

Book Reviews

The Television Program Its Writing, Direction and Production

By Edward Stasheff and Rudy Bretz.
Published (1951) by A. A. Wyn, 23 W.
47 St., New York 19. 355 pp. incl. glossary
and index. Numerous illus. and examples.
6 × 9 in. Price \$4.95.

The Television Program is probably the most complete study of television production practices and techniques to date. It should be recommended for a thorough reading by everyone in television and the connected industries, either as a means of reviewing and comparing techniques or as a method of exploring the nature of the new medium.

The authors bring a solid background of actual experience to their work. Edward Stasheff has been in the industry since 1945, serving as educational consultant to CBS, assistant program manager to Station WPIX and as a teacher at Columbia and Michigan Universities. The television record of Rudy Bretz is even longer, including work as a cameraman, as a teacher and as program manager of WPIX.

For easy assimilation, the book is divided into four parts: (1) the nature of the television program, (2) the writing of the program, (3) the writing of the fully scripted show, and (4) the producing and directing of television.

Part One analyzes the television program and points up the differences between it and other media. Television production units are described, with the authors realistically bringing out the limitations imposed by budgets, time and space. Types of television shows are listed and described by formats and finally the reader is given a cursory run-down of the basic shots and visual transitions currently used in television.

Two sections are devoted to writing the television show. Of particular interest to engineers would be sections 12 and 14, respectively, "Technicalities of Writing for the TV Camera" and "Transitional Devices."

Part Four, "Producing and Directing the Television Program," has the ring of authenticity that comes from personal experience. Not only are the functions of

the producer-director set forth, but the spirit motivating the production art is nicely translated into words. Television aspirants looking for a "bible" of the television production art, complete to the current moment of publication, can find it here in Part Four.

It should be especially noted that each section of the book is illustrated with charts, diagrams and reproduced "air" scripts, the latter embellished with photographs of the action as it would be seen by the television camera.

Next to actual experience and observation, research is an effective way to learn television production. For those interested in using this method, *The Television Program* will be found invaluable.—*Dik Darley*, Director, American Broadcasting Company, ABC Television Center, Hollywood 27, Calif.

Motion Pictures, 1912-1939

A catalog compiled by the Library of Congress. Published (1952) by the Copyright Office, Library of Congress, Washington 25, D.C. 1256 pp. Bound in buckram. Price \$18.00.

The press release of the Library of Congress describes this as a monumental catalog that lists more than 50,000 motion pictures registered in the Copyright Office from 1912 through 1939 and notes that the catalog contains much information that has hitherto been available only after prolonged research in the files of the Copyright Office. The release also contains the information which follows.

As time passes and old producing companies and their films are forgotten, this volume will become increasingly valuable as a reference book on films and film history. The information given about each film includes, insofar as possible, the title, date, producing company, sponsor, information about the published work on which the film was based, physical description, credits, claimant and date of copyright, and the author of the film story. The material for the entries, which are listed alphabetically, was obtained mainly from the record books of the Copyright Office, the original applications for the

registration of the copyright claims, and descriptive material that was supplied at the time the films were registered.

The cumulative catalog has a 268-page index, which lists the individuals and organizations associated with each motion picture, and a "Series List," which provides the name of the copyright claimant and the title and date for each motion picture of a series. Any particular film may be located in a variety of ways—by title, producing company, copyright claimant, alternate title, name of the work on which the film was based, series title, author of

the film story, sponsor, and releasing or distributing agents.

Motion Pictures, 1912-1939 is the first publication in the cumulative series of the *Catalog of Copyright Entries*. Work has started on a supplementary volume that will cover motion pictures copyrighted in the years 1940 to 1949. These two cumulative volumes and the subsequent semiannual issues of *Motion Pictures and Filmstrips* in the regular series of the *Catalog of Copyright Entries* will constitute a comprehensive bibliography of United States motion pictures from 1912 to date.

Current Literature

The Editors present for convenient reference a list of articles dealing with subjects cognate to motion picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D.C., or from the New York Public Library, New York, N.Y., at prevailing rates.

American Cinematographer

- vol. 32, Nov. 1951
 Set Lighting by Remote Control (p. 444) *A. Rowan*
 Reflected Light for Color Photography (p. 446) *L. Allen*
 Dual-Purpose Projector (p. 450) *R. Lawton*
 Planning and Estimating TV Spot Announcement Films (p. 454) *J. H. Battison*

- vol. 32, Dec. 1951
 Motion Pictures on Tape (p. 500) *F. Foster*
 Trick Effects in TV Commercial Films (p. 502) *J. H. Battison*

Audio Engineering

- vol. 36, Jan. 1952
 The Two Types of Theatre Video (p. 16) *J. W. Sims*

Bild und Ton

- vol. 4, Oct. 1951
 Zur Messung Fotografischer Zentralverschlüsse (p. 300) *H. Pech*
 Die Bewegungskamera und ihre Anwendung (p. 307) *W. Rieger*
 Abmessungen für 16-mm-Transportrollen und die 16-mm-Schaltrolle (p. 318) *A. Heine and L. Busch*

British Kinematography

- vol. 19, Oct. 1951
 The Gevacolor Processes (p. 100) *H. Verkinderen*
 The Economics of Film Production (p. 110) *C. Vinten*

- Standardization of Projection Lamps (p. 117) *M. Furness*

- vol. 19, Nov. 1951
 A Photographic Technique for Producing High Quality 16mm Prints (p. 132) *A. Tutchings*
 A Method of Making Travelling Mattes Using a Single-Film Camera (p. 139) *G. I. P. Levenson and N. Wells*
 A Non-Reflecting Room and Its Uses for Acoustical Measurement (p. 148) *F. H. Brittain*

Electronic Engineering

- vol. 23, Dec. 1951
 Picture Storage Tubes (p. 472) *R. E. B. Hickman*

Electronics

- vol. 24, Dec. 1951
 Improving a Film-Camera Chain (p. 103) *C. J. Auditore*

- vol. 25, Jan. 1952
 Specifications for Color TV Field Tests (p. 126)

Ideal Kinema

- vol. 17, Dec. 6, 1951
 Third Dimension Demonstration by Means of Sextuple Screen (p. 15 and p. 19)

International Projectionist

- vol. 26, Dec. 1951
 Movie Studio Carbon Arc Lighting (p. 11) *H. B. Sellwood*
 The GPL Simplex Direct-Projection Theatre TV System (p. 22) *F. N. Gillette*