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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	III.22

MOMA TV Projects 1939-1947

of April 7th. If you will telephone me at Circle 5-8900, I will be pleased to make an appointment at your convenience.

Very truly yours,

secretary to Mr. Abbott

12:30 Tuesday

Very truly yours,

Richard W. Hubbell

Richard W. Hubbell

Mr. Richard W. Hubbell  
Richard W. Hubbell and Associates  
2101 International Building  
630 Fifth Avenue  
New York 20, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RICHARD W. HUBBELL AND ASSOCIATES

TELEVISION, RADIO AND MOTION PICTURE CONSULTANTS

2101 INTERNATIONAL BUILDING  
630 FIFTH AVENUE  
NEW YORK 20, NEW YORK

410 WEST 116TH STREET  
CORCORAN & CORCORAN  
CHERRY HILL

2101 INTERNATIONAL BUILDING  
630 FIFTH AVENUE  
NEW YORK 20, NEW YORK

March 31, 1947

Dear Mr. Hubbell:

Mr. Abbott has asked me to tell you that he will be very glad to see you when you are in New York during the week of April 7th. If you will telephone me at Circle 5-8900, I will be pleased to make an appointment at your convenience.

Very truly yours,

secretary to Mr. Abbott

Very truly yours,

Richard W. Hubbell

Richard W. Hubbell

Mr. Richard W. Hubbell  
Richard W. Hubbell and Associates  
2101 International Building  
630 Fifth Avenue  
New York 20, New York

*Just you*

*12:30 Tuesday*

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## RICHARD W. HUBBELL AND ASSOCIATES

TELEVISION, RADIO AND MOTION PICTURE CONSULTANTS

2101 INTERNATIONAL BUILDING  
630 FIFTH AVENUE  
NEW YORK 20, NEW YORK  
CIRCLE 6-1750

140 WEST NINTH STREET  
CINCINNATI 2, OHIO  
CHERRY 1822

3201 TAREGO DRIVE  
HOLLYWOOD, CALIFORNIA  
H. RUSSELL MCCUNE, MANAGER  
HUDSON 2-5633

New York-April 7-15

ADDRESS YOUR REPLY TO: Cincinnati-April 15-30

March 26, 1947

Mr. John E. Abbott  
Museum of Modern Art  
53rd St., between 5 & 6 Aves.  
New York, New York

Dear Mr. Abbott:

Although I have only had the pleasure of meeting you once, I remember the occasion with pleasure. Back in the Spring of 1944, when I was starting up the magazine "Television" for its present publisher, you were kind enough to write an article for me.

During the years that have elapsed television has been unable to go ahead because of a quasi-legal snag. As of last week this was removed by the FCC decision on television and, for the first time, television has a green light to go ahead.

I plan to be back in New York the week of April 7th and I wonder if I may take the liberty of phoning you at your office to make an appointment. I would like to discuss a development in the television field, which I think will be of interest to you.

Very truly yours,

*Write yes*  
Richard W. Hubbell

Richard W. Hubbell

RWH:gw  
P.S.

Attached is a press release which might be of interest to you for reference purposes.

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## RICHARD W. HUBBELL AND ASSOCIATES

TELEVISION, RADIO AND MOTION PICTURE CONSULTANTS

2101 INTERNATIONAL BUILDING  
630 FIFTH AVENUE  
NEW YORK 20, NEW YORK  
CIRCLE 8-1790

140 WEST NINTH STREET  
CINCINNATI 2, OHIO  
CHERRY 1822

3201 TARECO DRIVE  
HOLLYWOOD, CALIFORNIA  
H. RUSSELL MCCUNE, MANAGER  
HUDSON 2-5633

ADDRESS YOUR REPLY TO: Cincinnati

Release date: March 24, 1947

RICHARD W. HUBBELL RESIGNS FROM CROSLLEY

FORMS HIS OWN TELEVISION COMPANY

Cincinnati, March 24: Richard W. Hubbell has announced his resignation from the executive staff of Crosley Broadcasting to operate his own independent firm, Richard W. Hubbell and Associates, Television, Radio, and Motion Picture Consultants,

The new firm is retained by the Crosley Broadcasting Corporation, with whom Mr. Hubbell has been associated since 1944 as Production Manager of WLW and Television Consultant of the Corporation.

Crosley Broadcasting, subsidiary of AVCO, the Aviation Corporation, and operator of WLW, Cincinnati, WINS, New York, and five international shortwave stations, is now constructing television stations in Cincinnati and Columbus, Ohio. It has an application to build a third station in Dayton now pending. The Company also has an option to buy KSTP, in Minneapolis, with its television station included.

Richard W. Hubbell and Associates has also been retained by the Washington D. C. public relations counsel, Robert Jerome Smith.

Richard W. Hubbell and Associates has established temporary headquarters in Cincinnati at 140 West Ninth Street and will continue to maintain an office in Cincinnati to service Crosley and other Ohio River Valley clients. Permanent headquarters will be established in New York in April, at 2101 International Building, 630 Fifth Avenue.

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Offices have also been established in Washington, D. C., and Hollywood, with a fifth office planned for Chicago later in the year.

Richard Hubbell, author of "Television Programming and Production" and "4000 Years of Television," has been prominently identified with television since the mid-30s. He was a director-producer-writer in the original CBS Television Program Department in New York from 1939 until 1943, and previously had been associated with WOR, WQXR, and other radio stations. In 1943 he was associated with TIME, Inc., first as a movie director for THE MARCH OF TIME and then as a special television consultant for FORTUNE and LIFE. He has also been associated with the radio and television activities of N. W. Ayer and Son advertising agency, with Farnsworth, and several television companies. He has been a magazine editor, was the organizer of the Television Press Club and in the summer of 1944 was Coordinator and Moderator of the original Television Seminar, sponsored by the Radio Executives Club of New York. A graduate of Wesleyan University, with post graduate study at Columbia University, Mr. Hubbell has lectured on television, radio, and motion pictures in all parts of the country at universities, engineering and advertising groups, and other professional societies.

Mr. Hubbell's new firm is offering consultant service to a selected list of non-competitive clients, including broadcasters, agencies, and national advertisers. It specializes in the fields of programming and production, problems of management and studio design, merchandising and promotion. It is believed to be the only organization of its kind, backed by a decade of television experience.

H. Russell McCune has been appointed the firm's representative at the Hollywood office, located at 3201 Tarece Drive. He will begin work as soon as his other commitments permit, and will be available to render service in the west coast area.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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*Herald - Tribune  
10/31/46 25*

## R.C.A. Develops 'All-Electronic' Color Television

No Moving Parts in Model  
Revealed at Princeton;  
Not on Sale for 5 Years

By Stephen White

PRINCETON, N. J., Oct. 30.—Color television, transmitted and projected without the use of moving parts, was publicly demonstrated today for the first time by the Radio Corporation of America, at its laboratories here.

Where previous color television employed rotating discs to sort out primary colors and reassemble them on the screen, the R. C. A. device employs three separate broadcast channels, each one sending one of the three colors. At the receiving end, these three colors are superimposed on the screen, giving full color.

A major advantage lies in the fact that television receivers bought today will not become obsolete if this color system is adopted. They can be cheaply converted to the proper wavelength, and by using only one of the three channels will reproduce black-and-white television with all the accustomed clarity and fidelity.

The engineers who presided over the demonstration made it clear that public use of R. C. A.'s color, which they call "all-electronic," must wait at least five years. David Sarnoff, president of R. C. A., made it even more forceful in a statement after the demonstration. The demonstration, he said, was merely a laboratory demonstration, and the equipment was far from perfect. "This isn't good enough," he said, "to go before the public at the present time."

"But comparing mechanical color with this," he said, "is like comparing a horse and buggy with a railroad train—no, a Stratoliner."

### Images Satisfactory

In the Princeton studios, the color images were satisfactory, if nothing more. The startling feature came at the very beginning, when on a conventional screen and two special screens a picture of a girl and a boxer dog were shown. A switch was thrown, and while the conventional screen remained unchanged, on the two special screens the girl's sweater became yellow, her skirt red, and her dog dog-color.

At first, transmitting only slides, the engineers threw a series of reds, purples, greens, yellows and other constituents of the spectrum on the screen, in most cases accompanied by a pretty girl. Then, announcing that their timetable provided for transmission of color motion pictures in three months, they proceeded to show moving pictures in color, although in this case the quality was far from good. The program

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concluded with the "Brasil" scene from Walt Disney's "Saludos Amigos."

The demonstration pointed up the current dispute between the National Broadcasting Company, which is associated with R. C. A. and the Columbia Broadcasting System. C. B. S. has a color transmitter already in operation, using the mechanical method, and has sought for some time the establishment of standards by the Federal Communications Commission so that work could be begun on receivers without the danger that changing regulations would make them obsolete. Last month C. B. S. asked for a hearing on the subject.

R. C. A. has maintained that color television is not yet ready for the public, and has opposed the establishment of standards that might delay its growth and give color television a bad name.

#### Work on Basis of Filters

Both the mechanical system and the electronic system work on the basis of filters. When a green filter is placed in light coming from a color picture, it transmits only the parts of the picture that have green in them. Blue does the same for blue, and red for red. But the three filters combined pass all color, since all color can be built up from blue, green and red.

In simple terms, the mechanical system interposes a disc with a red, blue and green filter on it, in the system. When the red filter is before the picture, only the red part of the picture is transmitted, and similarly for the other colors. The disc whirls at blinding speed. At the receiver another disc, in exact synchronization, restores the red, green and blue colors. The eye, instead of seeing each color separately, and in sequence, merges them into full color.

The R. C. A. system also uses the three filters. But three separate simultaneous transmissions are made—one of the green picture, one of the blue, one of the red. At the receiving end are three scopes — one treated with fluorescent material to show the picture in green, one in blue, one in red. The three images are focused on a screen, and merge to become full color.

The green filter will give an excellent image in black and white, since it passes the important portion of the visible spectrum. Thus, with the electronic system, black and white television can be picked up from the green channel. On the disc system, black and white reproduction suffers because two of the three pictures transmitted are unserviceable for black and white.

#### 1,000 Bottles of Scotch Stolen

LONDON, Oct. 30 (UP).—More than 1,000 bottles of Scotch whisky were stolen from a freight warehouse today. The thieves were believed to have loaded the whisky into two trucks while railroad police and watchmen were on duty around the warehouse.

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September 9, 1946

Dear Miss Shaver:

On my return I found your letter of July 31st. I am sorry to say that so far the films included in the Film Library are not available for television since the rights concerned are not yet clear. I will, however, be very glad to let you know when this matter is cleared up.

Sincerely,

Miss Isabelle Shaver  
Anderson, Davis & Platte, Inc.  
50 Rockefeller Plaza  
New York 20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ANDERSON, DAVIS & PLATTE, INC.

Advertising

August 7, 1946

50 ROCKEFELLER PLAZA, NEW YORK 20

CO. 1-4288

July 31, 1946

Mr. John E. Abbott  
Executive Vice-President

Dear Miss Shaver:

In Mr. Abbott's absence on vacation, I acknowledge with thanks your letter of July 31st. Mr. Abbott is not expected to return to the office until after Labor Day, at which time your letter will be brought to his attention.

In formulating our client's future advertising projects, I have been unable to submit to you my suggested plan for sponsorship of a television program. I hope to be able to do this within the next few weeks, however.

Sincerely yours,  
Secretary to Mr. Abbott

At present, my agency's other television program, "MAGIC CARPET", sponsored by Alexander Smith & Sons Carpet Company, and presented over Dumont Station WJED on alternate Wednesday nights at 8:30, is considering a change in format.

With this in mind it occurred to me that your Museum Film Library might offer interesting program material. Would it be possible to procure any of these films for use on our program? Complete credit would be given to the Museum, of course, at each showing.

During the war years, the "MAGIC CARPET" show was originated by Miss Isabelle Shaver, providing vicarious enjoyment to those people who are then restricted, necessarily, to small rooms for entertainment. This wondrous fantasy in which a little girl and her dolls are whisked by magic carpet to far lands, under sea, or to sports events. These journeys are simulated with the use of movie films.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ANDERSON, DAVIS & PLATTE, INC.

*Advertising*

50 ROCKEFELLER PLAZA, NEW YORK 20

COLUMBUS 5-4868

July 31, 1946

Mr. John E. Abbott  
Executive Vice-President  
Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Mr. Abbott:

It has been some time since I spoke to you about the Museum's participation in television.

Due to many delays in formulating our client's future advertising projects, I have been unable to submit to you my suggested plan for sponsorship of a Museum television program. I hope to be able to do this within the next few weeks, however.

At present, my agency's other television program, "THE MAGIC CARPET", sponsored by Alexander Smith & Sons Carpet Company, and presented over DuMont Station WABD on alternate Wednesday nights at 8:30, is considering a change in format.

With this in mind it occurred to me that your Museum Film Library might offer interesting program material. Would it be possible to procure any of those films for use on our program? Complete credit would be given to the Museum, of course, at each showing.

During the war years, the "MAGIC CARPET" show was originated with the idea of providing vicarious enjoyment to those people who loved to travel and were then restricted, necessarily, to their own living rooms for entertainment. This travelogue program has now been developed into a children's fantasy in which a little girl and her dolls are whisked by magic carpet to far lands, under sea, or to sports events. These journeys are simulated with the use of movie films.

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Mr. John E. Abbott

-2-

July 31, 1946

By virtue of unusual visual effects tying in with the films, this travel program has proved very interesting and has achieved a distinct popularity with the public.

In planning a new program for Fall we would like to continue using films combined with live talent. We hope to be able to improve the caliber of our film-content. It is for this reason that I have turned to the Museum as a possible source.

Should you be interested in seeing how this program is now being handled, I would be very glad to have you, or anyone you may suggest, attend a showing as my guest.

Yours very truly

*Isabelle Shaver*

ISABELLE SHAVER

IS:pb

P. S. I would be very interested in knowing how the Museum's work in television is progressing and hope that I will be allowed to witness some of your experiments.

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## THE MUSEUM OF MODERN ART

**Date** October 23, 1945

**To:** Mr. Abbott

**Re:** Columbia Television

**From:** Mr. Rodakiewicz

The following works from the Collection were photographed in color on October 19th:

"Manchester Valley" - Pickett  
"Sleeping Gypsy" - Rousseau  
"Bather" - Cezanne  
"Starry Night" - van Gogh  
"Studio" - Picasso  
Calder mobile in stairwell

All these may not be used.

Mr. Rodakiewicz would like you to know that they had an enjoyable evening and the guards were most helpful;

I wish you would pass this on to Mr. Abbott, saying that I am still hoping to devise some way of introducing the Museum of Modern Art to the NBC Television Audience and I am looking for recommendations from him on the matter. I am sure that perhaps above all other institutions it will be interested in the use of television in its public relations with the museum and in art education.

Sincerely yours,  
/s/ David A. Wilkie

David A. Wilkie  
Sincerely yours,

/s/ David A. Wilkie

Television Department

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## THE MUSEUM OF MODERN ART

**Date** January 3, 1945

**To:** Mr. Abbott ✓  
Miss Ulrich

**Re:** \_\_\_\_\_

**From:** Mr. Warren

The television studio which started out with a small consumption of current, has recently increased about 7 fold. They are at present using about \$25. per month.

I wish you would pass this on to Mr. Abbott, saying that I am still hoping to devise some way of introducing the Museum of Modern Art to the NBC Television Audience and I am looking for recommendations from him on the matter. I am sure that perhaps above all other institutions it will be interested in the use of television in its public relations with the museum and in art education.

Sincerely yours,  
/s/ David A. Wilkie

David A. Wilkie  
Sincerely yours,

/s/ David A. Wilkie

Television Department

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COPY

NATIONAL BROADCASTING COMPANY, INC.  
RCA BUILDING Radio City  
New York 20, N. Y.  
RCA Building - Radio City  
New York 20, N. Y.

October 24, 1944

August 23, 1944

Mr. Victor D'Amico  
Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Mr. D'Amico:

Thank you for your note of October 18th and I am certainly looking forward to your suggestions.

By all means we would like very much to have the Museum of Modern Art originate and develop program ideas. In turn, it would be my happy position to aid you in every way possible in producing them. We would like to extend to the Museum a cordial invitation to experiment with us in the best interests of all concerned.

I wish you would pass this on to Mr. Abbott, saying that I am still hoping to devise some way of introducing the Museum of Modern Art to the NBC Television Audience and I am looking for recommendations from him on the matter.

I am sure that perhaps above all other institutions it will be interested in the use of television. Sincerely yours,

/s/ David A. Wilkie

David A. Wilkie

Sincerely yours,

/s/ David A. Wilkie

Television Department

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NATIONAL BROADCASTING COMPANY, INC.  
RCA Building - Radio City  
New York 20, N. Y.

August 28, 1944

Mr. Victor d'Amico  
Education Department  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. d'Amico:

The renewed activity in Television seems to point more than ever towards greater interest in the fine arts.

I notice that you have already done some work with us in 1939. As I have just been appointed by NBC to head up programs in the arts, I am wondering if we could have a talk in the near future. Knowing the progressive spirit of the Museum of Modern Art, I am sure that perhaps above all other institutions it will be interested in the use of Television for furthering public relations with the museums and in art education.

I shall be glad to meet you any time at your convenience.

Sincerely yours,

/s/ David A. Wilkie

Television Department

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Date September 13, 1944

To: Mr. Abbott

Re: Television

From: Mr. d'Amico

Mr. David A. Wilkie of NBC would like the Museum to cooperate with them in putting on television programs. He believes the public will be more interested in modern art than traditional art. NBC is interested in putting on 15 minute programs in the evening featuring Industrial Design, useful objects, and Architecture more or less to influence the public taste. Specifically interested in putting on a program on the history of the skyscraper or on the ART IN PROGRESS show. Mr. D'Amico mentioned that he had the film, "Evolution of the Skyscraper" and Mr. Wilkie would like to have the film sent over to NBC so he could see it (Mr. D'Amico will send over his copy, if you approve). Mr. Wilkie would like to use that movie and build it up with some other kind of animation and program for October 7th. The Museum would have to produce this show and supply the material.

Raymond Dettlinger, newly appointed manager of WRGB, Schenectady will discuss film techniques with demonstrations of various film and General Electric station.

Lee Cooley, formerly of W6XAO, Los Angeles, Television Director of Ruthrauff and Ryand and producer of one of the first movies made especially for television, will discuss plans for the use of television in training leaders of the Sixth War Loan drive in the New York area.

Ted Byron of N.W. Ayer, will discuss the production of Atlantic Refining Company commercials used in telecasts of the University of Pennsylvania football games originating over WPTZ.

Benjamin E. Dyer of Willard Pictures is demonstrating films used by Firestone Tire and Rubber Company. Discussion of these pictures will follow.

Bud Gamble, president of the Television Producers Association, is showing movies of live talent programs given by the Sketch Book Group over WABD, New York.

Raymond E. Nelson, Vice President of ATS who directed the "Boys from Boise," over WABD, for Esquire, will discuss this important production. Mr. Nelson is Vice President of the Charles W. Storm Company.

David Hale Halpern, chairman of the ATS Program Committee, will preside at the meeting. Don Widlund of Jam Handy, is Chairman of the ATS Motion Picture Committee.

A question and answer period will follow the regular program.

\* \* \*

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# A. T. S. NEWS

DEDICATED TO THE  ADVANCEMENT OF TELEVISION

*American Television Society, Inc.*

2 WEST 45TH STREET, NEW YORK 19, N. Y.

OCT 14 1944

VOLUME 2 Number 1

OCTOBER, 1944

## TELEVISION - FILM TOPIC FOR ATS OCTOBER 12 MEETING

Practical demonstrations of films made for television, with detailed explanations of how they differ from other movies, will be featured at the October 12th meeting of the American Television Society. The meeting, which will be open to the public, will be held at the Museum of Modern Art Auditorium, 11 West 53rd Street, at 7:30 p.m.

Hayland Bettinger, newly appointed manager of WRGB, Schenectady, will discuss film techniques with demonstrations of various films used over this General Electric station.

Lee Cooley, formerly of W6XAO, Los Angeles, Television Director of Ruthrauff and Ryand and producer of one of the first movies made especially for television, will discuss plans for the use of television in training leaders of the Sixth War Loan drive in the New York area.

Ted Byron of N.W. Ayer, will discuss the production of Atlantic Refining Company commercials used in telecasts of the University of Pennsylvania football games originating over WPTZ.

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A question and answer period will follow the regular program.

\* \* \*

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## WABD AWARDED ATS HONORS

The American Television Society Award for the year's outstanding contribution to commercial television was awarded to Allen B. DuMont, President of the Allen B. DuMont Laboratories, on behalf of station WABD at the September 14 ATS meeting. Dan D. Halpin, President of the Society, presented the award. On Sunday, September 17, this award was presented over WABD to Mr. DuMont and staff.

## MOVIE, STAGE AND TELEVISION DIRECTORS

## ADDRESS SEPTEMBER ATS MEETING

Emphasis on technical excellence of productions instead of artistic excellence has impaired television programming, Capt. John G. T. Gilmour, former manager of station WRGB, Schenectady, told the American Television Society at its September 14 meeting. Captain Gilmour is serving with U.S. Army, Signal Corps.

Directing for stage, screen and television was the topic of this meeting at which Bretaigne Windust, theatrical director; Busby Berkeley, motion picture and stage director; Paul Knight, manager of station WPTZ, Philadelphia; Diana Lynn, young Paramount star, and Captain Gilmour were speakers.

"Television is now at a point where it is going to need showmanship," Captain Gilmour said. "The director must interpret what the author puts on paper into a tangible, living, vibrant visual image. Small audience groups, comparatively small screens and limited definition all mean that the director must work largely with close-ups of details." Suggestions Captain Gilmour made to television directors included: (1) Have actors "play down" rather than "play up." (2) use foresight in planning action; there is no cutting in television, (3) step up timing in television to faster than that for stage and radio, (4) work for an impression of spontaneity, (5) work with an engineer with whom you have "union of thought," and (6) study television on receivers in homes.

Berkeley summarized his theories about the relation between directing for other media and for television: "Fundamentals and principles of acting will never change. The technique may change, but the fundamentals and principles, never."

Windust drew a parallel between stage and television productions in that the stage director tries to focus attention of the audience on certain points on the stage much as the television camera selects these principal points for its subject.

Knight told of his experiences in remote pick-ups of football games from Franklin Field, stressing the importance of human interest shots to relieve tension of watching the game for its full period. He indicated the importance of television sports announcers naming athletes involved in particular plays and identifying and interpreting plays rather than giving radio-style play by play descriptions.

Miss Lynn, who will soon appear in the movie "Our Hearts Were Young and Gay," was a surprise speaker who described her experiences before the cameras at W6XYZ. "Television, to the actress," she said, "combines the better char-

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acteristics of both the motion picture and the stage," by giving the roles continuous progressive action and developing the actress' poise, consciousness of appearance and subtlety of acting. She was interviewed by George Shupert, chairman of the ATS Membership Committee.

The meeting was opened by Dan D. Halpin, president of the American Television Society. David Hale Halpern, chairman of the Program Committee, introduced the speakers.

#### ATS ASKS COMMISSION TO LEAVE

#### TELEVISION CHANNELS UNDISTURBED

The American Television Society on Tuesday, September 26, sent a wire to the Federal Communications Commission commending experimentation between 400 and 1,000 megacycles but urging that, for early development of television, present channels remain undisturbed. The wire reads:

"According to the trade press, there is a definite implication, based on Mr. Fly's address in New York last week, that television will soon be shifted from its present frequencies to those above 400 megacycles. While we are definitely in favor of channel allocations between 400 and 1,000 megacycles for experimental purposes, we are amazed that any consideration should be given to eliminating the present frequencies as we feel their continued use will make it possible for television to become a public service immediately upon cessation of hostilities and aid materially in absorbing labor from war plants and giving jobs to returning veterans. We urge you to leave present television channels undisturbed and that you grant a hearing to a representative of the American Television Society, an independent, non-profit organization with no axe to grind other than the furtherance of television as a public service."

\* \* \*

#### TELEVISION PLAYS MAJOR ROLE

#### IN SIXTH WAR LOAN DRIVE

EXCLUSIVE!-- Television will be used for its most effectual public service function since the training of air raid wardens when it is employed this Fall as a training medium for Sixth War Loan workers. The War Finance Committee of New York has announced that the major portion of its recruiting and educating campaign to secure and train Blue Star Brigadiers for the Sixth War Loan drive will be handled via television.

Through an arrangement with Allen B. DuMont Laboratories, a series of seven half-hour television broadcasts will be inaugurated on Tuesday, October 31, and continued through Sunday, November 9, the day preceding the opening of the drive. These half-hour broadcasts will feature Hollywood and Broadway artists in some of their most famous bits together with instruction for the Blue Star Brigadiers in films to be made especially for television.

For purposes of television training, DuMont will install television receivers in the 13 district headquarters of Manhattan, where War Finance Committee workers will assemble recruits for the educational training campaign.

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ATS MEMBERS TO BE GUESTS OF HOUSEWARES CLUB

"Television and Postwar Distribution" will be the subject of an address by Thomas F. Joyce, General Manager of the Radio, Phonograph and Television department of RCA, at the October 25 meeting of the Housewares Club of New York. Members of ATS have been invited to attend this meeting as special guests by Julius Elfenbein, President, and Flo English, Secretary. The meeting is at 8:30 p.m. at the Hotel Pennsylvania, 7th Avenue and 33d Street. Trade papers will carry announcements of other meetings of this type in leading cities.

\* \* \*

SOCIETY MEMBERSHIP BROCHURE READY

A new membership brochure containing a schedule of meetings for the current year, objectives of the society, proposed activities for members, classifications of membership and other information about the Society has been prepared by a committee of the American Television Society composed of Dan D. Halpin, George T. Schupert, M. W. Carlisle, Charles Kleinman and A. W. Bernsohn. Copies of the brochure, "Television and You," may be obtained by phoning Miss Lee at Vanderbilt 6-4137.

George T. Schupert, chairman of the Membership Committee, announced that new members of the Society approved and welcomed by the Board of Directors this month include:

Gerald Dickler, U.S.N.; Agnes M. Grew, President Grew Associates, Inc.; Capt. John G.T. Gilmour; Justin Herman, Paramount Pictures, Inc.; Edgar Kobak, Executive Vice President, The Blue Network; Sterling E. Norcross, Commercial Engineer; Martha Louise van Kleek, and James Werblow, Secretary, Polygraphic Company of America.

Recent members elected at earlier Board meetings include: Kurt Cornfield, Selma Lee, R.F. Murray, O.A. Morgan, Miriam Tulin and T. J. Valentino.

\* \* \*

ATS LITERATURE TO BE HOUSED IN PUBLIC LIBRARY

A ten-point program of action has been developed by the ATS Library Committee under chairmanship of Edward C. Cole. The committee plans to acquire books on television, subscriptions to television periodicals, clippings on television and literature published by commercial organizations interested in television. It will review new books on television in ATS News, conduct research among publications other than those expressly devoted to television, compile and maintain a complete bibliography on television, collect important scripts and establish a central repository for this material.

The New York Public Library proposes to furnish curator and custodian service and make the collection available to the public. Confidential material may be reserved for the exclusive use of ATS members. Books and periodicals contributed by the Society will be plated as the ATS Collection.

Members of the Library Committee are Betty Ayres, Helen Gaubert, Myrtle Ilsley and Juana Laban.

\* \* \*

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TELEVISION LITERATURE SENT FREE TO ATS MEMBERS

Fred Kugel, President of Frederick A. Kugel Co., publisher of Television, "the magazine of video fact," has graciously consented to mail Television to each new member of ATS. He is also sending ATS members timely television news bulletins at periodic intervals. Mr. Kugel is one of the pioneer members of the American Television Society.

The Radio Engineer's Digest will be mailed to members requesting it. This is made available through the cooperation of Henry Stephens of Hudson American Corporation and John C. F. Moore, editor. The August issue features "Today's Plans for Television's Future." Address inquiries to the magazine, 25 West 43d Street.

\* \* \*

PLANS FOR RECEIVER DISTRIBUTION

TO BE REVIEWED AT NOVEMBER MEETING

Ernest Vogel, Vice President of Farnsworth Radio and Television Corporation, will be the chief speaker at the regular ATS meeting on November 16, 7:30 p.m., at the auditorium of the Museum of Modern Art. A Round Table Panel of experts on all phases of television will consist of an outstanding television distributor, a leading retailer, a consumer and a manufacturer who will discuss the question: 30,000,000 Television Receivers -- When and Where?

D.W. May, ATS member and major radio-television merchandiser will preside as chairman of this meeting.

\* \* \*

COMMITTEES ANNOUNCED FOR 1944-45

ATS Committees are now being organized with chairmen appointed as indicated below. Members interested in these activities are invited to communicate directly with committee chairmen prior to announcement of full committee personnel.

Membership -- George T. Shupert, Paramount Pictures; Programs -- David Hale Halpern, Henry Souvaine Co.; Publications -- Henry Stephens, Hudson American Corp.; Educational -- J. Raymond Hutchinson, Office of War Information; Awards -- J. Raymond Hutchinson; Library -- Edward C. Cole, Yale University Theatre; Public Relations -- Al Bernsohn, Click Magazine; Policy -- Norman D. Waters; Motion Pictures -- Don Widlund, Jam Handy; Research, Commercial -- Richard Steiner; Program Laboratory -- Charles Kleinman, Reeves Sound Studios; Directory -- Sterling E. Norcross, Commercial Engineer; Speakers -- Virginia Lee Comer, Association of Junior Leagues of America.

\* \* \*

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# THE MUSEUM OF MODERN ART

MUSEUM

Date September 8, 1944

To: Mr Abbott

SEP 11 1944

AMERICAN TELEVISION

Re: Television

From: Miss Hawkins

NOTED

SOCIETY MEETINGS

I understand that there have been several inquiries at the Front Desk about a television. Members of the staff and their friends are invited to attend the meetings of the AMERICAN TELEVISION SOCIETY, which will be held in the Auditorium at Metropolitan through May. The dates of the meetings and subjects to be discussed will be as follows:

- Sept. 14 DIRECTION - STAGE, SCREEN AND TELEVISION
- Oct. 12 TELEVISION AND GOVERNMENT
- Nov. 16 30,000,000 TELEVISION SETS - When and Where
- Dec. 14 TELEVISION AND SPORTS
- Jan. 11 SEEING IS BELIEVING -Television in Advertising
- Feb. 15 SCENIC DESIGN - STAGE, SCREEN, TELEVISION
- Mar. 15 TELEVISION AT HOME OR IN THE THEATRE
- Apr. 12 CAMERA TECHNIQUE - Screen and Television
- May 10 TELEVISION AND THE VISUAL ARTS

Please note that there is a business meeting from 7:00 to 8:00 p.m. in the Auditorium to which the public is not admitted.

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# THE MUSEUM OF MODERN ART

Date September 7, 1944

Re: Plans of Television

To: Mrs. Clark cc to Mr. Abbott **MUSEUM OF MODERN ART** Re: Television

From: Miss Hawkins  
This will be in reference to the letter dated April 27th, addressed to the attention of which was attached their report titled, "Television".

SEP 7 1944

I understand that there have been several inquiries at the Front Desk about a television set-up in the Museum. Following is the only information that is available on this at present.

Metropolitan Television, Inc. has an office and equipment on the 3d Floor of our premises at 681 Fifth Avenue, but they do not want to have visitors unless the arrangement is made through their central office at 654 Madison Avenue. Please tell anyone asking for Metropolitan Television, Inc. to telephone Miss Schwartz at REgent 4-7547.

The American Television Society is holding a series of meetings in the Auditorium of the Museum and will be glad to have members of the Museum and of the staff attend if they like. The meetings are from 8:00 to 9:00 p.m. on the following dates:

September 14, 1944

October 12, 1944

Far more November 16, 1944

December 14, 1944

(1) What January 11, 1945

will be will February 15, 1945

tion of the March 15, 1945

specifically April 12, 1945

14 to 16 meg May 12, 1945

Please note that there is a business meeting from 7:00 to 8:00 p.m. in the Auditorium to which the public is not admitted.

vide commercial satisfactory presentation techniques for television comparable with their present radio programs.

(5) If the opinion expressed in the last paragraph of the report, relative to the selection of network televising, is justified. From all I have learned to date neither the coaxial cable or radio relay method provides the ultimate answer to nationwide telecasting.

SFK/og  
Attachment

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THE MUSEUM OF MODERN ART FILM LIBRARY

M E M O

From E.F. Kerns

To Mr. John Abbott

Date May 9, 1944

MUSEUM OF MODERN ART

Re: Future of Television

MAY 9 1944

This will be in reference to the letter of Mr. Hollister, of Columbia Broadcasting System, Inc., dated April 27th, addressed to your attention, to which was attached their report titled, "Television". I am returning both letter and report herewith.

Columbia Broadcasting System's desire to obtain the largest size picture and best definition possible is quite sound. My only thought is that they might be setting their sights too low. Assuming it is technically possible and economically feasible, an image 30" wide with as good definition as shown on Plate 2-A of the report, would approach more nearly what the public is accustomed to expect as a minimum on their home movie screens today. This can be obtained from even 8mm. projection, much less 16mm. The average viewer's standard of quality has increased tremendously since the advent of fine grain emulsion and the popularization of Kodachrome.

The fact that some \$25,000,000 has already been expended on the prewar device does not justify gambling with future public acceptance. Most of it has probably been written off over the past ten or twelve years any way.

Far more serious, in my mind, are the following:

(1) Whether the Federal Communications Commission will be willing to freeze a sufficiently adequate portion of the ultra short wave band as yet unallocated specifically for this purpose. If they don't, and the 14 to 16 megacycle channel is standardized, it will mean a virtual monopoly for a few companies.

(2) If the transmitting companies have or can devise commercial satisfactory production technique for television comparable with their present radio programs.

(3) If the optimism expressed in the last paragraph the report, relative to the solution of network televising, is justified. From all I have learned to date neither the coaxial cable or radio relay method provides the ultimate answer to nationwide telecasting.

EFK/og  
Attachment

  
E.F. Kerns

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## A challenge to American technical "know-how"

This report has presented an opportunity—and a problem. It has shown, as well as printed plates can show, the magnificent improvement which work already done in wartime electronics promises for peacetime television. It has discussed the complex problems in Government, in industry, and in the market place which must be solved to clear the road for such improvement.

Despite every effort to state pros and cons, this report is by its nature optimistic. It speaks of finer television pictures which lie "at the fingertips of engineers." Nowhere, we recognize, does it admit the possibility of failure. That possibility must be faced plainly. We know no engineer, familiar with the seven-league strides which electronics has made since Pearl Harbor, who doubts that television can be vastly better than it was. But how much better, and how soon, remain to be demonstrated. And then tested in the field. And then embodied in fool-proof production models.

To disclose just how much has already been accomplished, how little remains to be done, is not in the interest of security. Yet to underestimate the possibility of disappointment would be less than realistic.

This much seems sure—a single year of concentrated effort in a dozen engineering laboratories should *prove* the case for better television pictures, or else *disprove* it. Hundreds of American engineers have done ten times as much, in two taut years of war, as remains to be done in one full year of peace. They have done the impossible. This is not the impossible. This is the mathematically probable.

We have implicit faith in the technical know-how of these engineers once they turn their skills to peace-time television. The real problems lie, we believe, not in the laboratories where engineering is done, but in the offices where policy is made.

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# American Television Society

• A MEMBERSHIP CORPORATION •

Correspondence Address: 1140 Broadway, New York 1



Meeting Place: Hotel Capitol, 8th Ave. at 51st St., N. Y.

• DEDICATED TO THE ADVANCEMENT OF TELEVISION •

ATS NEWS

VOLUME 1

MAY 1944

MUSEUM NUMBER 2

*File*

## YOU LET US KNOW ABOUT IT!

Thanks for all those phone calls, postcards and good words that told us you liked your first issue of ATS NEWS.

This month's bulletin includes those columns we promised you. THE KINESCOPE - a column of television program review - appears on Page 4. SEE HEAR, YOU, the "Strictly Informal" column, appears opposite.

## ANY AWARD IDEAS???

Mr. J. Raymond Hutchinson has been appointed Chairman of the ATS Award Committee which meets soon to decide who best merits the ATS awards for progress in television programming and for outstanding service to the public which ATS established last year.

Write Mr. Hutchinson at Office of War Information, Film Strip Section, 224 West 57th Street, New York 19, your choice of outstanding candidates for these ATS awards.

## ELECTION MEETING

Thursday MAY 11 1944

Come and hear what leading journalists in the field have to say about television.

HOTEL CAPITOL  
Eighth Avenue at 51st Street

8.30 P.M. SHARE III

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S

## SEE HEAR, YOU

CHRISTENED! our 'Strictly Informal' column -- and Albert Deane did it. He suggested the above name (which the Editorial Board liked best) but sent along others, too, like SEEING IS BELIEVING, WE'VE BEEN SEEING YOU, and ACCORDING TO HEAR SEE. Obviously, Mr. Deane isn't waiting until after the war to become television minded! We offer the three names we didn't use as an inducement to other people to start more television columns -- if Mr. Deane doesn't mind us giving away his ideas.

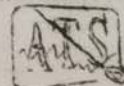
OVERDUE ORCHIDS\* to Attorney Sam Markle for bringing ATS through its Inc-ing pains with a modest minimum of fuss and his own donated labor. We all owe a thank you to ATS Member Markle.

\*Who's got another word for the musty orchids everybody falls back on when compliments are called for?

Let's have a television terminology! We thought of "in sync" to praise a television person or performance that's in the groove. Got any ideas yourself? Let's have them, especially something else for 'orchids'!

CHEERS for the folks behind the folks who are always calling us to say: "One of your members told me about your Society and I'd like to join." You may be anonymous but you sure do count and we need all that help you're giving us!

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ATS NEWS

Published monthly by the American Television Society, a non-profit, membership corporation incorporated under the laws of the state of New York.

EDITORIAL BOARD

Kay Reynolds, Lela Swift, Helen Gaubert, Joseph Fromer, C. Elizabeth Ayers, Freda Lippman.

VOL I NO. 2

MAY 1944

SEE HEAR, YOU  
(continued)

ATS MEMBER E. J. McCarthy rightly laments the difficulty of keeping up with television program technique when he has no set to see the programs. Mr. McCarthy would like to buy a receiver if there's any for sale. Wants a reasonably large screen, not less than 7 inches wide. Call Mr. McCarthy at Mu 4 7923 if you know of a receiver for sale, or write him at 7101 Fourth Ave., Brooklyn, N. Y.

THE DELUGE describes the offers ATS NEWS has had for subscriptions since the first issue appeared. DantonWalker referred to our baby bulletin as a "magazine" in his column. That started it -- and now try to stop it. We have been firmly trying to tell people ATS NEWS is just one of the Society's (many) services. Not a magazine, folks -- anyhow, not yet. We made some new friends and members that way -- so good!

THAT NEW WORD FOR ORCHIDS to Dan Halpin, nominee for ATS next president, who's already rolled up his sleeves in behalf of ATS and is pushing us toward a bigger and better organization right now.

DON'T BE DUE-LY MORTIFIED to tell your grandchildren you missed being a Charter Member of ATS because you didn't pay your dues in time! You can't be a "charter" if you don't get your dues in before May 31st. Better send them in now and be on the safe side!

PRACTICAL SIDE OF IT! .. You'll have to pay \$5.00 extra after May 31st, registration fee, if you don't take advantage of your temporary membership now.

+ + + + +

SPECIAL TO SERVICEMEN

According to the new by-laws of the American Television Society, members of the armed forces may join ATS for the nominal fee of \$2.00 which is to cover mailing expenses. This arrangement will last for the duration of the war or until the member's earlier discharge from the armed forces. The entrance fee of \$5.00 will of course be waived. As announced in last month's ATS NEWS, service men who are already members of ATS will be carried without further charge for their duration of service.

\* \* \* \* \*

HOW DO YOU LIKE  
TO BE ADDRESSED?

Are you getting your ATS mail as you like it? Does it go to your office when you wish it would go to your home, or vice versa? Please drop a card to Kay Reynolds, 175 Sullivan St., NYC, with the address you want to see on your mail -- if it's not that way now.

\* \* \* \* \*

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IMPORTANT VIEWS EXPRESSED

When E. K. Jett was appointed a Commissioner to the FCC, everyone was delighted for it meant television would be represented by another staunch friend on the Commission.

Members of ATS and the television world at large will be much interested in this letter from Mr. Jett expressing his personal views on television in answer to a query from Norman D. Waters, President of the Society:

"This is in reference to your letter of April 17, 1944, in which you propound certain questions with respect to the future of television. I believe that the subject matter has been dealt with at length in articles appearing in the various trade journals. I see no reason, however, why I should not give you my own views on this important matter. Naturally, I do not speak for the Commission or any other person.

"Accordingly, there is given below a brief statement in answer to each of your questions:

QUESTION I: What are the possibilities of commercial television, based on the assumption that materials and manpower become available for the production of transmitters and receivers at a reasonably early date?

"If materials and manpower become available at a reasonably early date for the production of television transmitters and receivers, the wisest course of ac-

tion would be to proceed under the existing commercial standards of the commission. In other words, there should be no delay in promoting the full commercialization of television beyond the time required to manufacture equipment in conformity with existing frequency allocations and engineering standards of the Commission.

"I do not mean to imply that we should cease to consider proposals to effect worth-while changes. Indeed, there may be time to consider and adopt some desirable changes; for example, the RTPB may be able to show that certain changes can be made without delaying the manufacture and sale of equipment. It would be very unfortunate, however, if the public is deprived of television service simply because there may be a theoretical basis for certain worth-while improvements. Obviously, any theoretical proposal could not be accepted unless it can be backed up by practical tests and demonstrations in the field. Therefore, proposals involving extensive research and development should not be allowed to interfere with progress under the existing system.

"The present commercial rules and standards were adopted by the Commission in 1941 after lengthy hearings. Since that time the Commission has reserved 18 channels for commercial television and a few stations have remained on the air in spite of the handicaps resulting from the wartime "freeze" on equipment and manpower. We know that service on the lower seven channels, i.e., below 108 Mc will measure up to our original expectations. I must admit, however, that we lack reliable data with respect to the performance characteristics of frequencies in

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THE KINESCOPE

WOR VIDEO VARIETIES, broadcast over Station W2XWV - Tuesday evening, April 25, romped through an hour and a half of entertainment at a lively pace. Of the many factors that go into making a good television broadcast, the program material far surpassed the camera technique, staging and lighting. However, it must be remembered that the show was produced with limited facilities and yet despite this, it came across to the audience with a fresh informal style and with a spontaneity that picked you up and made you forget the troubles of the day. Bob Emery, Producer, Director and Master of Ceremonies kept the show at a good pace.

The program was "variety" in the broadest sense of the word and ranged from frog jumping to sedate and dignified judges of the New York bench guessing the price of merchandise; from Hill Billies, natives of Newark, to Harvey Marlowe and Lucky Field, comedy team. Thrown in for good measure was a film short. Not counting the film, the seven numbers were rehearsed in a minimum amount of time -- good news to those concerned for the future of commercial television. Shows like this prove that with ingenuity, imagination and esprit de corps, it is possible to produce good entertainment without the conventional Broadway rehearsal time.

Teresa Rill, with her accordion opened the show with popular tunes that set the mood for the acts to follow. Maurice Dreicer presented an idea of how a commercial might be done on television. He tried out a guessing game based on the

price of the article to be sold and used as experts Judge Fairchild, Judge Vangilden and Mary Chase. It went over well because who wants to question a judge's decision, especially with the OPA and ceiling prices! However, more closeups on the article would have improved the presentation of this act.

The number of Marlowe & Co. was good old vaudeville slapstick comedy. "Lucky" Field, the foil for Marlowe, took it on the chin for the act's sake. A little bit of this goes a long way and the boys were keen enough showmen to realize that. Like all good comedians, they both want to try their hand at some serious stuff and are working on some ideas in that direction now.

The jumping frogs were both diverting and disconcerting since they had a constant tendency to jump out of the picture, leaving a blank screen until retrieved by their owners -- youngsters from the Boys' Clubs in New York. This act needed Frederic March as Mark Twain to hold it together. Or -- if Sam Herman's xylophone had been used as a jumping pit so that each time a frog landed it would sound a note, there might have been a new idea here for audio-video programs!

The last act was the Hill Billies from the Otis Company Aeronautical Division whipping through a medley that finished with "Pistol Packin' Mama".

Bob Emery has plans for more experimental work in programming for television. He has some good ideas and here's luck to him in developing them.

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the upper 11 television bands above 162 Mc; likewise we do not have any assurance that high power transmitting equipment can be built for this portion of the spectrum. Therefore, I am not convinced that the present allocation would permit the licensing of a truly competitive nationwide system of television broadcasting, particularly if lower band channels are assigned to some stations, and upper band channels to other stations in the same city. There are, of course, other considerations such as the feasibility of developing an efficient receiver which may be tuned to any of the 18 channels. This is important both from the standpoint of sales distribution and convenience to set owners who move from one locality to another. Receivers should, of course, possess the same possibilities with respect to reception of all television frequencies that now exist with respect to Standard and FM receivers.

QUESTION II: How would you provide for an immediate system, and at the same time provide for a new and improved system of television, so the public will be fully protected?

"If large scale television operations are commenced at a reasonably early date on the basis of the present standards, industry and the public generally will want to know what the television policy will be when the improved and more permanent system of television is ready for commercial service. I believe that the public is entitled to know that a better system of television may be adopted after the war as a result of secret war-time research and development, but I am not convinced that the so-called new system, including the allocation of suitable

channels, can be made ready in-- let us say, one or two years. Even if the military were now willing to release all of the necessary technical data, it would require considerable time for all interested individuals, companies and groups to use such information in planning a new commercial system. And we must not overlook the fact that after such data have been studied and industry and government are fully in accord regarding the superior qualities of the new system, that it will take time to design, build, test and demonstrate the new transmitting and receiving equipment. Final approval must necessarily await the outcome of all these factors; therefore, while the "freeze" on materials and manpower continues there is little or no hope that the much-talked-of new system can be made ready within the time that may be available.

"If you agree with what I have said up to this point, then you must also agree that we should proceed on the basis that there will be two commercial systems of television in the future, i.e., (1) the present system or a slight modification thereof which can be accepted at an early date; and (2) the vastly improved system which will be introduced as the more permanent system of television sometime after the war.

"If we prepare now on the basis that there will be two systems of commercial television, each occupying different bands of frequencies, it would be possible in the time available to give adequate attention to both systems. Under this plan, the public would have a good system of television under existing commercial standards immediately after the "freeze" is lifted, and this system

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could be continued for an indefinite period after the new system is placed in commercial operation. This would require, when the new system is commercialized, that licensees transmit simultaneously all programs under the old as well as the new standards.

"I believe it would be unwise to set a date and say that the present system of television standards will cease to be available at that time. In my opinion it is entirely feasible to recognize that there will be a period when licensees will transmit all of their television programs with two transmitters, i.e., simultaneous transmission under the old and the new standards. I realize that this may introduce some difficult problems but these would not be insurmountable. In the final analysis it is essential that all programs be available to all set owners regardless of whether the receiver is designed to operate under existing or new standards.

"It may be argued that this plan would waste valuable frequencies in that it provides for the continued operation of an inferior system of television after the superior system is ready for commercialization. In this connection, there are many today who argue that FM has certain advantages over AM aural broadcasting. Is it not a fact, however, that we are planning for the continued use of both bands. And this, I might add, is exactly as it should be. In short, it appears that we are faced with just such a situation in television, and on the basis of the facts now available I cannot see any other logical solution of the long range aspects of this problem."

(signed) E. K. Jett  
Commissioner

\*\*\*\*\*

COMMITTEE CORRAL

The newly organized panel of committees presented in the last issue has plunged into work. Plans have been formulated by all the chairmen and future activities scheduled. There is still room on most of these committees for more members. This is your chance to get into some active television work. Speak up while the opportunity lasts!

Membership Committee

Under Raymond E. Nelson, this committee is preparing material for a membership drive.

Meet these new members who have recently joined us:

Leland G. Frierson, Vice Pres., Ruthrauff & Ryan; D. A. Ayer, Eng. Mgr., Westinghouse Radio Stations, Inc.; J. J. Dougherty, Asst. Treas., Allen B. DuMont Labs., Inc.; Theodore T. Houston, Columbia Broadcasting System; Norman Rosen, W & L Enterprises, (associated with radio and films); Juan de Lan, Yale Theatre; Leon Goldberg, Adv. Dir., Adam Hats; Jack J. Levine, Radio Production; Freda Lipman, Robbins Music Corp.; Dena Reed, Metro Goldwyn Mayer.

Motion Picture Committee

George T. Shupert, Chairman of this committee, is preparing a report to members on the part motion pictures will play in programming a television network. In order that this report be as complete as possible, he is anxious to hear from all ATS members, who have ideas on the subject. Please get in touch with Mr. Shupert at Paramount Pictures, 1501 Broadway, NYC, if interested.



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MR. JOHN ABBOTT  
MUSEUM OF MODERN ART  
11 WEST 53<sup>rd</sup> STREET  
NEW YORK CITY



HELEN A. GAUBERT  
AMERICAN TELEVISION SOCIETY  
1140 Broadway  
New York 1

### Membership

GENERAL MEMBERSHIP: Limited to those with actual television experience, or those who, by reason of learning, general experience or background are deemed suitable for membership by the Board of Directors.

*Entrance Fee, \$5.00 (after May 31, 1944)*

*Dues, \$10.00 per annum, in advance*

ASSOCIATE MEMBERSHIP: Open to students, and those under 25 years of age with a serious interest in television.

*Dues, \$5.00 per annum, in advance*

• WRITE FOR APPLICATION BLANK •

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# Television

July 17, 1944

Dear Mr. Halpin:

Mr. Abbott will be able to see you at 12:30 o'clock on Tuesday, July 25th. If it turns out that you won't be able to come in from Camden that day, I will be pleased to make another appointment at your convenience.

Very truly yours,

secretary to Mr. Abbott

Mr. Dan Halpin  
Radio Corporation of America  
Camden  
New Jersey

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9-7510

# Television

July 19, 1944

Dear Mr. Halpin:

Will you please change the hour of your appointment with Mr. Abbott  
from 12:30 o'clock to 12 noon on Tuesday, July 25th?

Very truly yours,

secretary to Mr. Abbott

Mr. Dan Halpin  
Radio Corporation of America  
Camden  
New Jersey

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Watkins 9-7510



# Television

MUSEUM OF MODERN ART

153 W. 23rd STREET, NEW YORK 11, N. Y. MAY 24 1944

NOTED.....  
May 23, 1944

Mr. John B. Abbott, Vice Pres.  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

Dear Mr. Abbott:

Thank you for your excellent article "Television and the Visual Arts".

We know that our readers will find it as interesting as we have.

If we can be of service to you at any time please let us know.

Cordially yours,

*Frederick A. Kugel*

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# Television Review

April 26, 1944

Dear Mr. Hubbell:

I am enclosing the manuscript of Mr. Abbott's article, titled, "Television and the Visual Arts". Mr. Abbott would suggest as a sub-title, "Can a Museum reach a new and broader public?"

As requested by you, I have prepared the following brief biographical sketch of the author:

**JOHN E. ABBOTT**  
Executive Vice President  
and Trustee, Museum of  
Modern Art; Director,  
Museum of Modern Art Film  
Library; Chairman of the  
Historical Committee,  
Society of Motion Picture  
Engineers; Chairman of the  
Board, International Feder-  
ation of Film Archives.

I trust that we have made the deadline!

Very truly yours,

Mr. Richard Hubbell  
215 East 57th Street  
New York 22, N. Y.

secretary to  
John E. Abbott

Enclosure

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# Television Review

153 W. 23rd STREET, NEW YORK 11, N. Y.

*Leer Abbott*  
FILM LIBRARY

MAR 27 1944

Wa. 9-7510

March 23, 1944

Miss Iris Barry  
Museum of Modern Art  
11 West 53d Street  
New York City

*Can't you do this?*  
IB

Dear Miss Barry:

It has been suggested that you might be interested in presenting some ideas on the value of materials exhibited by the Museum, such as the models of Norman Bel Geddes, for use in television presentations. Or you may care to present some thoughts on the possibilities of wide-spread dissemination of such museum values through television.

I am not certain if Mr. Richard Hubbell spoke to you about this idea, however being cognizant of your alertness to the modern medium of television, the Geddes Exhibit would be very appropriate for discussion. 250-300 words would serve nicely for a brief survey for the present issue.

Since we will wish to go to press at the earliest opportunity, we will appreciate your cooperation and courtesy of an early reply.

Sincerely,

*Raymond Hutchinson*  
RAYMOND HUTCHINSON  
Associate Editor

*Mr. Hubbell  
PL. 5-6835  
215 S. 57 St.  
N.Y. 22*

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THOMAS L. STIX & J. G. GARDNER

153 West 23rd Street  
New York 11, N. Y.

June 13, 1944

April 4, 1944

Mr. J. Raymond Hutchinson  
Associate Editor,

Dear Mr. Hutchinson:  
Television Review  
153 West 23rd Street  
New York 11, N. Y.

This is a business as we have specialized in quality and have consequently had our list comparatively small as the Miss Barry has turned over to me your letter of March 23rd concerning a brief article on the Museum's role in television. I have been studying this subject for some time and would be glad to contribute a brief article, not, however, restricting the subject to the models of Norman Bel Geddes, but rather on the all over presentation of the Museum material which should become possible. If you would let me know the date on which you would like such an article, I would be glad to forward it to you.

Hurst, Leland Snow,  
John W. Vandercook, Robert Frost and Robert S. Allen.

Sincerely,

We have also built and are handling radio shows for John Gaither, Dr. George Gallup and James Tourner.

Through our activities we have, of course, excellent contacts with the networks and the advertising agencies, but perhaps our greatest asset is that we work under the theory that our clients' interests come first and must always be protected.

We are enthusiastic about the possibilities of a television show for the Museum of Modern Art and believe that it could not only give current television a real lift and new direction, but that it would also bring great benefit to the museum itself.

Sincerely yours,

Dr. Thomas Stix  
Museum of Modern Art  
15 West 23rd Street  
New York, N.Y.

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Circle 7-2690

**THOMAS L. STIX & J. G. GUDE**

30 Rockefeller Plaza  
NEW YORK 20, N. Y.

June 10, 1948

Dear Tom:

For the past fifteen years Stix & Gude has been in the radio business as personal representatives for talent and agents for package shows. During that time we have specialized in quality and have consequently kept our list comparatively small so that we could do the best job for our people. We have never had a contract between us and the people we represent on the theory that if we can't do the right job for them or they don't believe that they are getting all they should from us we can't honestly represent them.

Among others, we currently represent Raymond Swing, Elmer Davis, Joseph C. Harsch, Quincy Howe, Fannie Hurst, Leland Stowe, John W. Vandercook, Robert Trout and Robert S. Allen.

We have also built and are handling radio shows for John Gunther, Dr. George Gallup and James Thurber.

Through our activities we have, of course, excellent contacts with the networks and the advertising agencies, but perhaps our greatest asset is that we work under the theory that our clients' interests come first and must always be protected.

We are very enthusiastic about the possibilities of a television show for the Museum of Modern Art and believe that it could not only give current television a real lift and new direction, but that it would also bring great benefit to the museum itself.

Sincerely yours,

*Tom*

Mr. Thomas Braden  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

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*Mr. Braden*

**RADIO ARTISTS Corporation**

NEW YORK  
207 MADISON AVENUE  
NEW YORK 17

BEVERLY HILLS  
366 North Camden Dr.  
CRESTVIEW 5-4300

BEVERLY HILLS  
366 North Camden Dr.  
CRESTVIEW 5-4300

June 28, 1948

July 1, 1948

Mr. Alfred Barr  
Director of the Modern Museum  
West 53rd Street  
New York 19

Dear Mr. Schubert:

I have your letter addressed to Mr. Alfred Barr about the Museum of Modern Art and Television. Mr. Barr is out of the country at the present time but I should be glad to see your Mr. Reiss when he calls. This sponsor would present a weekly program built around the film Museum library.

Sincerely yours,

If this suggestion meets with any interest, we would like the opportunity of discussing it. I have asked Mr. Paul Reiss to my New York office in touch with you to further discuss the proposed program.

Thomas Braden  
Secretary

Mr. Bernard L. Schubert  
President  
Radio Artists Corp.  
366 North Camden Drive  
Beverly Hills, Calif.

TWB:k

Very cordially,  
*Bl*  
Bernard L. Schubert  
President, Radio Artists Corp.

ELB:sa

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*Mr. Brader* ←

# RADIO ARTISTS Corporation

NEW YORK  
509 MADISON AVENUE  
PLAZA 3-4670



~~HOLLYWOOD~~  
~~4121 SUNSET BOULEVARD~~  
~~CRESVIEW 1-2121~~

BEVERLY HILLS  
366 North Camden Dr.  
CRestview 5-4308

June 28, 1948

Mr. Alfred Barr  
Director of the Modern Museum  
West 53rd Street  
New York, N. Y.

Dear Mr. Barr:

As radio and television producers and representatives, we wondered whether or not the Museum would be interested in discussing with us the possibilities of a commercial television program.

What we have in mind is a television program which would be sponsored by one of the most important advertisers in the country. This sponsor would present a weekly program built around the film subjects in the Museum library.

If this suggestion meets with any interest, we would like the opportunity of discussing it in detail. I have asked Mr. Saul Reiss in my New York office to get in touch with you to further discuss this projected program.

Very cordially,

Bernard L. Schubert  
President, Radio Artists Corp.

BLS:ma

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*Television*

654 MADISON AVENUE

SUITE 907

NEW YORK 21, N. Y.

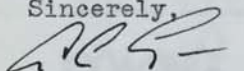
July 1, 1948

Mr. Thomas W. Braden  
The Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

Dear Tom:

Thank you for informing me about the meeting  
of the Film Advisory Committee. This is very  
interesting.

Sincerely,

  
A. C. Goodyear

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SELZNICK TELEVISION CORPORATION

400 MADISON AVENUE • NEW YORK 17, N. Y.

June 3, 1948.

Thomas Braden, Esquire,  
Director, The Museum of Modern Art,  
11 West 53rd. Street,  
New York City.

Dear Mr. Braden:

Confirming our conversation relative to the Selznick television project in collaboration with the Museum of Modern Art, this is to advise that our legal department is presently drawing up a summary covering those points we discussed and which, it is hoped, may serve as a basis of agreement.

This summary should be in your hands shortly.

Very truly yours,  
SELZNICK TELEVISION CORPORATION

  
Wm. G. O'Brien  
Eastern Representative.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BLOOMINGDALE'S  
NEW YORK

EXECUTIVE OFFICES

November 4, 1942

Mr. John E. Abbott  
Museum of Modern Art  
11 West 53 Street  
New York City

Dear John:

On several occasions I had the pleasure of discussing with you informally some of our plans for the development of our television station and the possibility of tying up with future plans of the Museum of Modern Art for a broad and new program service. At the time you felt that no concrete steps should be taken until:  
(a) Our station were built and ready to operate. (b) Your plans were further crystallized.

I am writing to tell you that our station is now in operation. We have our license from the FCC and we have our engineering and program staff functioning.

You will also be interested to know that we have entered into a plan of collaboration with the General Electric Company. Our apparatus was not complete as a result of war strictures, so the engineers and program makers of both companies are now cooperating. This has given us a much wider scope in our experimental plans than we had even conceived at the time I talked with you.

It seems to me that the time has arrived when you would be interested in seeing our

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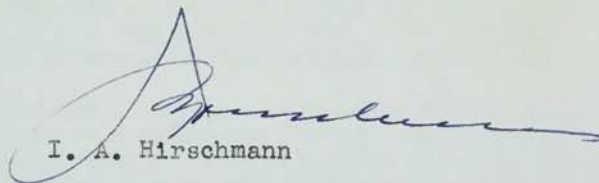
Mr. John E. Abbott  
November 4, 1942

operations and considering a discussion  
of future plans with the Museum of Modern  
Art.

I think you will find it interesting to come  
and see our studios and to discuss the matter  
at a convenient time soon.

Cordially yours

iah:ret

  
I. A. Hirschmann

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

May 7, 1946

To: Mr. Albert

May 7, 1946

From: S. Sawyer

Station WEVD, at 117 West 46 Street, is owned and operated by Mr. Henry Greenfield, Managing Director, Radio Station WEVD, 117 West 46 Street, New York 19, N. Y.

Dear Mr. Greenfield:

I have your letter of April 29th in which you request that the Museum of Modern Art write you a letter attesting to the fact that Station WEVD is qualified to meet a need that has been demonstrated for a television station that will broadcast a full program of cultural subjects not carried on commercially sponsored programs.

The Museum of Modern Art is deeply interested in the development and use of television as a medium for further extending its educational activities. However, with particular regard to Station WEVD, I do not feel that we have sufficient evidence concerning your television activities to make such a statement to the Federal Communications Commission.

Very truly yours,

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# THE MUSEUM OF MODERN ART

**Date** May 2, 1946 \_\_\_\_\_

**To:** Mr. Abbott

**Re:** \_\_\_\_\_

**From:** S. Newmeyer

Station WEVD, at 117 West 46 Street, is owned and operated by the Debs Memorial Fund, Inc. The president is Adolph Held. The program director is either Henry Greenfield or George Field, and the principal announcer is David Niles.

I hope this gives you the information you want.

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## RADIO STATION WEVD

117-119 West 46th Street · New York 19, N.Y. · BRyant 9-2360

April 29, 1946

Mr. John Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

Dear Mr. Abbott:

Station WEVD has, in the past, devoted much of its time to programs of entertainment and culture which would ordinarily not be carried by commercial stations. The non-profit nature of our enterprise has enabled us to promote vital programs not favored by commercial sponsorship.

At the present time we are planning to add television to our facilities. The addition of television would enable us further to enrich our cultural programs. This is particularly true in the field of the graphic arts, a field which, through television, would for the first time reach the broad radio audience. You, no doubt, have already conceived of visual programs of instruction in the techniques and appreciation of the graphic arts which would be appropriate for telecasting. We are ready to cooperate with you in such program.

The Federal Communications Commission has before it our application for a television license. In support of that application we are required to show evidence of approval from those individuals and organizations which regard Station WEVD as qualified to meet a need that has been demonstrated for a television station that will broadcast a full program of cultural subjects not carried on commercially sponsored programs.

We would appreciate your writing a letter to us which would attest to the presence of such a need today, to the ability of Station WEVD to supply your need, and to your willingness to cooperate in furthering telecast programs which would enlarge the audience for the graphic arts.

Very truly yours,  
RADIO STATION WEVD  
*H. Greenfield*  
Henry Greenfield,  
Managing Director

HG/bh

RT

levision

son

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*Robert Johnson*

## THE MUSEUM OF MODERN ART

**Date** October 13th

**To:** Mr. Abbott

**Re:** Film Library Television

**From:** Mr. Street

Dear Dick:

In order to coordinate the publicity and promotion work, I believe I should have been in on the plans for the Film Library television show tonight. There was a slip up because I was out sick, but in the future I think matters like this should be covered with a memo, so that Miss Anderson can keep me posted. I didn't find out the date until this morning.



JS:ma

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# THE MUSEUM OF MODERN ART

Date December 7, 1939

To: Mr. D'Amico  
c.c. Mr. Abbott ✓

From: Mr. Street

Re: Television shows

Dear Mr. D'Amico:

I notice from the report of the Educational Project that you plan several television shows. I will be glad to discuss arrangements for them with NBC whenever the Educational Project wishes to continue the experimental programs already given.

Miss Olson, I believe, would prove synergic. I would like to try all of them a series of three sculpture programs if you think that they would be able to get up the material.

*[Handwritten initials]*

I have been very glad to hear that you will present a series of television shows. I am sure that the public will be very interested in them. I will be glad to help you in any way I can.

I will be glad to help you in any way I can. I will be glad to help you in any way I can.

Very sincerely yours,

*[Handwritten signature]*

*[Faint handwritten text]*

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# THE MUSEUM OF MODERN ART

14 West 49th Street, New York, N. Y.

Date ~~September 28, 1939~~

Tru  
Pres  
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Mrs.  
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J

To: Mr. Barr  
c.c. Mr. Abbott ✓  
From: Mr. Street

Re: ~~Television programs by our gallery talkers~~

Mr. John E. Abbott  
Director of Film Library  
485 Madison Avenue  
New York City

APR 18 1939

Dear Alfred:

How do you feel about a series of television programs by our gallery lecturers? I believe it would be an interesting experiment and helpful to us in several ways. Miss Olson, I believe, would prove telegenic. I would like to try all three out on a series of three sculpture programs if you think/possible that they would be able to get up the material.

I know from what you said that this idea will present problems of cutting film properly, etc., for you and suggest that we get together with Mr. Hungerford and Mr. Eddy some day soon.

I shall be seeing you in connection with the details of the broadcast on May 10th, and after we get that ironed out and under way we can tackle this television proposition. I'll call tomorrow regarding an appointment with Sterling Fisher.

Very sincerely yours,

*Julian Street, Jr.*

Julian Street, Jr.

*I enjoyed our lunch Friday*

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## The Museum of Modern Art

14 West 49th Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

### Trustees

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Marshall Field

Edsel B. Ford

Phillip Goodwin

William S. Paley

Mrs. Charles S. Payson

Mrs. Stanley Resor

Beardsley Ruml

Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

#### Director:

Alfred H. Barr, Jr.

#### Secretary and

Executive Director:  
Thomas Dabney Mabry, Jr.

#### Director of Film Library:

John E. Abbott

April 17, 1939

FILM LIBRARY

APR 18 1939

Mr. John E. Abbott  
Director of Film Library  
485 Madison Avenue  
New York City

Dear Mr. Abbott:

This is to confirm our talk at lunch Friday about the Film Library television shows from the N.B.C. Empire State transmitter. I'm glad you liked the idea.

N.B.C. would like three ten minute subjects for its schedule of television programs to be sent to the RCA Building at the Fair grounds. Each show, according to my understanding with Mr. Hungerford of N.B.C.'s television department, will be seen by approximately 150 people, and there will be twenty showings of each ten minute film every three weeks. In other words, each film will be seen by 3,000 people. Since N.B.C. is only able to pay a nominal sum, \$15 to \$20, for each film rented, it was my thought that in return for the rental of these films we secure the services of Mr. William Eddy, of the television effects department, to make an animated map showing how to get from the World's Fair and Rockefeller Center to the Museum of Modern Art.

I know from what you said that this idea will present problems of cutting film properly, etc., for you and suggest that we get together with Mr. Hungerford and Mr. Eddy some day soon.

I shall be seeing you in connection with the details of the broadcast on May 10th, and after we get that ironed out and under way we can tackle this television proposition. I'll call tomorrow regarding an appointment with Sterling Fisher.

Very sincerely yours,

*Judian Street, Jr.*

Judian Street, Jr.

JS, Jr./k

*I enjoyed our lunch Friday*

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## THE MUSEUM OF MODERN ART

Date April 8, 1946

To: Mr. Abbott

Re: \_\_\_\_\_

From: Mr. Barr

Dear Dick,

Herewith is a copy of my letter to Joffe about the Picasso and "Guernica" telecast. He asked me to summarize some of my ideas.

you at the end of the luncheon:

Up to about 1906 Picasso's art was fairly derivative in style with a kind of mixed Bohemian and humanitarian subject matter--intelligible, even obvious, in character. In the first half of 1906 he reaches a period of almost classic serenity which soon gives way to the demon of exploration and experiment (compare scientific invention and exploration). At first aggressive and brutal in the "Demoiselles d'Avignon" and "Negro" pictures (1907-1908); then more calculated and speculative in the solid geometry of early cubism (1908-1909). A cubist picture of 1909 is primarily an exercise in the organization and simplification of natural forms by reducing them to semi-geometrical solids. In 1910 and afterwards the forms of reality are radically disintegrated, flattened, made transparent, juggled, turned inside-out, cut in sections but always with a resulting esthetic order whatever destructive psychological satisfactions may have been involved (compare post-Euclidean geometry and relativity theories). In later cubism, from 1914 to 1925, the geometrizing becomes more abstract and more decorative and in fact passes into the decorative arts (whereas the early, more severe kind of cubism passed in devious but important ways into artistic typography and so forth). In 1915 Picasso suddenly returns to reality in a few portrait drawings. By 1917 he is making numerous figure drawings (related to the Russian ballet and his marriage to a dancer) although he is still primarily a cubist. By 1920 his "classic" figures take up about as much of his time as his cubist compositions. In 1925 both cubist and neo-classic figures begin to give way to bizarre transformations of the human figure, often with strong psychological content, possibly satiric and certainly more upsetting than the equally

architectural

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*transfer corrections*

Mr. Constantin Joffé

April 8, 1946

radical deformations of cubism. The terrific violence of the bullfights of 1934 and 1935 are a more explicit anticipation of the "Guernica."

April 8, 1946

The "Guernica" itself translated Picasso's own troubled state of private into a public domain. He descends the usual picture for the public arena, and private anxieties for public prophecy. At the same time he is a political statement of the political importance, a role

Dear Mr. Joffé:

To try to relate the variations of Picasso's style to the political and social affairs of the world before 1937 would seem unprofitable because the relationship seems to be pretty tenuous and also because we have only 20 minutes to work in.

At the same time I do not feel that we can wisely drag in speculations about his personal life, important as I believe it to be in relation to his painting. It seems to me that the approach to the first forty years of his art might be simplified esthetics, technique and philosophy. This might well take up the first 10 minutes. The second 10 minutes could be given to the "Guernica," both as a dramatic culmination of "modern" art and a revolutionary departure from the studio to the public arena in Picasso's own career.

You asked me to put in writing the three minute survey that I gave you at the end of the luncheon:

Up to about 1906 Picasso's art was fairly derivative in style with a kind of mixed Bohemian and humanitarian subject matter--intelligible, even obvious, in character. In the first half of 1906 he reaches a period of almost classic serenity which soon gives way to the demon of exploration and experiment (compare scientific invention and exploration). At first aggressive and brutal in the "Demoiselles d'Avignon" and "Negro" pictures (1907-1908); then more calculated and speculative in the solid geometry of early cubism (1908-1909). A cubist picture of 1909 is primarily an exercise in the organization and simplification of natural forms by reducing them to semi-geometrical solids. In 1910 and afterwards the forms of reality are radically disintegrated, flattened, made transparent, juggled, turned inside-out, cut in sections but always with a resulting esthetic order whatever destructive psychological satisfactions may have been involved (compare post-Euclidean geometry and relativity theories). In later cubism, from 1914 to 1925, the geometrizing becomes more abstract and more decorative and in fact passes into the decorative arts (whereas the early, more severe kind of cubism passed in devious but important ways into artistic typography and so forth). In 1915 Picasso suddenly returns to reality in a few portrait drawings. By 1917 he is making numerous figure drawings (related to the Russian ballet and his marriage to a dancer) although he is still primarily a cubist. By 1920 his "classic" figures take up about as much of his time as his cubist compositions. In 1925 both cubist and neo-classic figures begin to give way to bizarre transformations of the human figure, often with strong psychological content, possibly satiric and certainly more upsetting than the equally

*architectural*

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Mr. Constantin Joffé

-2-

April 8, 1946

## JUSTIFICATION

radical deformations of cubism. The terrific violence of the bullfights of 1934 and 1935 are a more explicit anticipation of the "Guernica."

The "Guernica" itself translates Picasso's own troubled state of mind from a private into a public domain. He deserts the easel picture for the public mural, and private anxieties for public prophecy. At the same time he himself becomes a public figure of some political importance, a rôle which has grown since the Liberation of France.

His most important painting since the end of the War is the "Charnel House," a picture of starved-to-death, Belsen-Buchenwald cadavers--a long way from the ivory tower, yet painted, as was "Guernica," without any concessions to popular taste. (His Communist friends do not approve his style--nor would Stalin or Truman or the late Adolf H.; but of course our vidence will, after the telecast!)

In the above paragraphs I have not tried to adjust Picasso's art to the problem of the telecast. We would have to do this I think in conversation. I would look on the first forty years as a kind of preparation for the "Guernica" which would be the principal subject of the broadcast.

Sincerely,

Mr. Constantin Joffé  
Vogue Studios  
480 Lexington Avenue  
New York 17, New York

From 1898 in France there was the growth of popular education, the surge of socialism, the Drayfus case, crystallization of opinions. On one side, authority, tradition, aristocracy, clergy; on the other side, defenders of freedom, intellectuals, protestants, free spirits to have a feeling of collectivity. The socialists are for no cooperation with the bourgeois government. Syndicalists are for direct action. Growth of industrial power: The peasant country of France starts to have an industry. Men come from the village where he lived in a little individual house to live with others in big houses.

The relationship between nations is bad. Franco-German feud. The Germans take the Moroccan affair as a pretext of trying to break up the Spanish Cordillera. This is the beginning of the world crisis

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JUSTIFICATION

By Joffe

To project Guernica on the air means to bring it to the cross-section of public understanding. People contemplating modern art always like to understand the painting. It shocks them, infuriates, or enchants them depending on their own capacity of capturing and editing emotions. What I would like to try to do is to find in the past visual elements, which could explain why this trend developed and what the psychological background of modern painting is.

It is certain that modern art is a reflection of the tremendous change through which human society passed and is still undergoing.

From 1898 in France there was a definite growth of popular education, the surge of socialism, the Dreyfus case, crystalization of opinions. On one side, authority, tradition, aristocracy, clergy; on the other side, defenders of freedom, intellectuals, protestants, free thinkers.

1904 - 1905 - 1906 is an era of big political unrest. Man starts to have a feeling of collectivity. The socialists are for no cooperation with the bourgeois government. Syndicalists are for direct action. Growth of industrial power: The peasant country of France starts to have an industry. Man comes from the village where he lived in a little individual house to live with others in big houses.

The relationship between nations is bad. Franco-German feud. The Germans take the Maroccan affair as a pretext of trying to break up the Entente Cordiale. This is the beginning of the world crisis

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which grew to the explosion of 1914.

Unrest, unrest, unrest is the climate of France. Man with an "a" becomes men with an "e". All about mentioned developments are transitions in conception of an individual life. Public life takes up new importance. The sense of security in collectivity and the growth of movements super-impose themselves on private life. Man knows, feels the unrest and the coming catastrophes.

The face of a human being as an individual subject dissolves and integrates itself into patterns. To give a visual example, let us take a little house and a front of a big building with hundreds of windows. Behind those hundreds of windows is still humanity, much more so anonymous. There are still emotions, fears, desires, and human forms and beings. But the pattern of lines, masses, and windows break up the face. Face becomes faces. Individualism becomes collectivism; and patterns of collective life cover up, hide, the individual form, the human reality.

I would like to prove visually to the public that modern paintings, as they evolved with their breaking up of reality, are only a repetition or reflection of normal human surroundings. That psychologically, on the subconscious as well as a reality level, the individual human life is surrounded by patterns so strong and violent that we are sometimes in pain to see the human face of it.

The beginning of the 20th century sees an intense accumulation of production means. There are statistics, use of diagrams, graphs, or everything to simplify and utilize human movement geometrically to the biggest extent to make efficiency of industrial production profitable. Industry eats up individual enterprise. We see the birth and growth

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of cartels and trusts. The little artisan, the little shop disappear. Big factories grow; big department stores appear. The country-side vomits men. They come to town. They live behind thick walls. All around them is a new symphony of metal, stone, development, unrest, political instability, evolution towards collectivity, and patterns.

Patterns of life: Designs for living (Bauhaus Dessau), furniture design. Everything is angular. We live amid lines, angles, circles, streamers, machinery, technology, and militarism.

Still bigger political unrest; still bigger mass movements. In Russia: Sovietisation; collective farming; collective thinking; collective education. In Germany: collective psychosis; pattern of uniforms covering up human instability, a brown shirt gives mental satisfaction to its bearer; growth of Nazism; mass production of man and mind. Patterns, patterns everywhere we look.

Picasso's paintings are condensed emotions of the distorted, unrestful humanity, the humanity behind the bars of patterns. It is reality, reality of emotion. "For reality alone, even when concealed, has power to arouse emotion." (Picasso).

"In my case a picture is a sum of destruction. I do a picture, then I destroy it in the end, though, nothing is lost; the red I took away from one place turns up somewhere else."—"Everyone wants to understand art. Why not try to understand the song of a bird? Why does one love the night, flowers, everything around one, without trying to understand them? But in the case of painting people have to understand."—"I want to get to the stage when nobody can tell how a picture of mine is done. What is the point of that? Simply, that I want nothing but emotion to be given off by it." (Picasso)

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GUERNICA

When I started to think what to do about Guernica, how to televise it, the following problem confronted me: When we present an educational film on Guernica to the on-looker, we are faced with a tremendous amount of destroying influence of familiar surroundings. When an individual goes to a theater or movie, he gives his willing attention. When his television set is bringing him any kind of a feature in his home, the best we can expect is to be greeted as a willing intruder.

Before explaining and building up Guernica as a painting in the home, I would like to show visually by taking mostly newsreel and still-life material (material that certainly the library of the Museum of Modern Art has in abundance) to illustrate all those concrete ideas about abstractions of human life which I mentioned in my Justification.

From then on, my ideas of how to film the painting itself are useless. I need a chronological table established by Mr. Barr. Once he gives me this precious indication as he desires to mix sketches of construction with the painting itself, only then, can I make a visual script of the filming of Guernica itself. I am no authority on Picasso and do not pretend to be one. Mr. Barr is one of the best in the world.

If I may make a suggestion: Television is a small screen. The only one definite thing we know about it is that it pays always to show close-ups or, in our case, details of the painting.

The reason I do not want to have any individual human face in my emotional build-up before showing Guernica is that I think that the terrific impact of disaster and emotions which is condensed in the faces and details of Guernica is so big that comparison shots with any living human being or beast would be bad taste and unnecessary. The human and emotional impact of Guernica is what I would like to stress; and, as we capture the emotions of the on-looker, the big artistry of Picasso, I think, will be very easily understood by the on-looker of cross-sectional education in his home. If Mr. Barr thinks so, could we keep away from symbolism and just concentrate on emotion, human tragedy as depicted by

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April 21, 1948

Dear Jerry:

These are some of the reasons which caused me to disturb you. They are not set down in the form of a script because I couldn't do that anyhow. Nevertheless, I think a good script writer could, in consultation with me, or others here at the Museum, work this idea into a useful combination of educational purpose and good entertainment. On this last point you may note whatever influence is left in me of WOR.

Sincerely,

Thomas Braden  
Secretary

Mr. Jerry Danzig  
Columbia Broadcasting System  
Television Studios  
15 Vanderbilt Avenue  
New York, N.Y.

TWB:k  
enc.

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MEMORANDUM

DATE: April 21, 1948

TO: Jerry Danzig

FROM: Tom Braden

SUBJECT: Proposal for television show—eight to thirteen week series over  
CBS for the Museum of Modern Art

1. This show would be the first big television series ever aired from a museum.
2. It would be the first big television series to make use of original paintings and other objects of art.
3. It would be a public service performance, educational in aim and covering the whole field of art as it relates to practical living: e.g. the theme might be modern art is practical art, the title might be Art For People's Sake.

I should think it might be a half hour show each week and it would not be a half hour talk or discussion as educational shows occasionally turn out to be, but a very live program which would use audience participation both within the Museum and among the listening public and perhaps even a panel of experts on the order of Information Please. I think it might even be sponsored.

Now for the suggestions:

1. There would be a spot each week in which the camera travels through the galleries and we get from the audience a cab driver, a housewife, etc. The MC, somebody on the Fadiman order, asks the participant what he thinks of such and such painting: Is it good or bad? One week we might take for the general subject of such paintings Women in Art, one week Landscapes in Art. The participant responds, the MC calls in an authority from the Museum, preferably somebody like Alfred Barr, who explains what the painting means and points out the difference between a good one and a bad one or an old one and a new one, (note page 4 of What Is Modern Painting? by Alfred Barr and you'll see how this can be both educational and interesting).
2. A spot each week for movies using the unique facilities of the Film Library: e.g. Charlie Chaplin has a place in modern art. Show why. On the screen give stills from the Museum Collection, each week's series emphasizing a particular period in the film history or the aim of the film during a particular period. Here audience identification might come in and even perhaps prizes of reproductions of paintings given for recognition.

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3. A section each week on "What Is Good Taste?" Here we might work in a panel of experts using the Museum's Useful Objects annual exhibitions as the basis. Compare glasses, knives, etc. asking the experts or the public to explain why they like one or the other best and then have the MC or the Museum's Director of Industrial Design tell them why the artist considers one better than the other.
4. Photographs vs Paintings--a spot in which the Museum's Director of Photography might discuss the History of Photography from the Daguerreotype to the present, or compare photography to painting and show the gradual movement, as in painting from the objective to the subjective. (Note that in Mr. Steichen's current show at the Museum there is one section devoted to some abstracts by camera which are as fully abstract as the more widely known parallels on canvas.)
5. An art quiz with a panel from the public or of experts.
6. The whole series might begin each week with an artist doing a painting or a sculpture, showing the various stages from beginning to end and progressing each week as the series moved along to the finished job in the last show.

Mr. J.  
Museum  
11 W  
New York  
New York  
Dear Mr. Abbott:  
Conf.  
tele.  
the M.  
Mr. Goodwin:-

1. Over all weight - approximately seven hundred pounds. This equipment is contained in two standard racks, each rack being approximately twenty four inches by twelve inches at the base with a height of six feet, distributing the weight over an area of approximately four square feet. This weight is easily distributed over a larger area if necessary.

2. Power consumption - approximately twelve thousand watts. This power consumption is mainly used in connection with lighting requirements for which may run as high as ten thousand watts. The rest of the equipment will not ordinarily require more than six to seven hundred watts. This will in all probability necessitate our running a new BX on Conduit line from the main.

3. Alterations within the building. It will doubtless be necessary to open up and remove in great part, at least one partition in order to obtain the necessary unobstructed room for operation. I can see no objection to this since it is highly unlikely that floor loading would equal that required for normal habitation purposes.

I think the above will furnish all the information necessary with the possible exception of the question of fire hazard. We don't consider these installations as offering particular

654 MADISON

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654 MADISON AVENUE, NEW YORK 21, N. Y. REGENT 4-7547

**W75 NY** { **THE INFORMATION STATION**  
W A B F

*File*

December 14, 1943

MUSEUM OF MODERN ART

DEC 16 1943

NOTED .....

Mr. John Abbott  
Museum of Modern Art  
11 West 53 Street  
New York, New York

Dear Mr. Abbott:

Confirming our telephone conversation of today concerning television equipment to be used in the building across from the Museum, the following information will be required by Mr. Goodwin:-

1. Over all weight - approximately seven hundred pounds. This equipment is contained in two standard racks, each rack being approximately twenty four inches by twelve inches at the base with a height of six feet, distributing the weight over an area of approximately four square feet. This weight is easily distributed over a larger area if necessary.
2. Power consumption - approximately twelve thousand watts. This power consumption is mainly used in connection with lighting: requirements for which may run as high as ten thousand watts. The rest of the equipment will not ordinarily require more than six to seven hundred watts. This will in all probability necessitate our running a new BX on Conduit line from the main.
3. Alterations within the building. It will doubtless be necessary to open up and remove in great part, at least one partition in order to obtain the necessary unobstructed room for operation. I can see no objection to this since it is highly unlikely that floor loading would equal that required for normal habitation purposes.

I think the above will furnish all the information necessary with the possible exception of the question of fire hazard. We don't consider these installations as offering particular

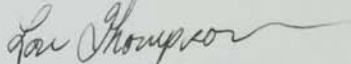
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Page 2 - Mr. John Abbott, December 14, 1943.

danger, though we sometimes find it rather hard to convince others. There is also a question of procuring sufficient fire extinguishing apparatus which, at the present time, is almost unobtainable. It is quite possible that Mr. Goodwin will raise some objection on these grounds although I hope not.

If there is any further information you would like to have, please let me know.

Very truly yours,

  
L. L. Thompson  
Manager of Operations

LLT:pg

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PHILIP L. GOODWIN \* ARCHITECT \* 32 EAST 57 STREET \* NEW YORK \* VOLUNTEER 5-1990

*Miss G. Kelly.*

March 15, 1943.

Mr. John E. Abbott,  
The Museum of Modern Art,  
11 West 53rd Street, New York.

Dear Dick:

Our researches are getting to the point when I must know more about the television studio situation. Would you give me names or some form of approach to the G. E. man whom you mentioned to me some time ago? Would you also let me have any list of requirements, particularly for the film library and television departments, that you may have.

Betty Mock is supposed to begin work this week on the Salon, but I have not yet heard the financial situation in the architectural department between now and June 30th. Monroe is probably awaiting Alfred's return from Boston.

The cost of "Brazil Builds" mounts every day and I cannot make a large contribution for this purpose now. It was the Kaufmann fund which I had thought would carry along until the new budget would take on the job.

Sincerely,

*Philip L. G.*

MUSEUM OF MODERN ART

MAR 16 1944

NOTED.....

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JEA - talked to Mr. Goodwin 3/23/43

March 18, 1943

Dear Phil,

I have your letter about wanting to get in touch with the G. E. engineer. Our lawyer, Husted, and I are meeting with them again on Tuesday, March 23rd to see if there are any legal obstacles involved in such a proposed relationship. If none arise, I will hope at that meeting to make definite arrangements for you to get together with the G. E. people.

I am trying to find time to get down the answers, as best I know them, to your memorandum concerning the new building. I just haven't had time this week, but will see that it is done as soon as possible.

Sincerely,

Mr. Philip L. Goodwin  
32 East 57th Street  
New York, New York

JEA/d

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Television

TELEVISION AND THE VISUAL ARTS

July 20, 1948

Dear Jim:

Betty passed on to me your thoughts concerning the television program. It made me feel a little guilty in that I hadn't yet even thanked you for what I know was a terrifically tough afternoon. I even got tired and nobody, thank God, was turning any lights on me.

I think the point you raised about Alfred is a good one and we ought to talk it over later when the time comes to do a program on painting.

As you perhaps sensed, the audition the other day was intended to be a hodgepodge of Museum activities, simply indicating some of the things which might be done.

Since then, in various conversations with people at CBS, we have decided to go ahead with the job on a department by department basis--that is to say one program for Photography, one for Painting and Sculpture, one for Architecture, etc. We also decided to work first on Photography and to take up the others later on. I think, with you, that when we get to Painting and Sculpture there ought to be a spot for Mr. Barr on the program. But I also think we ought to use Soby too.

Please don't bother to answer this note. I just wanted to keep you informed and again to thank you for your help.

Yours,

Mr. James Thrall Soby  
29 Mountain Spring Road  
Farmington, Conn.

TWB:k

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### TELEVISION AND THE VISUAL ARTS

important part in his everyday life, both practical and spiritual.  
Any working association between television and the visual arts belongs to tomorrow - not a distant, undefinable tomorrow, but the tomorrow when the war has ended and science can again take up its peaceful pursuits.

In the meantime, we can speculate, hope and plan about that future. Can the new developments in television make it the medium by which the visual arts can be broadcast as successfully as radio has made possible the broadcasting of symphony concerts? Can it serve a museum's purpose?

"The primary purpose of the Museum of Modern Art is to help people enjoy, understand and use the visual arts of our time". By direct experience of works of art; understanding, we believe, can be aided by answering the questions raised by works of art such as why? how? when? where? what for?; and we feel certain that the laymen will be encouraged to use the arts if he is shown how they may take a more

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important part in his everyday life, both practical and spiritual.

This purpose and these methods have been carried out to a certain extent, through exhibitions in the Museum's galleries, which last year were seen by more than 350,000 people; by publications for its 6,000 members; or through its scheduling 577 showings of its 131 circulating exhibitions in 235 towns and cities outside the metropolitan area. Though this large personal attendance is gratifying it is imperative that we bear in mind that Crosley rates 10,000,000 listeners to the Philharmonic broadcasts.

That television can multiply a museum's usefulness by bringing it to a much larger public than can find the time or facilities to visit galleries is a forgone conclusion. Can television do more than that? Can its technique supplement museum techniques?

With the advent of practical television, we will have a new method of reaching the public and, we hope, a new synthesis of all our activities. Television's potentialities conjure up visions of

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an exhibition which would not be limited to a view of the finished work of art itself as it hangs on the gallery wall with only a written label or the artist's preliminary sketches to explain it to the public. Through television the audience could be taken to the artist's studio and see him at work, watch how he develops his concepts and materializes his ideas. We can show them the background and significance of the work for the sets and costumes, culminating in an actual attendance at these scenes of the production which best showed the complete work in the museum. Television can borrow from the technique of the films and show, in a series of close-ups, a study of detail in a manner that the most assiduous visitor to a gallery could never hope to have through his own eyes. When these things are technically feasible television has almost limitless possibilities as an educational medium by which people can learn to enjoy, understand, and use the arts.

A most interesting example would be the contribution of television to the understanding and appreciation of the theatre arts.

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No matter how many sets, still photographs, or drawings, you may show of an outstanding example of theatre or ballet design, the vitalizing agent is lacking. Dance and theatre art is art in motion, it is the counterpoint of the line, color, shape and space of the sets against the movement and color of the figures on the stage. The television program of this exhibiton would first analyze the designs for the sets and costumes, culminating in an actual attendance at those scenes of the production which best showed the complete effect.

But what of television itself as an art medium? May not its history parallel that of the films and photography, which, with Industrial Design, are as much a part of the program of the Museum of Modern Art as are the traditionally considered "fine arts", painting and sculpture?

In a forward to the BULLETIN of the Museum's Film Library, Iris Barry, curator of the department, tells how the motion picture

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was originally regarded purely as a recording instrument, as an extension of experience. "Yet in this profane art", she writes, "whose history is strikingly unlike the history of the other visual arts a new method of communication has been invented. As a medium which exercises a powerful influence on society and is peculiarly characteristic of our culture, it concerns students of sociology as profoundly as it concerns students of the fine arts .... an understanding of the film becomes essential to any well-grounded education, since it exercises so profound an influence on the attitude to life of the millions who attend film showings."

Photography also was originally not so much an art as a cheap substitute for art. Gradually through the efforts of such men as P. H. Emerson and Alfred Stieglitz, who not only championed the art of photography, but clarified its possibilities and accepted its limitations, the position of photography as a fine art was generally accepted. When the Trustees of the Museum established the De-

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partment of Photography, they recognized that it is also a popular art, an art of, by, and for everybody.

In the Museum's BULLETIN which describes the department,

Alfred H. Barr, Jr., Advisory Director of the Museum, has written:

"It is not only as an art, fine or popular, that photography plays an important part in our civilization. In many fields of technology and science, photography is an essential instrument of research and documentation. These functions of photography would scarcely come within the province of an art museum were it not that the camera in extending and refining man's comparatively feeble vision for purely scientific purposes has sometimes produced images of such extraordinary beauty that the artist photographer may well envy them and learn from them, just as, to draw an analogy from another Museum department, the modern industrial designer has learned much from the technological elegance of ball bearings and airplane propellers."

Is television, a medium by which enjoyment, understanding and use of the visual arts of today can be gained, a medium to which many

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of the foregoing statements about films and photography can be applied,

itself a new entrant into the field of the visual arts?

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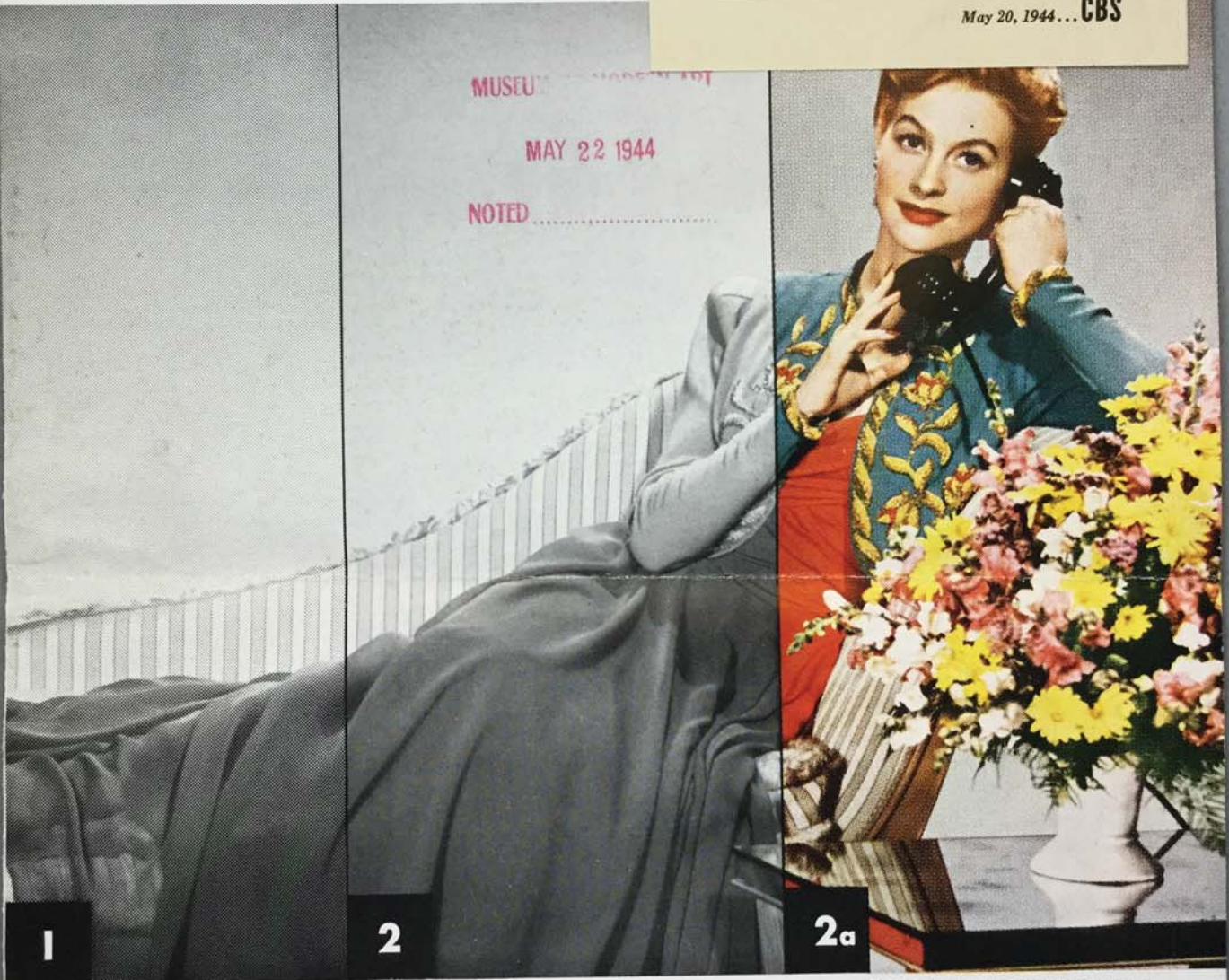
# Is prewar television

When CBS on April 27 asked—

*“Are prewar television standards really ‘good enough’ for postwar television?”*

a substantial inflow of informed opinion resulted. The inflow continues. In the sole interest of an early and clear answer to the question, and of a resulting industry-wide policy, we here reprint a typical handful of statements from qualified witnesses in various sectors of authority.

May 20, 1944... CBS



1 PREWAR COARSE-GRAIN

2 PROPOSED POSTWAR FINE-GRAIN BLACK & WHITE

2a PROPOSED POSTWAR FINE-GRAIN FULL COLOR

A progress report by the Columbia Broadcasting System . . .

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# Is prewar television "good enough"?



1 PREWAR COARSE-GRAIN

2 PROPOSED POSTWAR FINE-GRAIN BLACK & WHITE

2a PROPOSED POSTWAR FINE-GRAIN FULL COLOR

A progress report by the Columbia Broadcasting System . . .

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# How engineers, advertisers, educators, editors and officials

**EDUCATOR:** "...the prewar pictures tired the eyes quickly—or did mine, and they were, both because of small size and poor definition, very hard to pick up even in the middle distances, let alone the background.

"So I am prepared to hazard a guess that unless television makes immediate use of its possibilities for improvement, both in increased size of screen and better definition, and color reproduction, its future in the immediate post-war world will be much less rosy than some folks seem to think.

"The prospect of a larger screen and clear colored images becomes alluring. Television could take the Metropolitan Museum, or the flower show, to the nation. I don't think of it as a substitute for the theatre, but I do see enormous fields for it in visual education and pleasure, as the radio has been in musical. These fields would open only if the screen were larger, the images clearer, and color was added. Unless this is done, I fear I have no interest at all in television."

Walter Prichard Eaton  
Yale University  
New Haven, Connecticut

**ENGINEER:** "...in principle, my company feels most strongly that no standards should be adopted and that the public should not be permitted to increase substantially its investment in television receiving equipment until the result of all related research and development carried out during this war is made available and thoroughly analyzed.

"It is my company's belief that, after such analysis, standards should be set which will produce the very best television picture obtainable within practical limitations and without any regard whatsoever for prewar standards.

"It appears obviously unsound to allow a several hundred million dollar investment of the public's money in equipment other than that based upon the latest design information and development in existence."

Howard Hughes  
Hughes Productions  
Hollywood, California

**ADVERTISING EXECUTIVE:** "I am glad you had the courage to speak out with regard to the difficulties and contradictions that are inherent in Television.

"Up to now, the published comments of the people who know better, have been building up a fool's paradise in far too many minds."

William Reydel  
Newell-Emmett Company  
New York City

**BANKER:** "...I feel that without question the proper course is to develop and market only the most advanced products that the stimulus of war has accelerated. Certainly I much prefer to wait a year, two years or three years rather than have any interest in poorer facilities that might more promptly be available.

"The number of receiving sets in the hands of the public today is a negligible investment to be discarded...and the same applies relatively to the investments of manufacturers and broadcasters, as I see it, at least in comparison to the investment that ultimately will be needed to do the job right.

"True, this policy imposes an immediate penalty on certain big companies who have been out in front in this field, but after all, that is only the penalty of leadership and one which, in the long run, I think will be more than recompensed by the following of the program which you sponsor."

Walter H. Johnson, Jr. Vice President  
The Marine Midland Trust Company  
New York City

**FCC CHAIRMAN:** "...The highest developments which our television technicians are capable of producing should be made available to the public so soon as may be feasible, consistent with the over-all economic picture.

"At the same time it would be foolhardy to lock down future television service to the prewar levels. Wartime research has been very productive.

"The public interest is paramount. American families should be given the benefit of the many technological improvements created in the laboratories in the stress of war. There should be no bottling up of such improvements by artificial restrictions for the sake of temporary profits. And there should be no locking of doors against current research and development."

Chairman James Lawrence Fly  
Federal Communications Commission  
Washington, D.C.

**INDUSTRIAL DESIGNER:** "This presentation on 'The Crossroads of Television' is both intelligent and a courageous thing for Columbia to have done.

"It seems to me that there is no question but that the full possibilities of television should be exploited at once, without delay.

"In plugging for the utmost progress television will merely be following the precedent set by any number of progressive manufacturers who have scrapped plant equipment and products whenever something better was available. It is my opinion—not that I know anything about it—that any losses incurred will be made up ten times over by increased profits from a more satisfactory technique."

Walter Dorwin Teague  
New York City

**CARTOONIST:** "...to me it is unthinkable that so magnificent a stride in television as is now prophesied could possibly be held up because of the relatively small investments in primitive plants."

Jay N. Darling  
Register and Tribune  
Des Moines, Iowa

**ENGINEER:** "Relatively poor definition is acceptable while the wonder of television remains, but for the habitual viewing of television programs by a large, general audience, the definition must be such that the eye is not conscious of the line structure. This means technically that the number of lines must again be increased beyond what has been so far considered as standard—just as the present standard itself was an increase above earlier experimental values.

"In turn, this increase in definition requires a higher frequency in the radio spectrum, to a region that was largely unexplored territory before the war, but is now familiar ground to many engineers.

"With the possibility of such improved service in sight, it is evident that provisions should be made for carrying it out, as soon as possible after television broadcasting is resumed and before too many of the public have invested in television receivers that are doomed to become obsolete."

Alan Hazeltine  
Maplewood, New Jersey

**ADVERTISER:** "As to my opinion...although we are interested in television and currently surveying it with a view to possible sponsorship, we do not have any vested interest in it at the present time. Perhaps this gives us a greater degree of objectivity than is the case with interests who are currently active.

"Anyway, for what value it may be to you, my opinion is that you have made a completely effective and persuasive case, and I would vote that way."

Stuart Peabody  
Director of Advertising  
The Borden Company  
New York City

**EDUCATOR:** "To throw into the open, for frank discussion and decision by all factors most concerned, the whole question of whether the public is to have improved television after the war, and how soon it can be perfected, is sound and enlightened policy. And thus to air the whole question while there is still adequate time to evolve a common course which will best serve the public interest is so far-sighted and unusual as to be almost unprecedented in American business."

Donald K. David  
Dean, Graduate School of  
Business Administration  
Harvard University  
Boston, Mass.

**EDITOR:** "...The form of television which you describe as possible is obviously one that all parties at interest should support. Nothing less would constitute either complete honesty toward the market or the best face for the product."

Ben Hibbs, Editor  
The Saturday Evening Post  
Philadelphia, Pennsylvania

**ENGINEER:** "...to make would use of the new at as early a

"As to the ment, I am su point, i.e., pu absorbed since chased by pe loss. The ma sure would a lieve the fina erably greate long delayed.

**BROADCASTER** hit in your te

"The broc tion in a str in his right s the developr is 'right.'"

**PHYSICIST:** "...tive and esti thing shoul television to after the wa of equipme which wou because the have ahead

"To be eff ploy wider used. It wou neers conce how wide th they are to spectrum."

**INDUSTRIAL** facturers a better grad let all part their presen take, but th than that is

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# Experts and officials answer the CBS question:

**ENGINEER:** "... my belief is that the better choice to make would be one that would permit the use of the new advances in this field to be used at as early a date as possible after the war ...

"As to the cost of scrapping present equipment, I am sure that from the consumer standpoint, i.e., purchasers of sets, it could well be absorbed since these sets doubtless were purchased by people who could well afford such a loss. The manufacturers who pioneered to be sure would apparently be penalized, but I believe the final penalty for all would be considerably greater if the use of advanced ideas were long delayed."

H. B. Dirks  
Dean of Engineering  
Michigan State College  
of Agriculture and Applied Science  
East Lansing, Michigan

**BROADCASTER:** "Congratulations for taking the bit in your teeth on the television matter."

"The brochure certainly sets forth the situation in a straightforward manner and anybody in his right senses who has anything to do with the development of television must know that it is 'right.'"

Walter J. Damm, President  
Station WTMJ  
Milwaukee, Wisconsin

**PHYSICIST:** "Color adds so much to the informative and esthetic value of a picture that everything should be done to make it possible for television to adopt color broadcasting soon after the war. This will help to prevent fixation of equipment at the black and white stage, which would be an undesirable condition because the basis and method of color television have already been well worked out."

"To be effective, color television needs to employ wider frequency bands than those now used. It would, therefore, be desirable for engineers concerned in the development to know how wide the available bands will be and where they are to be located in the broadcasting spectrum."

Selig Hecht  
Professor of Biophysics  
Columbia University  
New York City

**INDUSTRIALIST:** "I would like to see the manufacturers and broadcasters go ahead with the better grade pictures as soon as possible and let all parties, including the public, write off their present investment. This may be tough to take, but the total net loss will probably be less than that incurred by any delaying program."

Alfred C. Marshall, President  
The Detroit Edison Company  
Detroit, Michigan

**ADVERTISING EXECUTIVE:** "I am thoroughly in agreement with the conclusions of CBS that the short-range difficulties should not be permitted to stand in the way of delivering to the public the most effective form of television. It seems to me that temporary delay, cost or inconvenience are of no consequence in comparison to the long-range advantages."

J. D. Tarcher  
J. D. Tarcher & Company  
New York City

**RADIO DISTRIBUTOR:** "It would be a sad mistake to saddle on the art any serious inefficiencies of the present assigned hands purely with the purpose of obviating obsolescence of a few million dollars of equipment owned by broadcasters and the public. That investment was made in the knowledge that it was experimental, and the public has had ample warning to that effect right from the beginning. Such television sets as have been bought by the public were purchased by people who wanted the thrill of partaking in the early developments of a new art and most likely expected their investment to be anything but permanent."

"It is really high time that the public were informed truthfully and in understandable language regarding the television situation."

Ben Gross  
Gross Distributors, Inc.  
New York City

**COMMODORE:** "Now is the time for the different radio corporations to collaborate and explore these possibilities. I believe the Federal Communications Commission, the Navy and the War Department would be more than glad to hold such meetings."

"With the marvelous developments which have already been made in electronics, I have absolutely no doubt in believing that these same electrical engineers will be able to perfect for public use the remarkable interpretation of color television as you have shown me in your pamphlet."

"Yes, Mr. Kesten, NOW is the time for such preliminary explorations!"

"The capital loss to those approximate seven thousand individuals who purchased prewar television sets ranging from \$150.00 to \$600.00, and the investments which the broadcasting companies have made already, are small as compared to the possibilities of such a postwar development."

Commodore Ernest Lee Jahneke  
(USNR (Ret.))  
Bureau of Ships  
New Orleans, Louisiana

**MANUFACTURER:** "Of course, there can be only one answer—provide the best, regardless of the expense involved. Any industry, any single plant, which does not ruthlessly scrap old methods when better methods are available is already moribund."

Sterling Morton  
Chicago, Illinois

**ENGINEER:** "Your conclusion that public acceptance of television will require much better picture definition than possible inside the present standards, plus color, deserves great weight."

"I am in complete agreement with the conclusions given."

"Television must have a channel width over two times that provided for by the present standards."

"If this requirement is to be met, there is no future for television on frequency assignments below some boundary frequency which is certainly above 100 megacycles. The claim made by some engineers that frequencies above 100 megacycles may be unsuitable does not overcome the inherent obstacles to the use of frequencies below 100 megacycles."

"The Columbia Broadcasting System is to be commended for a completely realistic approach to a subject which has been the occasion for more wishful thinking and crystal-ball gazing than the rest of the radio art has enjoyed during its entire history."

C. M. Jansky, Jr.  
Jansky & Bailey  
Washington, D. C.

**EDUCATOR:** "I have, of course, been familiar with the controversy going on in the radio world over the television question you raise."

"I am entirely in accord with Columbia's side of the controversy. I believe it would be a great mistake, and altogether contrary to all American tradition, to accept permanently anything less than the best, technically, that we can get."

Fremont Rider  
Wesleyan University  
Middletown, Connecticut

**INDUSTRIAL DESIGNER:** "When I first saw television pictures, I was completely taken back by the fact that they were not in color. It had never occurred to me that they would be anything else."

"Half of the effectiveness and conviction of immediate transmission is lost if the picture lacks the realism of color."

"The advance in black and white transmission that you depict in the brochure is certainly an imperative improvement—perhaps that must be the step to full color. Particularly if the same megacycle necessary for this step can be used eventually for color application. And also a television program might be vastly enhanced and a certain visual monotony avoided by an intelligent alternation of color and black and white presentations."

Henry Dreyfuss  
New York City

**ECONOMIST:** "... There will be some hardships, of course, if you go ahead with the newer developments, but it seems to me they should be accepted as inevitable and as less arduous and costly than would be the development later if improvements were ignored now."

Alfred P. Haake  
Park Ridge, Illinois

(more on next page)

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**EDUCATOR:** "Both as a representative of the potential television audience and as a professional person in the field of adult education I find the logic of your argument indisputable.

"It seems to me that the issue is between those who favor short-term advantage in preference to long-term values of tremendous importance to the future of television. The situation is somewhat comparable to that which has developed in the manufacture of typewriters. Although we now have an improved keyboard with demonstrated advantages in economy of time and ease of operation, the investment in the so-called standard typewriter effectively prevents needed improvements. We should not allow this sort of thing to happen in the development of television."

Paul H. Sheats  
"New Tools for Learning"  
New York City

**JOURNALIST:** "...It would seem to us in general that if such striking improvements are to be available in the near future, it would be most economical for industry to put them into popular use at the earliest possible moment.

"Obviously, less loss would be taken now than might be necessary after the popular use of television has developed further."

Mr. Grant M. Hyde, Director  
School of Journalism  
The University of Wisconsin  
Madison, Wisconsin

**ADVERTISING EXECUTIVE:** "It is indeed heartening to see a business take into consideration moral aspects as well as those which are purely business. I might add that this is to be expected of the Columbia Broadcasting System - for throughout its career it has been a leader in all major policies which were for improvement in radio broadcasting. It is also fitting and proper that the Columbia Broadcasting System should take this advance step in the field of television.

"It is a courageous attitude and one which I am sure will win many friends (as well as some enemies, temporarily) for the Columbia Broadcasting System."

Walter J. Neff, President  
Neff-Rogow, Inc.  
New York City

**BROADCASTER:** "...Certainly, if prejudice and personal interest could be removed...every substantial broadcaster in the country would concur in your recommendations and conclusions for the good of the whole development.

"The section devoted to the Public should be

placed in the homes of all listeners. Then, they would have substantial evidence that Columbia is truly representing their interests in the progress of the American broadcasting system.

"My congratulations to you and Columbia for this splendid and courageous contribution to the Radio Industry and to the Public."

John Shepard, 3rd  
Chairman of the Board  
The Yankee Network  
Boston, Massachusetts

**ADVERTISING EXECUTIVE:** "As a matter of opinion and policy, it would seem to me to be far better to have twenty thousand resentful users and a few obsolete broadcasting stations than to start television out with two strikes on it by doing what is obviously the wrong thing in order to oblige a few.

"It would seem to me that it would be manifestly unfair to the American public and to the broadcasting industry as a whole to offer anything but the best and the most recent improvements, regardless of whom it may hurt. For obviously, everyone would benefit in the end through following the path of progress and giving the best reproduction possible."

William S. Walker, President  
Walker & Downing  
Pittsburgh, Pennsylvania

**MOTION PICTURE PRODUCER:** "I feel as you do, that it would be a mistake to set up television in any way that would prevent it from competing with the quality that we know will be possible in color film.

"I hope you are successful in your campaign that the highest standards of quality will be paramount factors in the plans of all postwar expansion.

"I find your booklet most interesting and would like to say it's my belief that color will play a role of far greater importance in postwar activities than it has heretofore."

Walt Disney  
Walt Disney Productions  
Burbank, Cal.

**LAWYER:** "...startling, interesting and commendably frank. It is an honest statement of a problem on which parties interested who are likely to know most about it, would ordinarily hedge. Also, in its wider implications it states a business problem the answer to which is of general application. Indirectly the report really poses the fundamentals of democracy.

"Fortunately, we live under an economic system where no one dictates the policy of

everyone. Some no doubt will try to retain prewar television; others will try postwar television; others will try neither or both. Those who guess wrong will have to pay for it. Those who guess right will reap the benefits."

Arthur Garfield Hays  
Hays, St. John, Abramson & Schulman  
New York City

**RADIO EXECUTIVE:** "...it makes a lot of sense to me.

"My reaction, for whatever it is worth, is that you are absolutely right that prewar television equipment and methods are obsolete right now, and that a relatively short delay after the war would be required to complete the development work necessary for a greatly improved television service.

"It seems to me it would be insane for the broadcasting industry, the FCC, and the public not to insist on taking fullest possible advantage of wartime improvements before widespread distribution and sale of television receivers."

James L. Free  
Free & Peters, Inc.  
Chicago, Illinois

**PSYCHOLOGIST:** "I consider that the present interruption of production presented a golden opportunity for the kind of change-over which you suggest.

"One may be sure that all previous equipment, both for manufacture and for broadcasting, has deteriorated considerably over this period of inactivity."

Samuel W. Fernberger  
The Psychological Laboratory and Clinic  
University of Pennsylvania  
Philadelphia, Pennsylvania

**RADIO EXECUTIVE:** "I'm sure you know I'm not an engineer, but I have carefully digested the CBS material, the letters and editorials in *The Times*, and a great deal of the stuff carried in the press on this whole television controversy.

"I'm thoroughly convinced that, in the interest of the American concept of radio, the CBS plan is sound and looking way ahead; and maybe that's why some of the people are 'agin it'."

Morris S. Novik  
Station WNYC  
New York City

**NOTE:** To the distinguished authors of these comments—our apologies for fragmentary quotation. To the interested reader—we will gladly send any of these comments in full, upon responsible request.

This is CBS...  
the Columbia Broadcasting System



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MUSEUM OF MODERN ART

BLOOMINGDALE'S  
NEW YORK 22

MAY 9 1944

NOTED.....

EXECUTIVE OFFICES

May 6, 1944

Mr. John E. Abbott  
The Museum of Modern Art  
11 West 53 Street  
New York 19, N. Y.

Dear John:

I have talked out the situation with Mr. Thompson relative to the plans for the equipment to be installed in the television studio at 681 Fifth Avenue. Mr. Thompson points out the mechanical difficulties involved in this installation which he is now at work in overcoming.

According to his schedule, the equipment should be ready for installation not later than June 15th. He hopes that it should be ready for operation within 30 days from that date although it is difficult to estimate this date accurately. Obviously we are just as eager to expedite this program as you are.

I am sure you realize the complex mechanical operation involved in the relaying of pictures between the studio and the Museum. It will be necessary for us to receive authorization from the Federal Communications Commission for this experimental step, but I have no doubt that this will be approved and will meet with their interest. I have already discussed the matter informally with Chairman Fly.

With regard to your inquiry concerning the employment of personnel for program experimentation, it would be my guess that it would not be desirable to do so until July 1st. Prior to that time we

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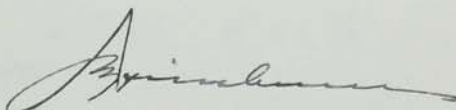
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page two  
Mr. John E. Abbott  
May 6, 1944

will have a more accurate schedule and Thompson  
and I will be glad to discuss it with you further.

Thompson and I think the studio is excellent for  
the purposes. We look forward to an interesting  
and productive collaboration.

Cordially yours



I. A. Hirschmann  
Vice-President

lah:ret

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UNIQUE Ptg. & STA. CO., INC.—No. 420

TELEPHONE MESSAGE

Date \_\_\_\_\_  
 For Miss Keech  
 By Miss Gumbert  
 Phone RH 4-3776  
 Time \_\_\_\_\_  
 Remarks Extremely anxious  
for communication  
from Abbott - want  
you to call her  
at above number  
send copy of report  
when ready - 4/14/44  
 Rec'd by \_\_\_\_\_

NEW YORK 17, N. Y.

180 East 79th Street  
 New York City

April 6, 1944

*Hand  
for art*

MUSEUM OF MODERN ART

APR 7 1944

Art  
set

NOTED .....

In general, these are the matters I  
 wish you next Wednesday:

- 1 - Possibility of devoting a section of the Museum of Modern Art Library to books and other printed material on television.
- 2 - Preparing and publishing an analytical television bibliography (to be periodically revised or to have supplements).
- 3 - That copies of FCC films of televised programs be kept and presented by the Museum (of course, special clearing would have to be obtained from FCC).
- 4 - Museum exhibitions on various phases of television.

The Museum of Modern Art, being the outstanding archive and organized exponent of the modern visual arts, should, of necessity, include television --- as it is the newest of these, and related to the cinema in many ways. A complete record of the progress of television would be most valuable and quite in keeping with the aims and purposes of the Museum of Modern Art.

It is my own suggestion that if the

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**CLICK**

551 FIFTH AVENUE, NEW YORK 17, N. Y.

180 East 79th Street  
New York City

April 6, 1944

MUSEUM OF MODERN ART

APR 7 1944

NOTED

*Hand for Abbott*

Mr. John Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Mr. Abbott:

In general, these are the matters I shall discuss with you next Wednesday:

- 1 - The possibility of devoting a section of the Museum of Modern Art Library to books and other printed material on television.
- 2 - Preparing and publishing an analytical television bibliography (to be periodically revised or to have supplements).
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MUSEUM OF MODERN ART

**CLICK** 551 FIFTH AVENUE, NEW YORK 17, N. Y.

APR 7 1944

NOTED

Museum should adopt television among its activities that it do so in some connection with the American Television Society - an organization forming the most representative group of television professionals and enthusiasts - "Dedicated to the Advancement of Television". A liaison between the Museum and the Society, would, I think, be extremely beneficial to both.

Looking forward to the pleasure of seeing you next Wednesday, I am,

Sincerely yours,

*Helen A. Gaubert*

Helen A. Gaubert

P.S. Under separate cover, I am sending you a copy of the April issue of CLICK, which has a pictorial story on television. I am a member of CLICK'S editorial staff and a member of the American Television Society.

*Handwritten scribbles and notes at the bottom of the page, including the phrase "Roman water" and various symbols and lines.*

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HENRY ALLEN MOE  
551 FIFTH AVENUE - NEW YORK 17

January 21, 1944

January 22, 1944

Dear Henry:

Thanks for the kind words re television letter. This matter has been under more or less constant discussion the last 13 months, including a day which Mr. Clark and I spent up in Schenectady with General Electric, and I feel that the premise outlined in the letter is extremely favorable to the Museum. In fact, when we were writing this final draft, I felt the Museum could go even further in the matter of sharing expense. I am convinced it is a matter of great importance that the Museum be equipped with experience in this medium, and I feel sure we can get it under the present arrangements.

There's only one suggestion, not relating to the letter I am not sure to what you specifically refer regarding insurance. We have general liability of fire, damage, etc., but perhaps you are referring to some other type.

Concerning the meeting yesterday: Doesn't anyone ever ask, "Can we afford this?" and I would like to have this question asked more often. However, the items dealt with last Thursday were all revolving fund items and potential income against these expenditures should completely cover them or at least a major portion.

Sincerely, Moe

Mr. John Abbott  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

P.S. Mr. Clark, Jim Hasted, and I have been working on the Museum's Constitution and By-Laws. There should be a preliminary draft in the next week or ten days which I would very much like to go over with you.

Mr. Henry Allen Moe  
551 Fifth Avenue  
New York 17, New York

JEA:lj

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HENRY ALLEN MOE  
551 FIFTH AVENUE · NEW YORK 17

January 21, 1944


Dear John:

I think the Television folks' letter is both a fair and an able document; and I have no suggestions about it. It is I think okay for approval by the Museum.

There's only one suggestion, not relating to the letter but to our operations under it: I hope you have an insurance adviser who really knows his business.

Anent the meeting yesterday: Doesn't anyone ever ask, "Can we afford this?" (referring to a proposal up for consideration).

Sincerely yours,

  
Henry Allen Moe

Mr. John Abbott  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

M:l

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METROPOLITAN TELEVISION, INC.  
59th Madison Avenue  
New York

January 21, 1944

Mr. John K. Abbott  
Executive Vice President  
The Museum of Modern Art  
11 West 53 Street  
New York City

Dear Ira,

I am very pleased to be able to inform you that I presented your letter of January 18th regarding a preliminary working arrangement between Metropolitan Television, Inc. and the Museum of Modern Art to my Trustees yesterday afternoon. After a most interesting discussion the proposal was approved, and I enclose a signed carbon copy of the letter. I am looking forward very much to our association in this new field and feel certain that we shall all be proud of the result.

Sincerely yours,

You are to furnish such space suitable for the installation of the equipment as you may have available as owner or lessee with such additional space as you may have available for use as a studio for the equipment. Any alterations in your premises which may be necessary in order to install and safely to house the equipment shall be made by you but we agree to pay the cost thereof and the labor and material that will be needed therefor. We are to pay no rent or other form of compensation for occupying the space. Personnel and invitees are to have free access to the space at all hours of the day and night for any proper purpose connected with the installation, operation and repair of equipment or any other purpose connected with the proposed program of experimentation.

Mr. Ira A. Hirschmann  
Bloomingdale's  
59th Street and Lexington Avenue  
New York 21, New York

JEA:hm

Enc.

Continued.....

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W2XMT  
WABF

METROPOLITAN TELEVISION, INC.  
654 Madison Avenue  
New York

January 18, 1944

Mr. John E. Abbott  
Executive Vice President  
The Museum of Modern Art  
11 West 53 Street  
New York City

Dear Mr. Abbott:

Our company, as its name implies, is interested, among other things, in broadcasting television programs. The present war emergency and the limitations imposed on materials and manpower have delayed, we believe and will until the end of the war, delay progress in that field. For that reason it appears more practical in working out the subject matter of this letter to state loosely our mutual understanding rather than to attempt a definitive agreement.

We are prepared to furnish such electronic equipment as we now have available on hand for the purpose or as we may from time to time procure therefor in the premises to be furnished by you at 9-11 West 54 Street or any successor Museum Building and thereafter to maintain that equipment and to operate the same, making all alterations, additions and improvements that we deem necessary for the purpose. You are to incur no expense with respect to the installation, maintenance, additions in or alterations to the equipment, or the use thereof.

You are to furnish such space suitable for the installation of the equipment as you may have available as owner or lessee with such additional space adjacent thereto as you may have available for use as a studio for program experimentation. Any alterations in your premises which may be necessary or advisable in order properly and safely to house the equipment and to protect it from molestation or damage, and to be used as the studio are to be made by you but we agree to pay the cost thereof provided that we approve any necessary plans or specifications and the cost of the labor and material that will be needed therefor. We are to pay no rent or other form of compensation for occupying the space. Our personnel and invitees are to have free access to the space at all hours of the day and night for any proper purpose connected with the installation, operation and repair of equipment or any other purpose connected with the proposed program of experimentation.

Continued.....

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We shall at our expense maintain fire and such other insurance as we deem necessary to cover our own equipment and personnel and we assume that you will carry your own insurance upon the premises and to cover yourselves again liability to persons or property in and about the premises.

Our program of experimentation will in the main involve the broadcasting of a suitable television program through the broadcasting station which we presently maintain or which we may maintain in the future, and you will from time to time furnish us material which you deem suitable for broadcasting in the form of films, sets and such paraphernalia as you may have in your possession or may subsequently acquire suitable for such broadcasting. We are not to have any cost or expense in connection with the procuring or use of such program material as you may furnish. We, of course, will be largely guided as to the suitability of material by your wishes but since the program will be broadcast by us through our station, we must have the final decision as to what material shall be used and when and how it shall be used. Both of us will retain full title and ownership of all of the properties which we respectively supply and neither of us shall have any claim upon or property right in the properties of the other. We shall use due care in handling such program material as may be supplied by you but we assume that you will protect the same by adequate insurance for your own account.

We both believe that our combined effort in connection with the broadcasting of television programs will be of mutual benefit and will succeed in obtaining wide public approval. We cannot at this time fix time limits for the duration of our joint effort but we can state that it is our understanding that we shall begin on or about April 1, 1944 and continue for a minimum of two years with automatic renewal thereafter from year to year except that either party may on sixty days' notice to the other terminate at any time after the end of the first two years. Although we shall cooperate in every respect, we shall in no manner be deemed to be partners nor to have the right to bind or engage the other by contract or otherwise. In essence, the arrangement is that you contribute the space, we contribute equipment and facilities for the broadcasting of material which you will supply.

We believe that we have summarized the situation and await such comment as you may desire to make. If this letter meets your approval, all that will be necessary presently is for you to sign a copy of this letter under the word "Approved" in the lower left corner of this page.

Cordially yours,

METROPOLITAN TELEVISION INC.

By I.A. Hirschmann (signed)  
Vice-President

APPROVED

By John E. Abbott (signed)  
Museum of Modern Art  
January 20, 1944

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THE MUSEUM OF MODERN ART FILM LIBRARY

From Mr. Rosenheim

BLOOMINGDALE'S  
NEW YORK 22

EXECUTIVE OFFICES

January 4, 1944

Mr. John E. Abbott  
Museum of Modern Art  
11 West 53 Street  
New York City

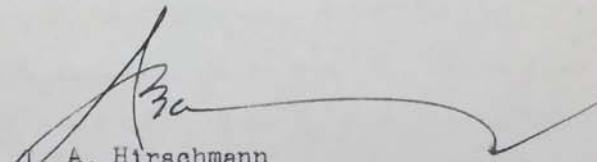
Dear John:

Enclosed is the suggested draft of an agreement on the subject of the television experimental work.

If you can make any revisions that you care to, and prepare to have it signed by Friday, it would be fine to get this out of the way before I go so that Thompson and our television man can begin to get to work.

With good wishes,

Cordially yours



L. A. Hirschmann  
Vice-President

iah:ret

n  
g

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THE MUSEUM OF MODERN ART FILM LIBRARY

From Mr. Rosenheimer

BRONSON WINTHROP  
ALBERT W. PUTNAM  
GEORGE ROBERTS  
FRANCIS L. ROBBINS, JR.  
ALLEN T. KLOTS  
CHARLES J. NOURSE  
O. HERBERT SEMLER  
ARTHUR E. PETTIT  
JAMES W. HUSTED  
HAYDEN N. SMITH  
ALLISON CHOATE

PERCY W. CRANE  
JAMES N. DUNLOP  
HENRY L. STEITZ  
WALTER R. PFEIFFER  
JAMES A. AUSTIN  
WALTER H. GIBSON  
EDWARD E. MILLER  
WILLIAM R. LEARY  
ALVAH K. PARENT  
EDUARDO ANDRADE  
EDWARD S. HAND

LAW OFFICES OF  
WINTHROP, STIMSON, PUTNAM & ROBERTS  
MUTUAL LIFE BUILDING NO. 32 LIBERTY STREET  
NEW YORK CITY  
WHITEHALL 3-0700

MUSEUM OF MODERN ART

APR 6 1943

NOTED.....

March 31, 1943.

Mr. John E. Abbott  
Executive Vice-President  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. Abbott:

After having had a further review made of the law, I do not believe that your television program will create as many tax problems as I suggested.

As to real estate taxes, the exemption runs only to property used exclusively for your educational purposes and from which no rents, profits or income are derived. If you should erect a new building and rent part of it to a television company, real estate taxes would have to be paid upon the part of the assessment which represents the value of the leased part of the building.

The last time we met, we were all quite sure that real estate taxes would have to be paid on the basis I have indicated above. I was afraid, however, that it might be argued that in respect of this television program, the Museum was engaging in a commercial undertaking rather than carrying

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THE MUSEUM OF MODERN ART FILM LIBRARY

From Mr. Rosenheimer

Mr. John E. Abbott

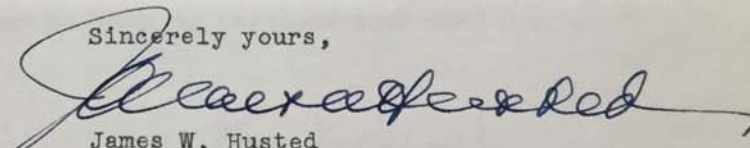
-2-

March 31, 1943.

out its Charter purposes. If this were so, I thought the Museum's exemption from income tax and its donor's exemption from gift taxes might be affected. Apparently I was wrong in these latter fears. If the income from any such venture is devoted to your fundamental educational purposes, the fact that the Museum might be engaged in a commercial venture is of no importance. A number of cases apparently have passed on this very question and the answer seems clear.

In conclusion, I see no tax problems involved in these television plans except the question of real estate taxes, and, as we supposed, this only means that to the extent that a building is leased, will real estate taxes have to be paid on its assessed valuation.

Sincerely yours,



James W. Husted

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THE MUSEUM OF MODERN ART FILM LIBRARY

M E M O

From Mr. Rosenheimer

To Mr. Abbott

Date 17 June '46

Mr. Roger Bowman, CBS Television, was in this morning with the idea of doing a "documentary" television show. Documentary, in his sense, is showing things in action, and he has already lined up a Katherine Dunham dance show, a show on the Théâtre de la Mode, etc. He would like to start his series with a Film Library show explaining the film origins of documentary. What he wants is a speaker from the Film Library staff to do the explaining and permission to run excerpts from our films to go along with that. Since the show is only thirty minutes long, film selections would be quite brief, and would consist of things like MOANA, POTESKIN, RIEN QUE LES HEURES and so on, with a current documentary to top it off.

The show could tie in nicely with our new documentary cycle, since it is slated for early July. Mr. Bowman thinks also that in later sessions he could use more material on the Museum itself.

Question is, can we let our films be used on a television program? Will you let me know as soon as possible your decision in this matter.

*Arthur Rosenheimer, Jr.*

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# WABF

THE INFORMATION STATION

654 MADISON AVENUE • NEW YORK 21, N.Y. • RHINELANDER 4-1647

Office of the Vice President

March 15, 1946

Mr. John Abbott  
The Museum of Modern Art  
11 West 53 Street  
New York, New York

Dear John:

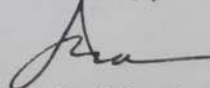
I hope I did not convey the impression in my letter last week that we are, in any sense, folding up our television activities. On the contrary. We are committed to a definite policy of experimentation and developmental work in the upper frequencies on color. It is our conviction that this will be the future home of television. A statement of the FCC confirms this, our position.

I did not want you or your Directors, to have any misconception regarding the work that was presently going on at 681 Fifth Avenue. We should like to continue our collaboration as soon as equipment for experimental work in color is available and certain engineering problems have been resolved. I should very much dislike to abandon our co-operative relationship.

When I see you on Tuesday, I think we can work out an understanding with regard to the interim period. It is my hope that we will be able to resume where we left off as soon as conditions permit. We will talk about it on Tuesday, but I want to make certain that there is no misunderstanding.

Good wishes,

Cordially,



I. A. Hirschmann

iah;cs

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WABF  
W2XMT

## METROPOLITAN TELEVISION INC.

654 MADISON AVENUE, NEW YORK 21, N. Y. TELEPHONE REGENT 4-7547

Rh 4-1647

Office of the  
Vice President

March 8, 1946

Dear John:

As you know there has been a very moot issue among the engineers and television experts on the subject of black and white versus color. Our organization has been giving considerable study to the subject and doing experimental work which has led to the conclusion that the field of Television ultimately will find its home in the upper frequencies in color. We intend to pursue that field to the best of our ability with the equipment that will be available. I regret to say that such equipment has not been at our disposal to date, and it does not look as if it will be for the immediate present.

Accordingly, it seems futile and wasteful to continue with the experimentation in the black and white field in which your organization collaborated with Metropolitan Television, Inc.

Our plan is to set up an entire new developmental program. We intend to discontinue our present operations until the new planning is completed and the necessary reorganization has taken place. At the present time it seems that this will probably be in the neighborhood of nine months to a year from now.

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WABF  
W2XMT

## METROPOLITAN TELEVISION INC.

654 MADISON AVENUE, NEW YORK 21, N. Y. TELEPHONE REGENT 4-7547

Office of the  
Vice President

March 8, 1946  
Page Two

We had considered continuing the present operation but after full consideration it seems useless to carry forward this expense with the kind and type of equipment which we have, which is now obsolete. It is entirely inadequate to serve either of us any gainful purpose. Accordingly, we have decided to defer the purchase of new black and white equipment and will not therefore have suitable equipment until such time as designs are available which are capable of color and high definition monochrome transmission.

I should like personally to sit down and talk with you about this so we can see eye to eye. Some day I am sure we are going to get together on a major piece of concrete work for Television when the issues are resolved and we have an audience.

With good wishes,

Cordially yours,



iah:em

I. A. Hirschmann

Mr. John Abbott  
Museum of Modern Art  
11 W. 53rd Street  
New York City.

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January 21, 1946

January 21, 1946

Mr. John R. Husted  
Executive Vice President  
The Museum of Modern Art  
11 West 57 Street  
New York City

Dear Mr. Husted:

Mr. Abbott asked me to send you the enclosed copy of an agreement between the Museum of Modern Art and Metropolitan Television, Inc. When you have had an opportunity to examine this agreement, will you please call Mr. Abbott so he may discuss it with you?

Very truly yours,

secretary to Mr. Abbott

James W. Husted, Esq.  
Winthrop, Stimson, Putnam & Roberts  
32 Liberty Street  
New York 5, N. Y.

Enclosure

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COPY COPY COPY COPY COPY

We shall at our expense maintain fire and theft insurance on the premises and we assume that you will carry fire and theft insurance upon the premises and to cover yourselves against liability for damage to property if any about the premises.

W2XMT  
WABF  
METROPOLITAN TELEVISION, INC.

654 Madison Avenue  
New York

Our program of television will in the main involve the broadcasting of a suitable television program through the broadcasting station which we presently maintain or which we may maintain in the future, and you will from time to time furnish us material which you deem suitable for broadcasting in the form of scripts, camera directions, personals as you may have in your possession or may subsequently acquire suitable for such broadcasting. We are not to have any cost or expense in connection with the procuring or use of such program material.

January 18, 1944

Mr. John E. Abbott  
Executive Vice President  
The Museum of Modern Art  
11 West 53 Street  
New York City

Dear Mr. Abbott:

Our company, as its name implies, is interested, among other things, in broadcasting television programs. The present war emergency and the limitations imposed on materials and manpower have delayed, we believe and will until the end of the war, delay progress in that field. For that reason it appears more practical in working out the subject matter of this letter to state loosely our mutual understanding rather than to attempt a definitive agreement.

We are prepared to furnish such electronic equipment as we now have available on hand for the purpose or as we may from time to time procure therefor in the premises to be furnished by you at 9-11 West 54 Street or any successor Museum Building and thereafter to maintain that equipment and to operate the same, making all alterations, additions and improvements that we deem necessary for the purpose. You are to incur no expense with respect to the installation, maintenance, additions in or alterations to the equipment, or the use thereof.

You are to furnish such space suitable for the installation of the equipment as you may have available as owner or lessee with such additional space adjacent thereto as you may have available for use as a studio for program experimentation. Any alterations in your premises which may be necessary or advisable in order properly and safely to house the equipment and to protect it from molestation or damage, and to be used as the studio are to be made by you but we agree to pay the cost thereof provided that we approve any necessary plans or specifications and the cost of the labor and material that will be needed therefor. We are to pay no rent or other form of compensation for occupying the space. Our personnel and invitees are to have free access to the space at all hours of the day and night for any proper purpose connected with the installation, operation and repair of equipment or any other purpose connected with the proposed program of experimentation.

Continued.....

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W23M

We shall at our expense maintain fire and such other insurance as we deem necessary to cover our own equipment and personnel and we assume that you will carry your own insurance upon the premises and to cover yourselves against liability to persons or property in and about the premises.

Our program of experimentation will in the main involve the broadcasting of a suitable television program through the broadcasting station which we presently maintain or which we may maintain in the future, and you will from time to time furnish us material which you deem suitable for broadcasting in the form of films, sets and such paraphernalia as you may have in your possession or may subsequently acquire suitable for such broadcasting. We are not to have any cost or expense in connection with the procuring or use of such program material as you may furnish. We, of course, will be largely guided as to the suitability of material by your wishes but since the program will be broadcast by us through our station, we must have the final decision as to what material shall be used and when and how it shall be used. Both of us will retain full title and ownership of all of the properties which we respectively supply and neither of us shall have any claim upon or property right in the properties of the other. We shall use due care in handling such program material as may be supplied by you but we assume that you will protect the same by adequate insurance for your own account.

We both believe that our combined effort in connection with the broadcasting of television programs will be of mutual benefit and will succeed in obtaining wide public approval. We cannot at this time fix time limits for the duration of our joint effort but we can state that it is our understanding that we shall begin on or about April 1, 1944 and continue for a minimum of two years with automatic renewal thereafter from year to year except that either party may on sixty days' notice to the other terminate at any time after the end of the first two years. Although we shall cooperate in every respect, we shall in no manner be deemed to be partners nor to have the right to bind or engage the other by contract or otherwise. In essence, the arrangement is that you contribute the space, we contribute equipment and facilities for the broadcasting of material which you will supply.

We believe that we have summarized the situation and await such comment as you may desire to make. If this letter meets your approval, all that will be necessary presently is for you to sign a copy of this letter under the word "Approved" in the lower left corner of this page. the point where we will be able to produce pictures in the studio at 681 Fifth Avenue not later than February 18th.

Cordially yours,

METROPOLITAN TELEVISION INC.

You will recall at the beginning of the project we advised you not to employ anyone at that time, and that we would advise you at the proper time when it would be necessary to get someone to undertake the program. That time has now arrived.

I. A. Hirschmann (signed)  
Vice-President

APPROVED

By John E. Abbott (signed)  
Museum of Modern Art  
January 20, 1944

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WABF  
W2XMT

## METROPOLITAN TELEVISION INC.

654 MADISON AVENUE NEW YORK 21, N. Y. TELEPHONE REGENT 4-7547

January 10, 1945

Mr. John E. Abbott  
Executive Vice President  
The Museum of Modern Art  
11 West 53rd Street  
New York City

Dear John:

As I indicated on the telephone the other day the reasons for the delay in setting up the studio for experimentation of television programs in collaboration with the Museum of Modern Art has been due to the difficulty in obtaining essential components for the equipment which we possess. If we have been over-optimistic regarding the progress of the war and the War Production Board's ability to release such equipment, we are not entirely without company.

Mr. Thompson and I are happy to be able to report to you now that the Iconoscope camera tube which has been on order for the past two years and promised numerous times has been delivered. It is now in the studio room at 681 Fifth Avenue. The other essentials necessary for the repair of the camera chain are now in our possession, and the necessary rebuilding is progressing satisfactorily.

In view of the above it now looks as if we have reached the point where we will be able to produce pictures in the studio at 681 Fifth Avenue not later than February 15th.

You will recall at the beginning of our discussions connected with this project we advised you not to employ anyone at that time, and that we would advise you at the proper time when it would be feasible to get someone to undertake the program experimentation. That time has now arrived.

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W2XMT

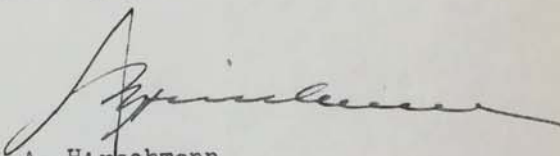
## METROPOLITAN TELEVISION INC.

654 MADISON AVENUE NEW YORK 21, N. Y. TELEPHONE REGENT 4-7547

page two  
January 10, 1945  
Mr. John E. Abbott

We regret the circumstances which have occasioned this delay, but we are looking forward now to a fruitful collaboration. Mr. Thompson will be in touch with you before February 15th in order to set up the specific arrangements, and I look forward to the opportunity of meeting you to discuss future plans.

Cordially yours

  
I. A. Hirschmann  
Vice President

iah:ret

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COLUMBIA BROADCASTING SYSTEM, INC.

485 MADISON AVENUE, NEW YORK 22, N.Y.

WICKERSHAM 2-2000

MAY 10 1944

PAUL W. KESTEN  
EXECUTIVE VICE PRESIDENT

NOTED

May 8, 1944

Dear Mr. Abbott:

In the vigorous public discussion which has followed Columbia's recent plea for higher television standards and vastly better television pictures, one point seems to have become obscured:

CBS is asking for one intensive year (after the war) of concentrated effort by American engineers to prove or disprove the case for better pictures -- instead of years of delay.

It is difficult to understand how our position can be attacked by anyone who grasps that salient point.

Our confidence that a year of such intensive effort will achieve the desired result and our fears for the future of television if the improvement comes too late are, of course, fully set forth in the television report which you have already received.

A reprint of its concluding page, in reduced size, is enclosed. It leads to the charitable inference that the few who have criticized our proposal either spoke before they reached this basic conclusion or overlooked it in the report itself.

This seems to be borne out, by contrast, in the many thoughtful letters I have received from public, educational, and industrial leaders congratulating CBS on both the practical wisdom and the moral courage of our position.

May I ask that you accept this note as a sincere invitation to tell me your opinion on the important public issue we have drawn?

Sincerely,

*Paul W. Kesten*

Mr. John Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York 22, N. Y.

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COLUMBIA BROADCASTING SYSTEM, INC.

485 MADISON AVENUE, NEW YORK 22, N.Y.

WICKERSHAM 2-2000

PAUL HOLLISTER  
VICE PRESIDENT  
IN CHARGE OF ADVERTISING  
AND SALES PROMOTION

April 27, 1944

MUSEUM OF MODERN ART

APR 28 1944

Mr. Richard Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York City

NOTED .....

Dear Mr. Abbott:

I am moderately sure that you are going to be vitally interested in the contents of the attached report released today. When you have read it, I should deeply appreciate an expression of your opinion on the problem it poses just as swiftly as you can formulate it for our guidance. You are in a particularly important position to express such an opinion on account of the natural affiliation between the fine arts and television.

In documents stamped "secret" in United States military channels, and labelled "most secret" in the corresponding British code, there exists a steadily enlarging body of electronic facts, of deadly importance in the war.

CBS television engineers have been able to contribute some small part of the vital work behind these facts.

Because of the widespread interest in post-war television, and because all current discussion of postwar television which ignores wartime developments tends to be discussion "in a vacuum," we have attempted the responsible and difficult task of disclosing fully (in the enclosed report) what all this should mean to the immediate future of television, without disclosing any of the military work which lies behind it.

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Not many copies of this report have been printed -- its visual elements require a large page size -- and paper is scarce. It is being sent to a limited list of leaders in education, in science, and in public life, to each CBS affiliated station, and to a few business and advertising executives.

Its purpose, as stated on page one, is...

- a. "To state and describe and approximately to visualize the tremendous opportunity which the war has given postwar television, and
- b. "To state and describe the problems which lie in its path."

It has been prepared by the Columbia Broadcasting System for three reasons:

1. "To bring into the open discussion which has largely gone on behind closed doors;
2. "To make clear to the layman what has hitherto been almost wholly the inside knowledge of engineers;
3. "To inform the purveyors of television programs (the broadcasters) and the users of television programs (the advertisers) how much that is vital is at stake."

May we ask if you are at all interested in the tremendous future influence of nationwide television broadcasting on American life, that you read this report carefully. May we also ask that you share it with any of your colleagues who sit, as you do, "in the offices where policy is made."

And finally, to guide our own future policies, may we ask that you tell us your reaction to the basic problem this report presents -- and what choice of direction you would make at the important crossroad which the report describes?

Sincerely yours,

*Paul Hollister*

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COLUMBIA BROADCASTING SYSTEM

GILBI  
DE  
TELEVI

Television—  
a Show Window  
in Each Person's Home

Sundays, beginning Dec. 1, 1946

At 1:30 to 1:45 P.M. (EST)

and Mr. LYMAN BRAYSON, CBS Counsellor on Public Affairs

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COLUMBIA BROADCASTING SYSTEM, INC.  
TELEVISION STUDIO

Television –  
a Show Window  
in Each Person's Home

*An Address by*

I. A. HIRSCHMANN

*Vice-President of Bloomingdale Bros., Inc.  
and Metropolitan Television, Inc.  
New York, N. Y.*

Delivered before the American Marketing Association  
at the Hotel Sheraton, Wednesday, December 15th,  
at Luncheon

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COLUMBIA BROADCASTING SYSTEM, INC.

TELEVISION has had so many false starts, that one is certainly sticking his neck all the way out to make any predictions about it or its use. I think any responsible person would not want to make any prophecies on any subject these days. But we do not have to prophesy to plan, and those of us who are interested in all the possible ways of getting in touch with people now and in the future, cannot afford to ignore the endless possibilities that television will offer.

I am just assuming that it will come as a regular service for our people. It may be delayed. It may come in some variation of the forms that we have been seeing, but it will be here. Nobody can stop it.

The people who might delay it or interfere with it may be those who would like to make it an overnight wonder and an overnight profitable success. That would be the most deadly means of retarding its development.

I am told that technically most of the bugs have been taken out of television through the co-ordination of the best engineering minds working under the auspices of the government in the war effort. Programming hasn't even had a start. And that's a field that will interest all of us, and will call for the best imagination and the best implements that we have learned to use in other related arts. I have absolute faith that we will learn how to do it well and learn how to do it inexpensively. I also think that we will probably learn the hardest way, which in the long run is the best way, and the way we seem to do things in this country.

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COLUMBIA BROADCASTING SYSTEM, INC.

The most dangerous kind of thinking that we can indulge in is along these lines:

- (a) That immediately or soon after the war there will be a fully operating television set in *everybody's* home where you now find radio sets.
- (b) That television will be so revolutionary, that it will interfere with or frustrate the moving picture business, the radio business, the newspaper business, and change the habits of the American people.

We ought to know now, from the history of even our most exciting developments in the fields of communication and entertainment, that it doesn't work that way. Moving pictures are just beginning to become less sappy, more intelligent and well-integrated. Our memories are probably short, for most of us forget that from 1920 to 1929, in the boom of the first war postwar era, radio went through fumbling preparatory stages. Television will also come gradually. If it doesn't, something will be wrong with it.

\* \* \*

Just as we moved into an unparalleled boom in advertising, with radio selling its head off, we suddenly learned that the technical method for broadcasting was outmoded; that FM would supply a much more desirable service; that radio principals were rushing head on to develop this new field which inevitably would replace our present AM radio. This ought to provide some kind

of a lesson that there is no final technical word when you are dealing with the ether. There is no last frontier that we know of in the field of the unknown. Our steps ought to be bold but well-aimed. And we must always anticipate the possibility of a revolution from some of the fertile minds of the youngsters who will come out of this war and will have had first-hand opportunity to use their hands and the now secret mechanical instruments which will be the commonplace tools of the future. This should not give us pause or haste, but courage and confidence, for we know that the fields will be broad and open with newer possibilities and opportunities than any of us dared to dream about, even in our optimistic moments.

\* \* \*

Now, I want to make a plea for good standards of programming for television in its early stages. I still think that radio, with all its success, is underselling the American people; that it could be raised several notches higher in intelligence and appeal, sell just as much goods, if not more, sell good-will along with it, and sell itself as the valuable instrument that it is. Advertising on radio need not necessarily be offensive or defensive. People will gladly give credit to a company that supplies decent entertainment, humor, music or information, and will do it all the more if the assumption is made that the average listener is several grades above the moron stage. As long as I live, I will continue to repeat that it is not necessary or desirable to talk down

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COLUMBIA BROADCASTING SYSTEM, INC.

to people. You can bring people *up* to a product, not the product down to them.

Not that the department stores have made effective use of radio. On the contrary. It is apparent that stores have fumbled badly in the use of radio. When it was a new medium they ignored it, then feared to use it, and finally edged into it the wrong way. It is as specialized as any of the other departments in their stores, and needs the same specialized approach and treatment. I see symptoms of stores finally coming around to approaching radio in an intelligent way, and I hope they will stick to it.

I sincerely hope that department stores will approach television at the start with the thoroughness, intelligence, boldness and resourcefulness that they have used in developing their businesses, their displays and their newspaper advertising. A great contribution to the entire field of television can be made by the stores. It is a vital link in the promotion of the future of this new medium. My impression is that department store owners will not be blind to it. Television will offer a miniature show window in everyone's home. Great care, time, and in some ways large expenditure go into stores' exterior show windows. We are only now coming to appreciate the need for vital interior display. It will require this kind of specialization and extra skill and research to build the effective show windows in peoples' homes through television. I see an entire new industry of men and women who will learn to treat merchandise

for these visual presentations so they will be dramatic, interesting and salable. Remember, it is a dynamic process in a dynamic age. It will not be possible to drape a fabric or a dress in front of a lens and have people become interested in it.

\* \* \*

Now, you are going to ask me, exactly where do stores come in with effective competition with world news, expensive entertainment and sports events, which will be seen as they occur and not be rehashed by an announcer or edited by a news camera. The answer to that is—they don't come in. That will not be the function of television for the department store.

Again you see the distinction between purely vocal advertising, radio, and the visual, television. In the vocal you can hitch a selling message on to a news program. In the visual the message will be the "bread and butter" itself, that is, the actual merchandise. In newspapers and magazines, for example, we advertise the actual goods, not a news program. In television we will be able to do so again—but *with a different technique*.

Let us get the picture again. Right in our homes we will see events the split second they occur. So what we will be able to offer our customers is the news of merchandise behind the scenes as it comes into the store, so that the public may have a visual catalog for shopping, if it is done dramatically and interestingly enough.

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COLUMBIA BROADCASTING SYSTEM, INC.

Obviously, you are not going to get away with shooting a camera at your static cases of goods.

But there is excitement and interest for women in stores; their activities, the use of goods and all the new things that are going to explode upon us after the war. The background of these new things has never been interestingly or properly presented to the public.

Let us take typical advertising phrases that you read again and again in the paper and that have become trite. See how they come to life under television:

Blown glass from Mexico.

Hand-loomed tweeds.

Shoes made by hand by old cobbler methods.

The miraculous scientific background of a new fabric like Nylon can be made really dramatic by showing the laboratory method of production and showing scientific tests demonstrating how well it wears.

All these Bureaus of Standards reports that are so dry in reading can come to life and can prove before your eyes that materials won't stretch, fade or wear out except under certain strains.

\* \* \*

Merchants who are struggling to find the solution to the present static window display will eventually find their answer in the dynamic television screen which will give movement, vitality, interest, change and immediacy. Your customer of the future, facing what is now the framed still-life window display, will find her-

self looking into active moving exhibits of merchandise either from within the store or other interesting sources.

As I think of it, the present window display compared with the future television window will probably seem to us, at a not distant time, like a framed picture of dead fish in a Victorian dining room.

Department stores will do well at this time to begin studies of these television techniques. It is not necessary to build enormous equipment to do so. I am sure that as soon as the field opens up somewhat, small flexible devices will be available for rehearsal and experimental work. Every advertising department of the future will have studios devoted to this kind of experimentation with the store's goods. It is none too early to begin to look into it.

The interior use of television within the store, of course, will be interesting. For the first time it will be possible to see goods from one floor, in various other parts of the store—wherever television receivers are set up. Displays within the store will be very much influenced by this new medium. Windows will show actual goods and models from various parts of the store. It will be very interesting but very confusing if it is done without study and without experience. I look for the major development in television for stores, to come from display personnel rather than copy staffs.

One of the prospects that seems especially inviting to me about the advent of television is the bridge that it will create between the merchant and the customer. As

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COLUMBIA BROADCASTING SYSTEM, INC.

the big stores became larger they became more impersonal and naturally lost touch somewhat with the individual customer. Television will help bridge this gap. It will create, if not an individual association, a closer feeling between the actual store and customer.

\* \* \*

From all of this, I do not wish to convey the thought that television will replace or substitute for the present media of advertising. With all of radio's magnificent success as an advertising medium, it has never succeeded in substituting for magazines or newspapers. And it shouldn't. It was never intended to. I still think, as I have said many times, that newspapers represent the most economical form of direct advertising for department stores. I think that television will not change a fundamental habit of quietly reading something that is not moving in the ether, whether through voice or sight. Our newspapers, of course, will eventually be used in co-ordination with television in showing the actual merchandise and displays in the ads on the screen. Newspapers would do well to look into these possibilities for their own protection and development. You have heard other speakers here who are far more competent than I to tell of the great future of television's ability to eliminate vast machinery and to supply the printed word through the miracle of electronics right in peoples' homes. That, of course, is coming. It may not be too far off.

All of this, I believe, indicates that merchants will be obliged some day to reorient their thinking in the matter of communication with their customers. Those who learn the most about it with the greatest curiosity, patience, research and intelligence will be there first and foremost. Others may be left behind. So I advise merchants not to think of television as a miracle which, like Minerva, sprang full-armed from the head of Jove. Television will develop slowly, step by step. But its coming, as a dominant factor in our relation to our customers, is as sure as victory over Germany and Japan!

*Extra copies of this booklet  
may be obtained by writing to*

GEORGE H. ALLEN  
WOR, 1440 BROADWAY  
NEW YORK 18, N.Y.

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COLUMBIA BROADCASTING SYSTEM, INC.

TELEVISION STUDIO

15 VANDERBILT AVENUE, NEW YORK

February 24, 1942

GILBERT SELDES  
DIRECTOR OF  
TELEVISION PROGRAMS

MUSEUM OF MODERN ART

FEB 25 1942

*The Columbia Broadcasting System  
invites you to listen to  
A New and Significant Series of Broadcasts*

## "Time for Reason —ABOUT RADIO"

*The speakers, Dec. 1:*

MR. WILLIAM S. PALEY, *Chairman of the Board*  
and MR. LYMAN BRYSON, *CBS Counsellor on Public Affairs*

*Sundays, beginning Dec. 1, 1946*

*At 1:30 to 1:45 P.M. (EST)*

Mr. John Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York City

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TELEVISION STUDIO  
15 VANDERBILT AVENUE, NEW YORK

February 24, 1942

GILBERT SELDES  
DIRECTOR OF  
TELEVISION PROGRAMS

MUSEUM OF MODERN ART

FEB 25 1942

Because it is an institution so deeply pervasive and reflective of American life and culture, radio necessarily numbers in its millions of listeners both friend and critic. The Columbia Broadcasting System acknowledges freely the value of the intelligently critical voice, and hopes always, too, for a wider understanding of the role and of the aims of the responsible broadcaster.

CBS is undertaking this special series of broadcasts to acquaint a larger circle with some of the many facets of radio, in hopes of public response and guidance needed

to run a business controlled in all ultimate decisions by the people themselves.

These broadcasts will discuss the policies and problems of radio; its role in helping people govern themselves with more intelligence, questions of public taste in humor and music, and many other aspects of broadcasting.

Copies of the talks will be available to any interested listener.

*The Columbia Broadcasting System*  
485 Madison Avenue, New York 22, N. Y.

Mr. John Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York City

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15 VANDERBILT AVENUE, NEW YORK

February 24, 1942

GILBERT SELDES  
DIRECTOR OF  
TELEVISION PROGRAMS

MUSEUM OF MODERN ART

FEB 25 1942

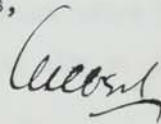
NOTED.....

Dear John:

In the course of programs you have cooperated with us, and at various other times you have been good enough to lend us many photographs. We have these in our files, and we would be very grateful if you would write to us authorizing us to use these photographs again, if this is possible.

The list of the photographs now in our possession is appended.

Faithfully yours,



Mr. John Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York City

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OCT 31 1941  
 COLUMBIA BROADCASTING SYSTEM, INC.  
 TELEVISION STUDIO  
 30 VANDERBILT AVENUE, NEW YORK

GILBERT SELDES  
 DIRECTOR OF  
 TELEVISION PRODUCTION

October 31, 1941

October 29, 1941.

Mr. Gilbert Seldes,  
 Columbia Broadcasting System, Inc.  
 15 Vanderbilt Av.  
 New York.  
 Mr. John Abbott  
 Museum of Modern Art  
 11 West 53rd Street  
 New York City


Dear Gilbert:

Dear Mr. Abbott:  
*John*

I have your letter of the 29th  
 and will have Mr. D'Amico get in touch with you  
 to arrange an appointment sometime after Wednesday  
 of next week. He is out of the city at the present  
 time.  
 I would like to proceed to explore all the possibilities  
 as usual.

Cordially,

Faithfully,



GS,EM

jea.h

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MUSEUM OF MODERN ART

OCT 31 1941

NOTED

COLUMBIA BROADCASTING SYSTEM, INC.

TELEVISION STUDIO

15 VANDERBILT AVENUE, NEW YORK

GILBERT SELDES  
DIRECTOR OF  
TELEVISION PROGRAMS

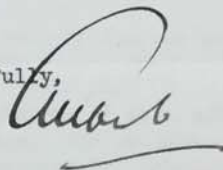
October 29, 1941.

Mr. John Abbott,  
Museum of Modern Art,  
11 West 53rd Street,  
New York City.

Dear Mr. Abbott:

I understood that Mr. DeAmico will be coming round the mountain to look at some of our shows. If this is not correct, let me be corrected. If it is so, I would like to proceed to explore all the possibilities as usual.

Faithfully,



GS:PM

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MUSEUM OF MODERN ART

OCT 10 1941

COLUMBIA BROADCASTING SYSTEM, INC.

TELEVISION STUDIO

15 VANDERBILT AVENUE, NEW YORK

NOTED

GILBERT SUDDS  
DIRECTOR OF  
TELEVISION PROGRAMS

October 9, 1941

Dear John:

I was a little bit distressed by a reference you made to one of our early conversations and I have gone back over my memories and my files, and now I know what the situation was. I did say that I hoped you would give me first shot at anything, and that I would give you first shot at anything - but our conversations at that time were limited to moving pictures. I am particularly certain of this because the idea of using paintings or photographs or slides of paintings was definitely excluded from my program until I went to England where I first saw a painting transmitted, and promptly altered my opinion as to the availability of still pictures in television.

Moreover I think that at the time of our earliest conversations which were, Almighty God, in August and September of 1937 - at that time I think that your interest, or the interest you presented to me, was exclusively film.

I don't want you to think that even by inadvertence I failed to keep a promise to you.

I know that no harm has been done, and I will write you very shortly a general proposal for collaborative and cooperative effort which, my dear Mr. Abbott, will, I am sure, without doubt, be of the greatest mutual, and I may say, public, advantage.

Faithfully yours,



Mr. John Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York City

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COLUMBIA BROADCASTING SYSTEM, INC.  
 TELEVISION STUDIO  
 15 VANDERBILT AVENUE, NEW YORK

GILBERT SELDES  
 PRESIDENT OF  
 TELEVISION PROGRAMS

MUSEUM OF MODERN ART

September 24, 1941

SEP 25 1941

September 25, 1941

NOTED

Mr. John Abbott  
 Museum Mr. Gilbert Seldes,  
 New York Columbia Broadcasting System, Inc.  
 Television Studio,  
 Dear Mr. 15 Vanderbilt Av.  
 New York.

I thought that I wrote you about ten days ago. Dear Gilbert: no carbon of any letter, so probably I failed to send you a suggestion. It is, in short, the Yours of the 24th about Children's Classes on Understanding Modern Art sounds like a most interesting possibility indeed. laboration between us. Do you want to talk this over yourself with me, or put it into action. The best plan would be for you and Victor D'Amico, the Director of the Educational Project and myself to have a talk. He is not in today and I am still taking three day weekends. But since I am looking forward to seeing you on Monday afternoon, suppose we make a date then. action.

Faithfully Cordially,

Gilbert Seldes

GS:C

jea.h

\* Next dear Mr Abbott

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COLUMBIA BROADCASTING SYSTEM, INC.  
TELEVISION STUDIO  
15 VANDERBILT AVENUE, NEW YORK

GILBERT SELDES  
DIRECTOR OF  
TELEVISION PROGRAMS

MUSEUM OF MODERN ART

September 24, 1941

SEP 25 1941

NOTED.....

Mr. John Abbott  
Museum of Modern Art  
New York, New York

Dear Mr. Abbott: \*

I thought that I wrote you about ten days ago, but find no carbon of any letter, so probably I failed to send you a suggestion. It is, in short, that the new project of children's classes on understanding modern art might be a possible subject of collaboration between us. Do you want to talk this over yourself with me, or put it into someone else's hands.

I still don't know how ill and how well you are, but I trust that you are progressing in the right direction and that we can work together also in the right direction.

Faithfully yours,

*Gilbert Seldes*

Gilbert Seldes

GS:C

\* Most dear Mr Abbott

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COLUMBIA BROADCASTING SYSTEM, INC.  
TELEVISION STUDIO  
15 VANDERBILT AVENUE, NEW YORK

Sept. 1, 1941

GILBERT SELDES  
DIRECTOR OF  
TELEVISION PROGRAMS

Dear John:

The show was, I think, a thumping success, and I am grateful to you for the cooperation of everybody concerned.

I am also happy that we have begun a collaboration between ourselves and the Museum of Modern Art. You may know that I have planned several other things, and am actively working out certain possibilities. But I am glad that we got a show right on the air with you, and that it was good.

I hope that you are recovered now, and when you are in town and want to be mildly entertained, come and see what we are doing.

Faithfully yours,

*Gilbert Seldes*

Mr. John Abbott  
Museum of Modern Art  
11 West 53rd Street  
New York City

*I sent Alfred a copy - he had, you know, made a fuss because I didn't ask his permission to let Seldes have the objects. JH*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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house; ...  
Parade will, one v...  
continue in its quiet fas...  
the most effective of them all.

Has any other radio series ever enjoyed such a wide and fascinating range of subject-matter and production styles, such a continuously rich and varied array of writing and acting talent? No challengers come at once to mind. It is really astonishing, the more so for the fact that it began last February with no great fanfare and, indeed, has never been publicized extravagantly. Yet here it is, with a total of 136 productions made since then, and 833 stations to which the records regularly go, and more stars and writers donating their services than you could shake a microphone at. For the project's title means exactly what it says. Here are stars on parade in the service of their country, and the public looking on—or, rather, listening in—must be not only vast but appreciative.

#### It Takes Some Doing

The marshals of the parade are several — including William A. Bacher, director-producer; William B. Murray, expert consultant and signer of the stars; Shirley Burke, head of the script department—and the job they do is obviously prodigious. The original production pace has slackened somewhat, the schedule of three programs a week having been shortened to two, but still the Treasury Star Parade represents an almighty lot of work. It doesn't seem to, though, as you listen, which can be called the professional touch. Serious or light, the shows have that apparently easy but always expert touch that marks the real craftsman. These records are alive, as "live" programs frequently are not. Just possibly the pressure under which they are produced has something to do with a certain spontaneity which is not their least-attractive quality.

Be that as it may, and apart from its noble purpose, there are many attractive aspects of the Treasury Star Parade. One of them, and it surely is gratifying to a lot of listeners, is the privilege of enjoying good radio at hours when the airwaves are not usually overburdened with quality and on stations which normally do not present such talent-laden programs as these. If it is unfair to list some but not all of the performers who have marched in the Treasury Star Parade, it is only by way of indicating the uncommon service that this government project has done the listening public, especially in remote places. There have been, for instance, the Lunts, Helen Hayes, Elisabeth Bergner, Orson Welles, Henry Hull, Bette Davis, Judith Evelyn, Robert Montgomery, Conrad Thibault, Edward G. Robinson, Bing Crosby, Vincent Price, Tallulah Bankhead, Fredric March, John Garfield, Jane Cowl and half a hundred others, and most of them have contributed their time and talent more than once.

#### It's Art, Too

Their aid to the war effort is, of course, what matters most. But any one even slightly interested in the welfare of radio can see that the Treasury Star Parade as a whole must have done a great deal for the art of the air; that it must have increased enormously the appreciation of good radio as such. One of its greatest virtues, in the opinion of one listener, is that the most successful records are played again and again, wherefore it is somewhat akin to the idea of theatre repertory. Norman Rosten's stirring "Ballad of Bataan," read by Alfred Lunt, was not heard just once and then filed away as so many good network programs are. It played the Treasury Star Parade circuit, so that if you missed it on one station, you had only to wait until it turned up on another. And, as a repertory producer would do, Mr.

to revive elsewhere—Stephen Vincent Benét's "Nightmare at Noon," say, or Alice Duer Miller's "The White Cliffs of Dover," in the magnificent reading by Lynn Fontanne.

Or it may be, in the long run, that the Treasury Star Parade's greatest gift to radio will be its encouragement of writers who might not otherwise have had a

and a...  
Treasury...  
Parade. It will make you proud of what Mr. Morgenthau describes in a foreword as "patriotic teamwork between the Treasury and the broadcasters, between the government and its free citizens." Here is one of the brighter chapters in American radio history.

## STATION WITH AN IDEA

By T. R. KENNEDY Jr.

A NEW broadcaster is on the New York air. Another may not be authorized by the Federal Communications Commission in the country until the war is over, so the occasion is worthy of more than passing interest.

W75NY is owned and operated by Metropolitan Television, Inc., a joint project of the Bloomingdale and Abraham & Straus stores, conceived some years ago but only lately put on the air because of the difficulty of securing equipment. Active in the FM broadcast organization is Ira Hirschmann, vice president of Bloomingdale's, who has announced that all programs are to be broadcast wholly in accordance with the idea of public information and service. In charge of the station operations are L. L. Thompson and assistant Anita De Mars, formerly of the CBS. Abraham Cohen, chief engineer, is from KYW, Philadelphia.

A huge FM "doughnut" aerial perched atop a tall building, 700 feet above Fifth Avenue at Sixty-first Street, is the lofty pinnacle from which the new waves leap into space. Programs sent out from station W75NY have been clearly received as far as New Haven and middle Long Island. But reception of the broadcaster has been most marked northward to Schenectady, and northwest to the upper Delaware River Valley.

#### Theory and Practice

Preliminary engineering reports, in fact, seem to indicate that W75NY will establish noteworthy feats of ethereal transmission for one kilowatt of power, for during the past week radio men 150 miles up-State have received and re-broadcast its programs clearly throughout the day from 3 to 9 P. M. No other station in this area except W2XMN, Major Edwin H. Armstrong's 40-kilowatt experimental FM transmitter at Alpine, N. J., can boast of such a record, it is said.

In FM, as in television, height of sending aerial is a major consideration. In general, greater aerial heights mean less aerial power required to cover a given area. The aerial elevation, however, must be "effective"; that is, high enough to provide a good takeoff for the waves above surrounding hills, buildings or obstacles. Looking down over the length and breadth of Central Park from the 700-foot high W75NY doughnut it is visually apparent that no other FM station in this city has such an effective aerial site.

#### Culture to Be Stressed

When a W75NY musical program is being planned—either with "live" players or recorded disks—part of the broadcast is set aside for interesting delights on the music, the performers and biographical bits concerning the composers. The station's operating staff calls a conference and decides what to play, then what else the listeners might like to know, too. All such information goes into the program. The general idea is culture—as much as possible—plus information. Daily musical "news spots" will be devoted to gossip topics such as "backstage at Carnegie Hall," or a "Town Hall intermission." Charles H. Kleinman,

program supervisor, prepares the material and presents it.

Featured each Tuesday will be a 5 o'clock educational program, put on in cooperation with the students of six New York schools: Elizabeth Irwin High School, Lincoln, Ethical Culture and Walden. Called the "Little Red School House," the programs will be written, produced, directed and broadcast by the children themselves. Eventually the students will do everything except OK final scripts and operate studio control knobs.

Sunday at W75NY, a typical day, opens at 3 with "Discobolia," being popular recordings. It is followed at 3:25 by symphonies and chamber music, a religious program of talks and music at 4:15, light operas at 5, war-job information news at 6, current-events comments at 6:30, dinner music at 7, who's who and gossip in the music world at 7:30, and music for music's sake from 8 to 9 o'clock.

#### Punch Lines Are Taboo

Announcerial "punch lines" and "obnoxious mouthings" that clutter up the air and antagonize sensitive listeners are not to be permitted, even when the station takes on a few sponsors to help pay the broadcast bills. We have Mr. Hirschmann's word on it, for which the oft too-humble listener intelligentsia might yell "hurrah!" Such managerial proclamations have been heard before, it might be added. Let's hope this proclamation sticks.

W75NY has begun well. In actual performance in a week it has become one of the clearest, strongest and most likable voices of the local ether. A little of its engineering prestige has been attributed—modestly by Chief Engineer Cohen—to the greenish-colored copper roof of the Hotel Pierre, over which the 47.5-megacycle waves are believed to reflect outward into space over Manhattan as would light from a mirror. May such excellence continue. A good beginning deserves no less.

## RECEIVED, AND

To the Radio Editor:

I HAVE followed with interest the Sunday TIMES radio page to see what the reaction was to Richard Match's article on juvenile radio. Last Sunday I read Sabra Holbrook's letter and I disagree completely with that writer. I am 17½ years old and I followed the serials—"Jack Armstrong," "Orphan Annie," "Buck Rogers" and "Bobby Benson"—until I was 12 years old. Many of my friends kept listening when I lost interest.

I am editor in chief of my high school newspaper and do not think it was lack of ability to comprehend adult programs that kept my interest past the age of 9. Many of my friends, both boys and girls, have younger brothers and sisters who would rather hear their favorite serial than eat their favorite cereal.

Of course, when by accident my dial encounters "Superman" or "Captain Midnight" I let it linger there while I decide after a few minutes that it is far below the standard that my favorite "Bobby

This is Patti Clayton, a Dance program, that r every Sa

## THE C

THE staff of WRUL... these days, s... of War Info over the station. Con... a week after the... moved, the official... indirectly gives a... cation how importan... felt to be in conjun... North African camp

The programming all being done by nothing originates... However, David C... ager, appears to be... the North African... the station will onc... upon to use the... laboriously and su... up over the years.

The name-calls which marked the WRUL was taken much of a stir he... been next to imp... ton receiver to... signals, so most... of the station o... in print. Public... overwhelmingly... that the dispute... not to WRUL's... antly received he...

The newest pr... is "The Traveler... sored by The Her... poration and de... few good words

Benson" kept...

the program of... Pretend." It's a... adults are list... Regardless of... Youthbuilders... tend that at... listeners up to... ers of juveniles

Jersey City,

To the Radio Editor:

The announc... urday, Nov... "Gibbs and F... to take leave... cause for co... my part. The... ters from wh... its name, wh... Parker Fenne... lan, had an... blending a ce... mor with a... Yankee shir... ability of... to be a g...