected that the experimental side of these programs will bring up a number of basic problems in television presentation technique which would be taken up separately ~~with~~ and developed by the studios in their research laboratories.

A special illustrated book will be published each year by the Museum presenting dramatically the development of television as an educational medium in the arts, with particular emphasis on new, effective methods of bringing art in a stimulating form to a new audience, not only for the Museum but also for the studio.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TV BUDGET

	MUSEUM	STUDIO	
Kinescope @ \$225 per negative, for 52 programs, $\frac{1}{2}$ hr. each Total - \$11,000 $(\frac{1}{3})$	\$3,666	\$7,333	
Film @ \$2,000 per $\frac{1}{2}$ hr. for 26 programs Total - \$52,000 $(\frac{1}{3})$	17,333	34,666	
TV Librarian; Circulation & booking of TV film & kinescope (working with Circ. Exh. Dept.) inspection & maintenance of film, kinescope, etc. (working with Film Library)	5,000	4,000	Script & Production Participants (actors)
Assistant for program planning & execution (working with Publicity Dept.)	4,500	2,500	Insurance & trans- portation
Clerk in Publicity Dept. for pub- licity work (due to greater amount of time devoted to TV by Publicity Director	3,500	20,000	Experimentation incl. extra rehearsal time, directly related to programs
3 prints each of film or kinescope for circulation @ \$50	11,700	10,000	Sets
Publication <i>Total - \$3,750 initial subsidy</i> $(\frac{1}{3})$	1,250	2,500	
Extra clerical work	2,500		
	<hr/>	<hr/>	
	\$ 49,449	\$100,999	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

78 half-hour programs per year
 Education - 26 weeks
 Good Design - 26 weeks
 Art, Architecture,
 Photography - 26 weeks

*****		MUSEUM	STUDIO
Kinescope @ \$225, per neg. 52 programs (or 2/3)	\$11,000	\$3,666 (1/3)	7,333 (2/3)
Film @ \$2,000 per 1/2-hr. 26 programs	52,000	17,333 (1/3)	34,666 (2/3)
TV Librarian	5,000	5,000	
TV Assistant		4,500	
Clerk - Publicity		3,500	
Prints for circulation		11,700	
Publication,		1,250	2,500
Extra clerical		2,500	
		<hr/>	44,499
		000	56,500
		49,399	<hr/>
			101,000

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TELEVISION

Tentative budget figures - based on a half hour show each week throughout the year.

Kinescope @ \$225 per negative - \$11,700 half paid by Museum	\$5,850
3 prints each for circulation @ \$50	2,600
Curator and research - TV library	5,500
Assistant to handle circulation & booking of TV film & kinescope (working with Circulating Exhibitions Dept.) and to inspect and maintain film, kinescope, etc. (working with Film Library)	3,500.
Assistant for program planning and execution (working with Publicity Dept.)	3,500
Clerk in Publicity Dept. for publicity work. (due to greater amount of time devoted to TV by Publicity Director)	2,600
Storage and repair of TV film & kinescope	?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TV budget

Based on \$1 half-hour

BUDGET ESTIMATE FOR 13 WEEK PROGRAM

ENCHANTED
"THROUGH THE MAGIC GATE"

CREATIVE ACTIVITIES FOR CHILDREN - AGES 3 TO 10

EXPENSE

	1 Week	13 Weeks
Kinescope @ \$200 per negative \$20,000		
Script and supervision	225	2925
TV Librarian: Circulation and Teaching staff: TV film & kinescope (2 members - \$50 each)	100	1300
Stenographic Assistance (working with Film Library)	25	325
Art materials \$,500	---	250
Settings for program planning & (This does not include curtains and floor cloth) \$,500	---	500
Express, transportation, incidentals (due to greater amount of work devoted to TV by Publicity Director) \$,500	---	150
* points each of film or kinescope TOTAL or circulation @ \$50	18,600	5450
same clerical work \$,000		
	\$50,100	

Handwritten notes and calculations:

225
225
2025
20,40

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

TV budget

Based on 91 half-hour programs:

Education - 26 weeks
Good Design 26 "
Art 39 "
26

MUSEUM

Kinescope @ \$225 per negative
\$20,500

TV Librarian: Circulation and
booking of TV film & kinescope
(working with Circulating Exhib.
Dept.) inspection & mainten-
ance of film, kinescope, etc.
(working with Film Library)
5,600

Assistant for program planning &
execution (working with Publicity
Dept.) 4,500

Clerk in Publicity Dept for publicity
work (due to greater amount of
time devoted to TV by Publicity
Director) 3,500

3 prints each of film or kinescope
for circulation @ \$50
13,600

Extra clerical work 3,000

\$50,100

STUDIO

²⁰
\$25,000 Script & Production

⁰
4,500 Participants (actors)

^{2,500}
~~3,000~~ Insurance & transportation

^{20,000} * Special Experimentation and
8,000 Extra rehearsal time, directly
related to programs

10,000 Sets

~~\$48,500~~

56,500

Publication
Experimentation
Preservation - historical

* In direct relation to programs,
In addition, general problems
to be taken up with engineers
& laboratory technicians -
above & beyond this budget

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	II.12.d

Greene
Rothko
Motherwell
David Hare

good speakers - AHB

~~Robert Rauschenberg~~

3-4 - 17.6-19.6 5-07-6

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Zorach
do Creff
Laurent
Robus
Jo Davidson
Percy Wakeman
Clair Cross
Ben Shuman
Wima Harkavy
Bernard Walsh
Mary Callery

Lipchitz
David Smith
Herbert Ferber
AC. 2-8315
traditional:
Manship
Young
Wickey
Bruce Moore
John Gregory
65 W. 86 St
- 222 E. 71
1879
- Ausonia Cl. 5-70
54

2-7 - 12.8-13.2
3-4 - 17.6-19.6
5 - 23-26

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Cherway off - wants full-time
Bone:
Leonard Soffhire
wrote - "Use the People"
Alan Howday, sr. prod.
Ivan Reiner - John Kieran
Ted Cott

\$1400 a crew - TV

Rating figs. Mar. 31
Sat. 12-1 - 27.6 sets in use
of over 2 million
1-2 - 9.6-16.8
2-3 - 12.8-13.2
3-4 - 17.6-19.6
4-5 - 19.2
5 - 23-26

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Cherwayoff - wants full-time
job as TV director -
Illinois Univ. -
Chicago!
getting Ford money
for TV -
also interested -
Clas Siepmann - NYU -
Prof. of Communications
Hutchens allergic to all art
(1st wife a bad sculptor) -
but will have to include it
in broad program indicated
under Ford grant -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

Reve
Palay, Chm.
Bulden
Harrison
Whitney
TV Comm.??
Budget
Procedure for staff?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

~~Handwritten scribbles and a rectangular box at the top of the page.~~

Feb. Telepulse - ^{From Peters - re: radio-TV stations}

Sat. sets in use:

total-12-12:30	- 24.4%
CBS -	15.6 (commercial)
WJZ -	3.0
NBC -	1.7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

WOR-TV

Koota - moderator -

1- Archt.

Design

2- Advertising - (Statistics proving results)
Posters - how to arouse people in
today's emergency.

Flagg -

3- City Planning
Chermayeff

4- Liamps

5- Design - gen'l

Telephone example Art Today - Stanford

Neckties

historical - (LIFE) castles, G. G. G. G.

2013
6-

Ptg.

Joe Hirsch

Motherwell

Ben Shahn

Geo. L. K. Morris

murals in archit.

7- Sculpture

as sculpture

as arch. decoration

8- Auto design - Geo. Nelson
Raymond Loewy

9- Education - La Pella - School Art League -
children - conventional way of education -

adult - Bourdieu - Pratt

10- Graphics - AAF
John Taylor Arms

11- Ceramics - Journal (C. H. H. H.) - H. H. H. H. - ceramics - H. H. H. H.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

TV-

Kinescope @ \$225/req. / half hour

Aver. 52 $\frac{1}{2}$ hours/yr = 11,700

Museum $\frac{1}{2}$ = \$5,850

3 prints each for circ. =

@ \$50 = 150 x 52 = 2,600

Curator & research - TV

kinescope & historical = 5,500

→ Circulation & booking of
Kinescope - through
Circul. Exh. Dept.

- requiring extra help = 3,500

TV asst. for program

planning & execution in
Publicity Dept. = 3,500

Publicity Dept. asst. (due to
greater amount of time
devoted to TV by Publicity
Director) = 2,600

→ Storage, repair & maintenance,
inspection & maintenance
of kinescopes, TV films,
records, documents, etc.

Storage & repair of TV
film & kinescope.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III.12.d

Mus

Studio

Emergence	120 000	25 000	script
Librarian	5 000	4 500	artess
TV publ ext	45 000	30 000	ins stamp
" " disk	35 000	5 000	rehearsal
prints	13 600	10 000	set
	<u>47,700</u>	<u>47,500</u>	

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III.12.d

~~Mobiles~~
~~Mobility Study~~

Script Production	12000
actors	2500
1 camera	12000 ✓
prints	2600
circulation & film filing	3500
TV mast	3800
publ. clerk	2600
	<hr/>
	38,700
maintenance & transport	3500
	<hr/>
	42,200

38
242

~~17200~~

150	591	225	ed	26
150	50	91	ad	26
1350	450	225	art	39
		2025		91

script	20,500	
actors	3500	
1 camera	20,500	
prints	13,600	rental
circ. mast	3500	
TV mast	3800	
clerk	2600	
	<hr/>	
	78,200	
	61,200	1/2 film

"Chicago Momentary"
bought
Goto

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

	225	78	
	1800	78	
	1575		
Kine -	\$16,550		
<u>Libr.</u>	5,000		
Asst-TV	4,500		
Clerk-Publ.	3,500		
Prints	11,700		
<u>Publications</u>			
2 Bulletins/yr.			
Paper, printing, cuts			
@ \$1,000	\$2,000		
for 15,000 issue			
Layout for 2	150		
Spec. photos	100		
Writing	200		
	<u>\$2,450</u>		
	<u>43,700</u>		

24 pp.

750-800

\$2,500/yr.

- 15,000 issue -

\$1,000

writing

layout \$75 x tyfo.

photos

78

150

3900

78

11,700

250

180

300

1950

10200

Experimentation on closed circuit Film

$\frac{1}{2}$ on film = \$75,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

(26) $\frac{1}{3}$ on film 50,000
 (52) $\frac{2}{3}$ on time 11,000
61,000

$\frac{1}{3}$ pd. by Mus. = 20,333 $\frac{2}{3} = \$40,666$

prints 11,700
 Publ. 2,500
 5,000
 4,500
 3,500
47,533

Ex. cler. 2,500
50,033

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

23 yrs. figs. how many.
 repros. @ how much

Pamphlets - Public.

35,000 c.r. July 49 - '51 (July 1)
 2 yrs.

\$5.50 [#]6 over.

217 sc. - 1 @ \$18 (ditto period)
 \$50

Art Landing 270 rented
 28 sold

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

~~3 x 16,500~~
~~11,040~~
 5520

$\frac{1}{2}$ on kine = \$ 8,275
 $\frac{1}{2}$ on film = 75,000
83,275

$\frac{1}{3}$ on film = 50,000
 $\frac{2}{3}$ on kine = 11,000
2 | 61,000

30,500
 Prints 11,700
 Publ. 2,500
 5,000
 4,500
 3,500
57,700

52
 17 333
 34,666

3 | 11,000 | 3,666
 9
 3 | 52,000
 17,333

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

1948:

- June 23 WPIX
- July 15 CBS
- Aug. 19 WPIX -
- Aug. 30 NBC - John Guagy
- Sept. 7 Film for TV made - ~~Dumont~~
- Sept. 15 NBC - John Guagy
- Sept. 23 Dumont
- Sept. 29 NBC - John Guagy
- Oct. 4 CBS ^(am) - Edgar Kaufmann
and WPIX ^(pm)
- Oct. 5 CBS - film - Tom Braden
- Oct. 20 NBC - John Guagy
- Oct. 28 WPIX - ~~1948 K. on Gloria Swanson hour~~
(Cancelled by us)

Appendix
Attachment AEd. Guay
Rally Study
Dumont prints

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

1948:

Nov. 5 ~~Dumont - Kathie Morris program~~

Nov. 10 " " " " - Useful Obj

Nov. 16 NBC - John Gnagy
CBS - Use of Dean Fausett on religious
program - Started - used for some time

Nov. 24 Dumont - Tom Braden

Nov. 30 NBC - John Gnagy

Dec. 28 NBC - John Gnagy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

~~APAC~~

Mon.-Mrs. R.

The Museum and Television

1. Description of Program
2. Commercial, Costs, ~~Program~~ &
 - ↳ ~~Other~~ Other Practical Arrangements Necessary
 - (in case of - Recommendations to other Mus. stations of personnel)
3. ^{Recommend. for Future} Proposed Series ^(Sponsorship like Chrysler Detroit)
 - a. People's Art Center Extension — 8
 - b. Art for Living — 10
 - c. Art of Countries Where Our Soldiers Are 11
 - Practical Conditions ^(if work continues) to be considered 11
 - d. → Co-op w/ other Mus. - use Council Grant in 36 x 2
 - e. → weight, value of program & support x of faster returns. length of prog.
 - Appendix A: List of Programs, with dates, in which Museum has participated 15
 - Appendix B: Examples of outlines, questions, research, art objects prepared by Museum for TV programs. 19
 - Appendix C: Notes on the Museum Council Television Committee 24
 - Appendix D: Press Comments on TV 29

Must not be partial!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Documents need greater than just publicity

Program
outline of 2 Types of programs

1) People orientated series

2) Art for Living. -

A | show to do, -

~~What~~

Photography

Film, -

Architecture

ext. -
int. -

B: -
Your child and art -
Appreciation -
Therapy -

Home furnishing -

of design: flat & 3-dim.
handcraft & mass prod.

Painting & Sculpture,

relationship betw. fine
arts & advertising design

more serious:

- artists - personalities
- understanding art -
cf. WIMP
- discussions - different
points of view
- masterpieces series -
historical.
- artists ^{esp. artists} at work -

→ the "why" of certain works -
ideas & facts ^{background} behind.

- series of pix related to issues of current interest. e.g. Guernica
to War, Ben Shahn to Labor etc.

Art of countries where
our soldiers are

Co-operation with other Museums on TV
in joint programs -
material
personnel

cd. be 6 or 60 programs - preferably not less than
15 min. Best 15-30 min.

Mon.

Victor D'Amico,
Director of Museum's
Educational Program
& People's Art Center
School -
"Painting as a Pastime"
overpower upon fear of trying
3-4 pictures by beginners

Tues.

Mrs. Maren Maren,
teacher in the same
Art for Parents &
Children
1 ptg. by parent
1 " " child
1 sculpture by parent
1 " " child
1 collage " parent
1 " " child

Wed.

Victor D'Amico
"Art Materials for
the Young Child"
how to start the child.
Brushes, paints,
coasters, collage
box, construction
box.

Thurs.

Sam Weiner,
teacher in school
"Finding Your
Creative Aptitude"
- orientation from
Army courses
- Examples in
various media

Fri.

The Clarin,
teacher in school &
lecturer to public in
Museum.
"Painting for the Amateur"
- How far can you go?
- 3 examples of amateurs' work.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

293
296
297-8

THE MUSEUM OF MODERN ART

Date August 30, 1950

To: Betty Chamberlain

Re: T. V. program

From: Dorothy Knowles

This is the information for the N.B.C. T. V. shows, at 9:30 A. M., Sept. 11-15

- Sept. 11 Painting as a Pastime - Victor D'Amico
- Sept. 12 An Art Class for Parents and Children → Moreen Maser
- Sept. 13 Art Materials for the Young Child - Victor D'Amico
- Sept. 14 Finding Your Creative Aptitude - Sam G. Weiner
- Sept. 15 Painting for the Amateur - Abraham Chanin

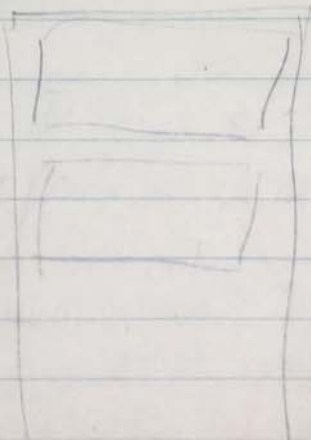
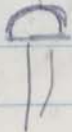
Dorothy

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

TV notes - 1 -

- ② - make recommendations for personality to conduct TV shows, such as NBC who ^{Mr. Reiner} wanted to hire someone to run a 15-min. decorative arts show every Sun. am., starting salary \$75.

3 intro. CBS - started new 1-hr. show Sept. 4 daily at 1:30, 5 days a week, interviews slanted to women's activities. Mary Conley of CBS, very vague, asked for "list of people & subjects" we cd. supply, gave impression of having no notion of what it was all about.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

TV notes -2-

NBC proposal - 15 min, every Sun. at 1 pm.

Charges for TV time & costs;

(2) TV on agenda of Mus Council meet. of early fall, 1948. TV Comm. appointed as result by Mr. Hathaway, ~~Chair~~ of Cooper Union, then Chair of Council; Tom B. Chair.

Mrs. Burns, Natural Hist

Mrs. Powell, Met

B.C.

Meetings held Nov. 22, ¹⁹⁴⁸ & Feb. 16, 1949

Above 3 Mus. + Zoo & Bklyn. are

those chiefly concerned. (Zoo? John Tee-Van)

- group might be called in on TV collaboration

(3c)

Value of indiv. program and station

TV set -

(2)

ask Jay Heitin re income of stations
of \$40/min. package group

(3) Intro

Chrysler sponsored Detroit Inst. of Arts series
to "document - to collection" - 15 min. -
demonstrations & discussions -

began Jan. 1949

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III.12.d

TV Notes - 3 -

(2)

- answering queries from out of town museums re value of TV, what televises best etc.

- fights betw. ~~re~~ technical personnel from radio, film & now TV point of view

(3 intro)

- no one has an idea. Everyone coming to us thinks he is first. Obviously TV people do not look at TV.

(3e)

- tests & tryouts helpful - People are surprising on TV. Also to a lesser extent art ^{design} works. Camera studies shd. be more widespread. Techniques can be devel. e.g. Skidmore photos.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

TV - 1950:

- Jan. 4 - CBS: Victor D'Amico with children
"Vanity Fair" program on Children's Corner
- Jan. 20 - Telereads: Goodman model of warm memo.
shown on TV newsreels &
in N.Y. newsreel theatres
over weekend; later shown
to 26 newsreel theatres.
- Jan. 27 WJZ: Peter Blake on Industrial
Design Objects.
- Jan. 30 CBS: Victor D'Amico on adult course
- Apr. 4 CBS: Andrew Ritchie
- May 12 NBC: Edgar K. - Furniture Compet.
- May 19 NBC: G. A. in on his house
- May 23 CBS: P. Johnson & A. Auerbach on Auerbach
House model & furniture compet.
- ~~Special for Deb Allen~~
- May 28: NBC: Joan Lindsay - Furn. Compet. - Sachs -
sponsored program
- June 2 Telereads - Auerbach House - with Peter Blake
- July 9 CBS: Furniture Compet. with A. Auerbach
- (In addition, there have been many variations)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	III. 12. d

CO. 7-9800

1949:

- Jan. 4 Dumont
- Jan. 6 CBS-TV News - Furniture awards
- Jan. 18 Dumont - Victor D'Amico
- Jan. 21 CBS-TV - Furniture winners
- Feb. 1 NBC-TV - Derain ^{ptg.} on Joe Gnagy program
- Feb. 23 WJZ-TV - Steichen, Ben Shahn: "Critics at large"
Program
- Mar. 3 NBC-TV - Benton ptg. on Gnagy Program
- Mar. 10 " - Cézanne " " " "
- Mar. 16 CBS-TV - Art Directors show ^{ptg.} from Museum
- Mar. 22 NBC-TV - "Meet the Expert" with Bill Hayter & Abe Chavin
- Apr. 7 " " " " " Peter Blake
- Apr. 14 " " " " " Niemeyer model -
- Apr. 20 " " " " " Victor - parents' courses
- Apr. 28 " " " " " " - children's "
- May 5 " " " " " Edgar K.
- May 13 " " " " " Hayter & John Sloan - Prints
- May 13 TeleneWS - on Breuer House
- May 25 TeleneWS - fashion in garden
- Sept. 16 CBS-TV - Victor
- Oct. 5 Dumont - Tom Braden, 1 hr. on 20th Anniv. show
- Oct. 25 CBS-TV - Sculpture replicas on "Vanity Fair" program
- Nov. 30 Dumont - Dali work on "Manhattan Spotlight" program
- Dec. 2 CBS-TV - Modern art discussion on "People's Platform" "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

Television:~~see Schosenfeld~~~~News 11:30-12:00~~1950

Sept. 1 -

Sept. 4 - ~~5~~

5

6

7

8

12

12 also: Mus. setting used

19

19

27 ?

Oct. 5

26 (use of 2 repros.)

Nov. 2

~~28 ?~~

30

Dec. 5 Telenews (CBS + 26 Theatres)

~~Dec.~~ 6

12 Telenews

12

13

15

18

27

~~28 ?~~

23

1951

Jan. 15

17

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III. 12. d

2.
1951 (cont.)

1 program canceled due to Chinese Communists in UN
1 due to Kefauver hearings

Feb.	7
Mar.	23 (Our ptg. on S.F. TV) 26 31
Apr.	9 22 (Griffith films - 1 hr.)
May	17 28
June	25
July	30
Aug.	7 23 29 31
Sep	6 24
Oct	1 2 5
Nov.	6 16 17 30
Dec	6 7 11 28
(books only) / 29	

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	EMH	III. 12. d

3.

1952!

Jan	7
Feb.	26
Mar.	21
Apr.	4

 4

23
29
4
<hr/> 56

Also always some from
Chicago on Good Des. Jan. & June
Also some additional mentions -
with 1 or 2 photos - on NBC-TV "Today"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.12.d

MOMA-TV -- History (pre-Project)