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Left: Theatre Guild co-directors Lawrence Langner, Theresa Helburn who know how to pioneer, bet on a new medium. Above: Elaborate set and cast for "George Apley."

VIDEO'S NEW PACE-MAKER

Kirkeby Hotels Magazine
May, 1948

THEATRE GUILD, RECRUIT-COME-LATELY, CHALLENGES TELEVISION VETERANS WITH SUPERB PRODUCTION AND ALL-STAR "TELECASTS"

TELEVISION has long been a "natural" at two extremes: sports and children's programs. The fans who troop to see Joe Louis battle Jersey Joe Walcott and the youngsters who cluster in late afternoon for *Houdy-Doodo* or puppets do not for a second think of it as a novelty. To them its worth is real and irresistible. Between these two extremes is a large area of entertainment of attraction-value x , its time given variously to newsreels, cooking demonstrations, and Arturo Toscanini. Whether one of these or an unknown will next "catch fire" is problematical. What is sure is that television this spring has launched a series that may well be the most important of its young career. The Theatre Guild series, begun last winter over WNBT and the eastern seaboard web from Baltimore to Boston, has proved that important theatre can be projected by television.

So swiftly has the show advanced that, beginning last November 6 with an "uneven" production of *John Ferguson* starring Thomas Mitchell, it has smoothed out through five plays in as many months until *Stage Door*, the fifth (and last to be seen at this writing), was hailed unequivocally as a milestone in video.

Over-the-hump on technical problems and grasp of an unfamiliar medium, Guild producers Lawrence Langner and Theresa Helburn have signed with NBC for a new series of six shows that will carry through the year as a "headliner" worthy to follow such stars as Leo G. Carroll in *Angel Street* (with Betty Field) and in *The Late George Apley* (with Janet Beecher); Louisa Horton and Mary Anderson in *Stage Door*; and Gertrude Lawrence in Shaw's *Great Catherine* (tentatively set for late April or early May). Slight but welcome omen for Guild series success came from G. B. Shaw himself, who, when approached on rights for televising his play, gave his fastest yes on record.

Thomas Mitchell was "John Ferguson" in opener.



Acknowledged best of the series, "Stage Door."



Reintroduction for the comedy, "Mornings at 7."

"Angel Street's" Leo Carroll and Betty Field.

