

Varied Programs Promised Area By National Networks

The immediate opportunity for television-set owners within forty to fifty miles of Rochester to see some of the nation's finest video programs relayed from New York City via coaxial cable and the Pinacle Hill transmitter raises the big question "What are the major network shows available?"

The following article is a critical survey and review of what you will soon see on the television screen:

Television today offers a growing variety of programs running from mid-morning until late at night.

The shows in the daytime hours mostly follow the pattern of radio: women's features and popular musical offerings. In the afternoon there are the ball games and presentations for children. The major attractions which best exemplify the progress of television programming in the past year come on after 6 o'clock at night.

Here, in brief, is a critical summary of representative types of shows under the main program classifications:

DRAMA: The two best shows in this category now are "Studio One," seen twice a month, and the "Ford Television Theatre," seen once a month. Each runs a full hour, has an excellent cast and is not afraid to experiment. There are a number of half-hour drama programs, exemplified in the "Kraft Theatre" and "Chevrolet on Broadway," but they usually reflect the problems inherent in limited running time and limited budgets.

VARIETY: The hour long show of Milton Berle is undoubtedly leader in this field, the comedian's quick wit and flair for slapstick being ideally suited to the medium. Mr. Berle also appreciates the need for visual pace: He and others in the show make many costume changes.

The runner-up in this category probably is Arthur Godfrey, who pursues an erratic course in television via two programs. His leisurely style, which makes for relaxed radio listening, is sometimes very effective in TV but can be trying after viewing for a few weeks.

"The Broadway Revue," seen simultaneously on two networks every week, is one of television's more ambitious efforts to date. With the services of Sid Caesar, Mary McCarty, Imogene Coca and the dancing Champions, it frequently lives up to its title, but at other moments bogs down in noticeable repetition.

SITUATION COMEDY: The program built around a basic situation has not come too quickly to television, perhaps because it is among the most difficult to do.

Gertrude Berg, author of "The Goldbergs," has trans-

ferred her popular radio serial to TV with great success, chiefly because her characters devoid of any artifice, seem genuine. Paul and Grace Hartman, the dancing comedy pair of the Broadway theatre, have tried to portray a whacky couple in suburbia but have been handicapped by rather severe script trouble.

MYSTERY: What might be expected to be a favorite — the mystery show — thus far has had scant representation. The one major example, "Suspense," has proved that it is going to be much harder on television than it is on the radio to keep an audience from guessing the solution.

CHILDREN'S PROGRAMS: A program which probably could be done only on television — "Kukla, Fran and Ollie" — has assumed leadership in this important classification.

"Kukla" and "Ollie" are two puppets; "Fran" is Fran Allison, singer and actress. Miss Allison and the two puppets engage in spirited high jinks which also have satirical overtones to divert the adult.

Another favorite is "Howdy Doody," a marionette who "talks" to Bob Smith. His antics, however, are not as amusing as they once were.

One unique innovation is the television "baby sitter." She is Pat Melkie, who tells stories and draws pictures for preschool youngsters.

There are also any number of Western films especially addressed to the children. Television has brought new fame to William Boyd for his "characterization" of Hopalong Cassidy.

FEATURE FILMS: Like Westerns, other films presented on television, are still old in years, except for a few importations from England which are of more recent vintage. Made for projection on the larger theatre screen, they include many feet of long shots, where the action is lost to the TV viewer.

NEWS: The presentation of straight news, as contrasted to the pick-up of an event as it happens, has not been too successful on television. The difficulty is that comparatively few spot news events lend themselves to immediate pictorial treatment. If only because he recognizes this limitation, the reports of Doug Edwards are probably most effective, but his program would be done equally well on the radio.

MUSICAL PROGRAMS: The number of popular musical shows have increased substantially. (Continued on Page 14)

Quiz Show On Quotations Of The Week



NBC feature "Who Said That?" is a weekly quiz on quotations spoken by current news celebrities. Here a panel of experts, including Elan Maxwell (center) answers the questions of Quizmaster Bob Trout beyond the camera at left. WHAM-TV will carry this program each Saturday night at 8 p.m. Note overhead floodlighting and microphone on a long boom.

LIGHTING SETS MOOD FOR TV PRODUCTIONS

Lighting a television show is important because it controls the very mood of the performance. These responsible for it, therefore, must work closely with the producer and the director to get the effect the latter are trying to achieve.

FOR A MYSTERY show it may be necessary to plan the whole lighting scheme to interpret the drama's sinister mood. For a musical or a variety show, the lighting aims at a gay tone. For a dramatic show there is often a need to light only one particular part of a set. In cases like the latter television engineers have developed a technique that is flexible almost without limit.

SATISFACTORY LIGHTING for a television show is not easy, due largely to the fact that television action is continuous, unlike the motion pictures where a take is made and lights are reset for the next take.

Once a television show is on the air there can be no revision of lighting arrangements. Lights are arranged before rehearsal. At the final rehearsal before air time, the effects can be seen on the monitor in the control room and the finishing touches made.

Of course, the electricians have their cue for switching on or off while the show is on the air, but no basic changes are possible after the performance has started.

Today, fluorescent lamps provide the key lighting — that is, the general illumination on which the exposure is based. This must be such that it is essentially of the same value from all camera angles, which usually means that it should be even all the way across the set. Filament lamps are then used to provide modeling light and back-lighting.

ODD AS IT may seem, color plays a vital part in producing black and white pictures and is tied inseparably to lighting.

The "color" scale of video is from light gray to black, but the effects cannot be obtained by just using gray and black.

Improved lighting in television also has simplified the problem of makeup. Hardly any makeup is needed on men and very little on women. There has been developed a special make-up that is suitable for street wear. When it comes under the studio lighting the color gradations take effect.

Learn The Answers

(Continued from Page 2)

Q.—How much does it cost to operate a television set?
A. Television sets usually cost less than 1 cent per hour to operate... much less than an electric iron.

ABOUT TELEVISION PICTURES

Q.—How good are the pictures?
A. Pictures are so bright you can see them with room lights on, so clear you see the pleats in a dress, or the perspiration on a boxer's brow, and so steady that they're as good as home movies.

Q.—What is meant by direct-view and by projection (big-screen) television?
A. In direct view television, the picture is viewed as it appears on the end of the picture tube (kinescope). In big-screen television, the picture appears on a built-in screen after being reflected by a mirror from the end of the picture tube and through a lens.

Q.—How many people can watch a television program on a set at the same time?
A. That depends upon the size of your room. As many as 50 people can see the picture on a table model. Sets installed in public places are viewed by even larger numbers.

YOUR RADIO vs. A TELEVISION SET

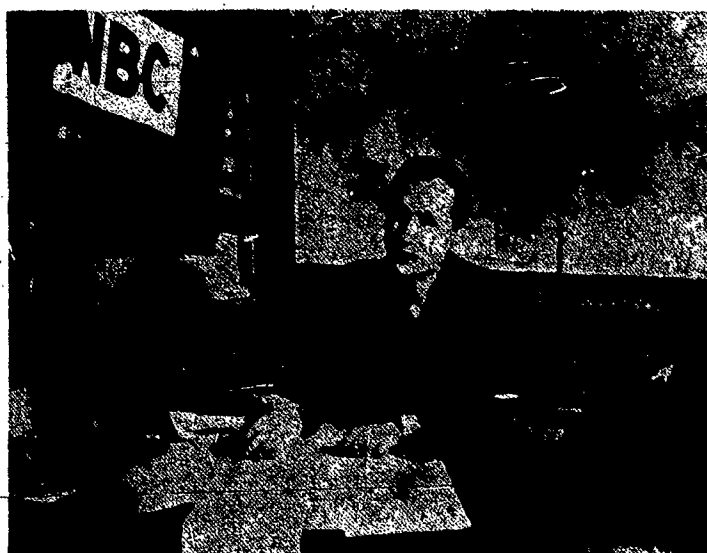
Q.—Must I have a radio to go with my television set?
A. No. Sets give you both picture and sound portions of a television broadcast.

Q.—Can I attach my present radio to a television set?
A. No. Radio and television are two entirely different things. Separate types of equipment are needed for the transmission and reception of each.

Q.—Can I pick up the sound part of a television program on my present radio?
A. No. Television is sent out on high frequencies—at frequencies above the limits that can be picked up by a radio. However, there will be occasions when a program is being sent out by radio and by television at the same time.

(Continued on Page 10)

NEWS-COVERAGE BY VIDEO



John Cameron Swayze, noted reporter, will be the chief correspondent on the "Carrel News Caravan" presented Mondays through Friday's on the NBC network and WHAM-TV at 7:45 p.m. He gives a brisk news analysis with charts, interviews and up-to-the-minute picture-stories.

ROCHESTER'S First

TELEVISION SHOW

COLUMBUS CIVIC CENTER

2 to 10 P.M. Daily except Sunday

OPENS SATURDAY

CONTINUES ALL NEXT WEEK

Admission 50c
Tax Incl.

SEE THE DIFFERENT TELEVISION MAKES in action side by side

SEE YOURSELF AND YOUR FRIENDS TELEVISED!

Nightly Fashion Show by Edwards, McCarty & Sibley

Sponsored by ELECTRICAL ASSOCIATION of ROCHESTER, Inc.