Do You Have a TV?
Negotiating Swedish Public Service through 1950's Programming, "Americanization," and Domesticity

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Abstract
This dissertation presents a cultural history of early Swedish television. The focus is on the investigation of 1950s programming, intermedial connections, processes of “Americanization,” and domestic, socio-cultural change in direct relation to the new medium. By using a wide range of sources—archival materials, official records, newspaper articles, advertisements, and more—the dissertation examines discourses on how television was experienced during its installation years in Swedish homes, as well as how U.S. television contents were perceived and came to be a sizeable part of early Swedish television. This thesis thereby endeavors to contribute to a wider, transnational framing of Swedish television history.

The first chapter examines the scheduling practices and ideas of television programming in the 1950s. The engagement is with notions of medium specificity and intermedial connections between television, radio and film. The chapter further provides a background to how principles for programming were discussed before the televisual start and during the medium’s first years of operation in Sweden.

The second chapter offers a case study of television program schedules between 1956 and 1959. It addresses the kind of programs, or categories, the Swedish Broadcasting Corporation invested in; patterns in the daily, weekly and seasonal schedule; increase in broadcasting hours; and prominent countries within the international television material. The case study primarily displays a hitherto largely overlooked influence that came from the U.S. and its commercial television program model.

The third chapter discusses various forms of American influences on early Swedish television. A recurring cause of concern in Swedish media in the 1950s was that the Swedish public service television could be, and at times was, associated with “Americanization” and commercial popular culture at large. However, instead of defining Swedish public service television in contrast to the U.S. commercial television model, this dissertation argues that the formative years of Swedish television, in various ways, was a convergence of the British public service model and of U.S. program techniques, ideas and formats.

Lastly, the forth chapter deals with the cultural changes that resulted from television’s incursion into private homes and living rooms. The chapter examines the television set as a new furniture, within a broader framework of the “people’s home” and the functionalistic ideals of the 1950s. It further addresses how the new medium was marketed to the public, and states that the excitement for television segued to a variety of product advertisements that used the new medium as a promoter for an array of commodities.

The study concludes that programs, formats, and ideas from the U.S., and not—as one might have thought—the UK, constituted the largest number of imported materials on Swedish television during the 1950s. Swedish public service television thus made use of transnational flows from U.S. commercial television networks right from the start, while simultaneously discursively distancing itself from this model of television. Furthermore, the dissertation shows that these programs and formats were pivotal for rapidly turning television into a popular media of entertainment, and a soon-to-be-natural part of the Swedish domestic setting in the 1950s.

Keywords: television history, cultural history, public service, 1950s, television programming, intermediality, simulcast, program format, transnational, Americanization, domesticity, television set as furniture, everyday life.

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Introduction

Do You Have a TV?

Did you see the Nobel Committee in session? Do you love Lucy or do you think she is a cultural menace? Were you there for the discussion about women and the every-day-scurry? Simply put: do you have a TV?1

When women’s magazine Damernas värld wrote about the—for a Swedish audience—brand new medium of television in 1956, the article managed to pinpoint something very telling regarding early Swedish television and its social impact and affects. Namely that its content was in the hands of a single institution whose programs could be watched (or very soon came to be watched) by a whole nation. Furthermore, the four questions in Damernas Värld are highly pertinent for this dissertation. Firstly, they refer to programs (the Nobel Committee in session), which were considered important for the general outlines of public service: to inform and educate. Secondly, they single out a specific program (I Love Lucy), which was discussed in terms of American commercialism as a possible “cultural menace.” Thirdly, programs addressing the female audience and everyday life were highlighted. Finally, a hint towards the early days of television excitement was made, with the somewhat socially pressured question (do not miss out!): do you have a TV?

Swedish television broadcasting started late compared to many other countries of similar economic standing.2 The regular broadcasts, under the management of the Swedish Broadcasting Corporation (Radiotjänst, from 1957 renamed Sveriges Radio), commenced in 1956, after a prolonged period of research and experimentation.3 In the following years the viewer base, measured in number of sold television licenses, saw a steep upward curve. According to the trade paper Röster i Radio-TV, the speed of the increase of

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2 In the United Kingdom, for instance, official broadcasts started in 1936; in Germany 1935; and in the United States in 1939.
3 By 1956, the Swedish Broadcasting Corporation had conducted official television test broadcasts for two years. The first official test program is considered to have been aired on October 29, 1954. However, even before that, from 1947 and onwards, training activities, as well as early test broadcasts, had taken place.

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licenses in Sweden was unprecedented in Europe. In fact, the number of licenses sold far exceeded all expectations. The Swedish Government Official Report’s forecast in 1954 for licenses sold by the end of 1957 had estimated 10,000. The actual number for that year was stated in the Swedish Broadcasting Corporation’s monthly staff magazine Antennen as 75,800—and the numbers increased steadily. If you did not own a television set in the mid-1950s, chances were that you would get one within the next few years.

This thesis is a cultural history of the formative years of Swedish television and its impact on the domestic everyday lives of 1950s Swedes. The investigation discusses the scheduling practices and ideas of television programming in the 1950s and engages with notions of medium specificity, and intermediality, within Swedish public service television. The thesis primarily analyses these traits in relation to a hitherto largely overlooked influence that came from the U.S. and its commercial television program model. Instead of defining Swedish public service television in contrast to the U.S. commercial television model, this dissertation argues that the formative years of Swedish television, in various ways, was a convergence of the British public service model and of U.S. program techniques, ideas and formats. Focus is put on the first years of official broadcasts, from 1956 to 1959. However, discussions during the years leading up to the official broadcasts start, mainly from 1947 onwards, as well as a couple of years into the 1960s, have also been used as references to point to different changes or discourses with relevance for the 1950s.

In many ways, the 1950s was a period of experimentation and negotiation: the program schedules were not set in stone; program content was experimented with; programs could overrun (and quite often did); program hosts were still finding their own voices; discussions about television content, or about the apparatus itself and their possible effects on the home and family, were brand new in Sweden; and so forth. During the 1960s, most of early Swedish television’s teething problems had disappeared. With the steady increase in television licenses, the institution’s finances became more and

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5 SOU 1954:32, Televisionen i Sverige: Televisionsutredningens betänkande (Stockholm: Iduns Tryckeriaktiebolag Esselte AB, 1954), 211. Compare with the 1957 revised forecast by J. Wallander and C. G. Dahlerus: Efterfrågan på televisionsapparater i Sverige – en reviderad prognos (Stockholm: Industriens utredningsinstitut, 1957), 21 and 23, in which the estimated forecast for licenses sold by the end of 1957 was 43,000. The revised forecast took into consideration the new plan for the expansion of the transmitter network (see Det svenska televisionsnärets första utbyggnad: Betänkande angivet av 1956 års televisionsutredning den 21 november 1956 (Stockholm: [Kommunikationsdep.], 1956)); the increasing population and urbanization; and a slightly faster development “base curve” than had been calculated in the earlier forecast.

6 Antennen, January 1958 [monthly version], 10.
more stabilized. Of course, the transition from a new medium to a mature industry did not happen overnight: experimentation with program form and content continued well into the 1960.\(^7\) Still, for the purposes of this study, the 1950s will mark what I choose to call the formative years of Swedish television.

The first official test broadcast within the Swedish Broadcasting Corporation took place on October 29, 1954. It consisted of a weather report, the news journal *Utkik [The Outlook]* and the entertainment show *En skål för televisionen [Cheers for Television]*. The latter was a futuristic causerie, where the audience was invited to a party celebrating the 25\(^{th}\) anniversary of Swedish television, when, it was predicted, television would be aired in color and 3D.\(^8\) Two years later, in September 1956, the regular broadcasts commenced in Sweden. On September 4, 1956, at 8 pm, a program called *Tänker ni rösta? [Will You Vote?]* officially initiated Swedish public television. As the title indicates, it concerned the forthcoming Swedish general elections and consisted of a discussion between a first-time voter, three experts, and political party leaders. To make the evening more entertaining, the program also included artistic performances. In the following week, the five major political parties were presented in separate evening shows, all with the title *Vad vill ni egentligen? [What Do You Actually Want?]*, in which an audience had the opportunity to put questions to the respective parties.\(^9\) After this week of political orientation, the Swedish Broadcasting Corporation began their first week of scheduled programs. In fact, the first week of political programs was considered as somewhat of a “sneak preview” or “early start” by the Swedish Broadcasting Corporation, who stated that “[t]he regular season broadcast, with at least one program per day (Fridays are however free for the small and hardworking television staff), will begin on September 15.”\(^10\) The two

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\(^8\) Dag Nordmark, *Finrummet och lekstugan: Kultur- och underhållningsprogram i svensk radio och TV* (Stockholm: Prisma, 1999), 187.

\(^9\) Broadcast on September 6, 8, 9, 11 and 13. Henrik Hahrs arkiv T03, B1, 1. Letter from Henrik Hahr, addressed to the head of radio, August 15, 1956. And the program schedule of 1956.

programs then, which were scheduled on Saturday September 15, were the Swedish variety show *Sigge slår på stora trumman* (*Sigge Bangs the Big Drum*) and the U.S. situation comedy *I Love Lucy* (CBS, 1951-1957).

**Research Aims and Questions**

The fact that *I Love Lucy* was one of the very first programs to be broadcast on Swedish television is not without interest for this thesis. One recurring cause of concern in Swedish media in the 1950s was that Swedish public service television could be, and at times was, associated with “Americanization” and commercial popular culture. “Americanization” is a term of frequent use in this thesis. It is a term I am critical of, because it implies the notion of *an* American culture affecting another (singular) culture. As such, it is an overly simplistic term, not taking into account that transnational influences often work on both a global and a local level. I find the term “glocalization,” as used by Roland Robertson, useful in this context. Robertson argues that “It is not a question of either homogenization or heterogenization, but rather of the ways in which both of these two tendencies have become features of life across much of the late-twentieth-century world.”11 While Robertsson speaks about the late twentieth century, I would argue that glocal processes were apparent during the mid-twentieth-century as well, and absolutely so within a Swedish television context, even if the term “glocal” were not used at that time. Despite my criticism towards the term “Americanization,” I do, however opt to use it throughout the dissertation because it was a recurrent word within an early Swedish television context—often with negative connotations. I use quotation marks around the word “Americanization” to point to the above discussion, and ask the reader to bare this in mind when the term comes up.12

The American export of popular culture has been continuously strong, at least since the end of World War I.13 In 1941, editor in chief of *Life* magazine Henry R. Luce crowned the 20th century “The American Century,” with “American jazz, Hollywood movies, American slang, American machines and

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12 See subchapter “Processes of ‘Americanization’ in 1950s Sweden” for a further discussion.
patented products” having world-wide recognition, unlike anything else.14
Embraced by some and despised by others, American media and popular
culture representations—either directly imported or as regional or national
versions—also made their way onto Swedish 1950s television.

(U.S.) commercial television and (Swedish and British) public service
Television were often (and to some extent still are) perceived as contrasting
poles. Commercial television was—simply put—there to sell. Content
reflected this fact, with many programs catering to a broad audience’s taste,
in the form of, mostly—but not only—sponsored light entertainment. Public
service television, however, was developed within a media configuration free
from market considerations, and where educational and cultural aspects were
seen as essential elements.15 John Reith, the first director general of the British
Broadcasting Corporation (BBC) and a leading figure in how public service
radio and television came to be understood, advocated a model for public
Television as “a cultural, moral, and educative force for the improvement of
knowledge, taste, and manners.”16 In contrast to catering to the audience’s
taste, then, public service had, according to Reith, a role in leading public taste
in what was considered the right way. Or as media scholar Jérôme Bourdon
puts it: “The BBC’s paternalistic ideal of broadcasting as a form of cultural
enlightenment.”17 As in Britain, the educational and cultural aspects were
considered to be of paramount importance in the debate that preceded the start
of television in Sweden. A central, if not the central, statement in the Swedish
Government Official Report on television in 1954 was that “[t]elevision
should, like radio, be put in the service of society, culture, education and the
home.”18 Notwithstanding this, television content from the U.S. commercial
networks was however, to a quite large extent, broadcast on Swedish
television in the 1950s.

Reprinted in Diplomatic History, vol. 23, no. 2 (Spring 1999), 169.
15 This was very much in line with the cultural politics at the time. Political questions and
commitments concerning culture (as in art, theater, music, dance, etc.) were handled within
the same department as questions regarding education (as well as the church, museums,
libraries and archives): the Ministry of Ecclesiastical Affairs (Ecklesiastikdepartementet). In
1968 the name was changed to the Ministry of Education and Research.
16 Paddy Scannell, “Public Service Broadcast: The History of a Concept,” in Understanding
Reith was the managing director of the British Broadcasting Company from 1923 to 1926,
and the first director general of the British Broadcasting Corporation from 1927 to 1938.
17 Jérôme Bourdon et al, “Searching for an Identity for Television: Programmes, Genres,
Formats,” in A European Television History, eds. Jonathan Bignell and Andreas Fickers
(Malden, USA; Oxford, UK; Carlton, Australia: Blackwell Publishing Ltd, 2008), 110.
18 SOU 1954:32, 168: “Televisionen bör liksom rundradion ställas i samhällets, kulturens,
folkbildningens och hemmens tjänst.”
The Swedish Broadcasting Corporation was highly influenced by the BBC’s public service model. However, it was in many ways also characterized by the commercially financed U.S. television. This ambivalence created a complex relationship that the discussion of “high” and “low” culture has maintained since the mid-twentieth century. Imported material from commercial U.S. television constituted a sizeable part of early programming in Sweden, but has rarely been the focus of scholarly work on Swedish television history. Instead, earlier research has primarily focused on nationally produced productions, and Swedish television’s connection to the British public service model. One objective of this thesis is then—in contrast to much of previous research—to pay attention to both domestically and internationally produced television programs, with a main focus on influences from the U.S. In order to reach this objective the thesis asks a number of questions: In what ways did U.S. commercial television work as inspiration for Swedish public service television? Why were program formats, as well as canned program content from the U.S. commercial networks, incorporated into Swedish television programming in the 1950s? Do these programs fit the descriptions of public service broadcasting’s aims and goals? Why were some of the imported U.S. programs considered a “cultural menace”?

Swedish television programming in the 1950s is another topic largely unexplored in earlier research. The second main objective of this thesis is therefore to close this research gap by a thorough analysis of program schedules between 1956 and 1959. Through an examination of intermedial connections between television, radio and film, as well as a discussion on notions of medium specificity—such as intimacy, liveness and filmed television material—this thesis will examine Swedish television programming during its first years of official broadcasts. An in-depth analysis of program schedules from 1956 to 1959 will further show what kind of thinking went into the scheduling practices in the 1950s. I am, for example, interested in the

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20 With the exception of the work done by Ulf Jonas Björk, notably his three chapters in the newly published anthology Det blågula stjärnbaneret, ed. Erik Åsard (Stockholm, Carlssons: 2016): “Amerikansk film och television i Sverige” (118-141); “Se på amerikanarna”: Amerikanska medieformer i Sverige” (142-166); and “Motstånd mot amerikanska medier” (167-188).

type of programs—or categories—the Swedish Broadcasting Corporation invested in and what kind of programs were given fewer slots in the schedule. What patterns (if any) can be deciphered in the daily, weekly and seasonal schedule? And what about increased broadcasting hours and provenance within the international television material?

The speed at which television sets were sold in Sweden during the 1950s was surprisingly high. As previously stated, the number of licenses sold far exceeded expectations. And for every television set and license sold, there were, more often than not, a whole family and quite often a couple of friends too, in front of the screen. Watching television was an event during its years of inception. Eventually it became an integrated routine, and part of what media scholar Lynn Spigel has called “the often invisible history of everyday life.”22 The third main objective of this thesis is therefore to focus on that brief time period in Sweden just before television came to be part of everyday life: when all broadcast was thought of as new and exciting, and the apparatus itself demanded discussions on domestic space. Television was, after all, to be put in “the service of society, culture, education and the home [my emphasis],” according to the 1954 Swedish Government Official Report. The spatial context of the home and living room is paramount for my understanding of the early experience of television. Therefore, the following questions guide this part of my thesis: In what ways did the arrival of the television set in the mid-1950s affect the domestic environment, family life and evening socialization? Where was the television apparatus placed in the home—and why? And, in what ways did the idea of television circulate within the public sphere?

Hence, three strands make up this thesis: 1950s television programming; influences from the U.S.; and television’s settling into domestic space. Any one of these strands could have been developed into a dissertation in itself, but would have failed to illuminate the complexity of 1950s television in a broader sense. Thus the dissertation tries to find a balance between what I consider to be some of the defining characteristics of Swedish television’s formative years. Furthermore, all three strands are connected by my investigation into the program schedules of Swedish 1950s television. I start with a discussion and in-depth analysis of the overall schedule practices between 1956 and 1959. Thereafter, I examine in what ways the Swedish television schedule was

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22 Lynn Spigel, *Make Room for TV: Television and the Family Ideal in Postwar America* (Chicago: The University of Chicago Press, 1992), 2. The tendency to “watch television” in general, as opposed to watch a specific program has been argued to have happened in a cinema context as well. For example, in her study of cinema-going in Sweden in the 1940s-1950s, one of Carina Sjöholm’s interviewees stated: “I do not know if we found out what movie it was in advance, I hardly think so, we were simply going to the movies.” (“Jag vet inte om vi tog reda på vad det var för film i förväg, det tror jag knappt, man skulle gå på bio helt enkelt.”) *Gå på bio: Rum för drömmar i folkhemmet Sverige* (Stockholm: Brutus Östlings Bokförlag Symposion, 2003), 158.
influenced by U.S. programs, and discuss the dialectics of, and between, public service and commercial television. Finally, I study the practices the schedules put into place in the homes of 1950s Swedes. An overall objective of this dissertation is thus to examine and analyze the formative years of Swedish television from a cultural historical perspective in relation to program schedules, U.S. influences and domestic space.

Theoretical Framework

This dissertation is situated at the intersection of the research fields of cultural history and cinema studies. It also makes use of a quantitative research method in a systematic empirical investigation of program schedules from 1956 to 1959. By taking a cultural historical approach to Swedish television history, I intend to examine the formative years of Swedish television as part of a cultural and social context that involves television as a medium in interaction with other media and art forms; TV as an educator; TV as a new item of furniture; and TV as a communicator of national and international social and popular culture. By this, I do not mean to take a technological deterministic stance. Rather, my aim is to engage with social and cultural changes. Technologies do not simply cause social and cultural change; instead their uses are shaped by social practices and cultural expectations as well.

Previous research on Swedish television history has mainly been conducted by media and communication scholars from an institutional perspective, or with specific program content, genre, or audience reception in mind. In general, there has been little or no focus on a broader cultural historical context. In addition, the focus of previous research on Swedish television history has been on domestically produced programs, with no, or very limited, discussions on international program material. By discussing U.S. television content—and other forms of American influences—on early Swedish television, my aim is to contribute to a broader, transnational framing of Swedish television history. My background is in cinema studies. During my years as a PhD student, I have also been part of the research school of studies in cultural history. These two fields have informed my reading and interpretation of the researched materials, and are visible in this dissertation’s framing of queries and understandings.

Lynn Spigel’s study of the early years of U.S. television has been the main inspiration and stepping-stone for this thesis in general and for chapter four, “Television and the Home” in particular. In Make Room for TV, Spigel discusses how postwar American television eventually became an intimate part of everyday life, as well as a platform for debates on family life, gender roles, and domestic space. Spigel situates the coming of television within a
broader context of postwar American culture and society and “examine[s] discourses on television and the family in relation to other aspects of the postwar world.”\textsuperscript{23} Spigel’s work is important for this thesis, not least because her study is informed by both cultural historical and cinema studies perspectives. By using a broad range of sources to examine discourses on how television was experienced in its installation into Swedish homes—within the context of the 1950s welfare state—and by finding nourishment from both cinema studies and cultural history, this thesis endeavors to contribute to an interdisciplinary discourse around the formative years of Swedish television. Through an examination of scheduling practices, intermedial connections, transnational flows, viewing contexts, and domestic, social and cultural change in direct relation to the new medium, my aim has been to write a cultural history of Swedish television in the 1950s.\textsuperscript{24} Hopefully, this particular framing derives some novelty from its interdisciplinary and transnational take, and thereby adds to our understanding of Swedish television history.

With these approaches to the study in mind, I will offer a brief overview of the key concepts, themes, and fields of research to which I refer throughout this dissertation. Firstly, the term “culture” has, according to Raymond Williams, three broad categories of modern usage: culture as “a general process of intellectual, spiritual and aesthetic development”; a particular way of life for a people, a period, a group or humanity in general; and the works and practices of intellectual and artistic activity (as in equating culture with music, dance, literature, painting, sculpture, theater and film). Imbedded in this definition lies the notion of culture as “high art,” as opposed to “popular art.”\textsuperscript{25} Williams also notes that in archaeology and cultural anthropology, a reference to culture is primarily to a materiality, whereas in history and in cultural studies the reference is primarily to signifying or symbolic systems.\textsuperscript{26} This study uses both distinctions, perhaps most strikingly so in the discussion of the television set as object in chapter four, and through the recurring themes of negotiating, taste and temporality, as will be discussed shortly.

Cultural history, then, has been characterized by Peter Burke as an interest in connections between, for instance, different art forms, and in what way these connections relate to the context around a specific time and place.\textsuperscript{27} Of further significance are cultural patterns, such as “themes, symbols, sentiments and forms,” during a specific time period, and how these are

\textsuperscript{23} Lynn Spigel (1992), 4.
\textsuperscript{24} By this, I do not claim to have written a complete history of Swedish television in the 1950s. The attempt is instead to close the identified research gaps, and by that, hopefully, contribute to our understanding of Swedish television history.
\textsuperscript{26} Ibid., 91.
If the “classic cultural history”—which according to Burke, spanned between 1800 and the 1950s—was characterized by the desire to write a “total history” of a particular time and place, the “new cultural history” was instead a reaction to that idea. In contrast to understanding the concept of culture as an idea of an entity of a certain period of time, a nation or a people—a perceived notion of a “zeitgeist”—the new cultural historians instead researched aspects connected to marginalized groups, as well as everyday life. Through an increased awareness of what had been omitted in the writings of a “total history” it became more common to use micro-perspectives, where social structures and everyday life were taken into consideration, instead of elevated moments. Carlo Ginzburg, for instance, emphasized the importance of detail; to look at the least obvious details, to be able to see the whole. According to Ginzburg, these details, each of which may be considered small, build up more general phenomena, such as a social class, an artist’s or even a society’s worldview. In a similar vein, Michel de Certeau, in *The Practice of Everyday Life*, studied everyday life in 1970s France, and concluded that, in contrast to the common assumption that consumers are passive and guided by established rules, they are instead active and can freely interpret, and manipulate, different forms of practices in everyday life. Hence, culture is not merely made up of systems and products, but by the way consumers interact with and use these. De Certeau is often perceived as an important figure in changes that took place in the study of art, literature and music, with a shift in focus from the artists, writers and composers, to audiences and their reception.

One perspective in cultural historical research, which has emerged over the last decade, is cultural historical media research. Solveig Jülich, Patrik Lundell and Pelle Snickars have characterized it as “a multidisciplinary research field that studies relationships between media forms, media usages, 

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28 Ibid., 9.
29 Ibid., 7.
31 Edward P. Thompson’s *The Making of the English Working Class* (New York: Pantheon Books, 1963) is one of the most noted examples, where analyses of economical, political and popular cultural changes laid the framework around a discussion of class structure.
34 Burke, 81.
discourses and cultural contexts in a historical perspective.”³⁵ A prominent tendency in the field of cultural historical media research has been the drive to broaden the definition of the media concept. In The Audible Past, media scholar Jonathan Sterne makes a useful distinction between technologies and media, stating that “a technology is simply a machine that performs a function; a medium is a network of repeatable relations […] a whole assemblage of connections, functions, institutions, and people.”³⁶ Media are thus closely intertwined with social and cultural practices. Lisa Gitelman has likewise argued that media have to be understood in connection to social and cultural phenomena, rather than how one technology leads to another. She defines media as “socially realized structures of communication, where structures include both technological forms and their associated protocols, and where communication is a cultural practice, a ritualized collocation of different people on the same mental map, sharing or engaged with popular ontologies of representation.”³⁷ With this open and broadened definition of media, telephony, for example includes “the salutation ‘Hello?’, the monthly billing cycle, and the wires and cables that materially connect our phones.”³⁸ And by the same token, television would include the domestic setting, the conceptions and ideas of a certain program genre, host, or participant, and the program’s country of origin. It would also include the program schedules, television antennas and, later, remote controls and, later still, digital distribution and streaming technologies.

Apart from a broadened definition of the concept of media, cultural historical media research can further be described as having an interest in the connections and dynamics between “old” and “new” media, partly by discussing parallels between then and now, and partly by studying the remediating practices that become visible when new media forms mimic, or incorporate older media forms, as is the case with, for example, television’s relation to radio and film.³⁹ In the introduction to The New Media Theory Reader it is, on a similar note, made clear that the concept of “new” media is

³⁸ Ibid.
³⁹ The term “remediation” was introduced in Jay David Bolter and Richard Grusin, Remediation: Understanding new media (Cambridge, Mass.: MIT Press, [1999] 2003). Radio and film, although perhaps the most, in this sense, obvious “older” media forms to be connected to television, are of course not the only other forms of media that can be linked to it. For example, as a new medium of communication, television’s impact on a broad audience could be compared to that of the breakthrough of the printing press in the mid to late 1400s, or that of today’s Internet based information system and culture.
problematic, and should be understood within a broader historical context. That is, discussions on contemporary media benefit from understandings of earlier new technologies and media forms, such as the telegraph and radio.40 This is also the case when it comes to old media, when it was new—such as television in the 1950s.

History of ideas scholar Anders Ekström discuss four, interrelated, tracks to understand the emergence of the cultural historical media research field.41 Ekström addresses how cultural media research can be seen as a criticism of a media history dominated by the traditional mass media of the 20th century, where, in its media-specific perspective, the media technologies themselves are considered to be of paramount importance. Following this path, critics claim that the history of a medium is not determined by the apparatus itself, but instead by cultural definitions; how to use the medium, and in relation to other kinds of media usage. Again, Jonathan Sterne’s definition of a medium lends itself smoothly to the discussion. Yet another cultural historical track addresses, according to Ekström, the new histories that emerged during the 1980s and 1990s in aesthetically oriented research traditions. They had a larger focus on the materiality of the studied objects, which transformed the aesthetic objects into historical artifacts. Ekström further argues that this paved the way for a new type of research, which increased traffic between disciplines.42

In cinema studies, various changes emerged in research practice from the late 1970s, as film scholarship demonstrated a renewed interest in history. One result of the “historical turn” was the so-called “new film history,” with scholars like Robert C. Allen, Douglas Gomery and Paul McDonald, who have argued for a cultural studies approach. “Attention moved beyond the film to consider possible relationships between text and contextual circumstances, or otherwise explored the wider operations of cinema as a cultural institution […] working with a far wider range of source materials,” Paul McDonald argues.43 In the classic study Film History: Theory and Practice, Robert C. Allen and Douglas Gomery pointed to “the influence on historical interpretations by the pressures, concerns, tendencies, and frames of reference of the historian’s age

42 Ibid., 39.
They further argued that “[c]ulture conditions the way historians look at the world, what they think is worth writing about, what they take for granted, and how they analyze data.”

Regarding the historical past, I find Raymond Williams’ writings on the concept “structure of feeling” useful:

[It] is as firm and definite as ‘structure’ suggests, yet it operates in the most delicate and least tangible parts of our activity. In one sense the structure of feeling is the culture of a period: it is the particular living result of all the elements in the general organization. And it is in this respect that the art of a period, taking these to include characteristic approaches and tones in argument, are of major importance.

The time frame for this thesis, the 1950s, is not too far away and relevant materials do exist and can be analyzed. Even so, the scholarly focus of the thesis will always encompass the recall of lost times and practices. That is to say that even when information about specific programs may be found in notes from meetings, in correspondences, program schedules, production notes, articles, photographs, program scripts, advertisements and other similar items, I can never have access to the emotions and feelings, the atmosphere and smells of sitting on a crowded sofa, in 1957, watching Ulf Hannerz win SEK 10,000 on Kvitt eller dubbelt [The $64,000 Question] or discussing it over a cup of coffee with my co-workers on the following Monday. I cannot have direct access to the “structure of feelings,” but I can examine textual and visual “clues” and discourses of how it was to be there and then, and try to be as accurate in my description as possible.

Finally, the quantitative research method in the systematic empirical investigation of program schedules from 1956 to 1959 aims to make visible the impact of international television content (primarily from the U.S.) on Swedish television, as well as what kind of program content was considered to be of importance in the 1950s. A further purpose of the graphs in this study is to create a deeper understanding of ideas and conceptions of the specific television culture that emerged during these formative years. As such, the case study also spans the chapters that follow, concerning U.S. influences and domestic settings.

In line with the cultural historical framework this thesis adopts, some themes are used throughout this study. One of them is negotiating. In the years leading up to the official start of television broadcasting in 1956, debates concerning what Swedish television should be were prominent. There was an uncertainty about the role of television: in what ways would television affect society and the lives of individuals? How would it influence the media

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45 Ibid.
landscape? In what way would television stand in relation to radio and film in particular? How could television bridge the gap between the “high cultural,” “high quality” and educational public service aims on the one hand, and the “popular” on the other, i.e. what type of programs should be broadcast? In an article about program planning in the early 1960s, the head of Swedish television, Nils Erik Bæhrendtz, argued that television, *in itself*, had the potential to close the gap, simply by its media specific form: “In terms of television, one has to emphasize that this medium has extraordinary potential to make the serious and meaningful attractive and accessible so that when properly utilized it could turn all conventional notions of what is popular or not on their head.”\(^47\) Television also became a vehicle for negotiating family life. Did television bring families and friends together, or force them apart? Did television have a negative effect on children? Did television take time from other, more productive, activities? The chapter structure of this dissertation: “Programming, ‘Americanization’ and Domesticity” as my subheading reads, is an attempt to further accentuate and discuss these negotiated issues.

*Taste* is another theme of importance in this dissertation. The notion of taste is highly connected to what the Swedish public service broadcaster considered as “high quality” programming. One of the prerequisites for TV broadcasting in Sweden, according to the 1954 Government Official Report on television, was that “the program quality is similar to that of the BBC’s.”\(^48\) As stated, John Reith, wanted public service to be “a cultural, moral, and educative force for the improvement of knowledge, *taste*, and manners [my emphasis].”\(^49\) These directives were later taken over by the Swedish public broadcaster. It was completely in line with what the 1954 Government Official Report on television wanted for Swedish TV. It was, for example, argued that television should aim to reflect society and promote culture, *but*: “this goal is bound to fail, if the television producer caters to the lower taste of the audience.”\(^50\) In contrast to commercial television—which in order to make profit had to consider what type of programs were most suitable for a broad audience’s taste—license-fee-funded public service broadcasting was to concentrate on educating its audience, not only in matters of history, science, sociology, and so forth, but also in terms of *taste*. Hence, the Swedish Broadcasting Corporation became a mediator of taste in a number of areas (the arts, home

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\(^48\) SOU 1954:32, 120.

\(^49\) Scannell, 14.

\(^50\) SOU 1954:32, 50: “detta mål förfelas, om televisionsproducenten faller undan för den lägre publiksmaken.”
decor, food, etc.). Of course, the notion of taste was also a form of negotiation. What was “good taste,” and who was to decide? The contrast between commercial and public service programming forms a confrontation with what Jérôme Bourdon has called “the ghosts of the popular.” By “popular,” Bourdon means “any manifestation of massive and immediate pleasure. […] Popular, here, will be about the mass, or the majority, and their tastes.” Bourdon further argues that “massive (popular) pleasure was triggered by programmes that did not fit the educative and cultural ideals of public service.” From a Swedish point of view, it was manifested by television content that was imported from the U.S.: programs that were relatively cheap to purchase and popular with a large audience, but controversial for a value system built around quality concepts and educational tradition.

Furthermore, temporality is in focus in this study in several ways. The television schedules were partly designed in terms of the duration of a program, as well as the duration of a “television day.” A television program was either a live broadcast, where the viewer experienced an event in real time, or a filmed segment, where time was experienced in past tense, as “captured time.” With the arrival of television, time spent in the home was also reevaluated. This came with a sense of duty, according to the 1954 Government Official Report on television: “The fact that television is primarily expected to be an instrument of the home places exceptional demands on the operation. Its proper care requires a great sense of responsibility,” it was claimed.

Methods and Materials

The primary sources for this study come from the Swedish Television Archive and the Document Archive at the Swedish Radio Administration, and consist of television program schedules, preserved television programs—or, more often, excerpts of television programs—minutes of meetings and correspondence. Other materials have also been vital for my research, such as Government Official Reports; historical accounts of former employees of the Swedish Broadcasting Corporation; articles, interviews and advertisements in trade papers, staff papers, newspapers and popular women’s magazines, which in different ways comment on specific television programs, genres or the television apparatus itself.

The Swedish Television Archive holds a vast amount of moving images. However, far from all content from the 1950s has been preserved, mainly because programs were broadcast live and not recorded. Some nationally produced television programs were filmed in their entirety; they have been preserved in the archive and can be viewed. Most of the filmed footage is excerpts of television programs, i.e. pre-filmed reports or interviews used within a live broadcast. A great deal of the filmed television material from the 1950s was also produced internationally; such as reports for news journals, which mainly, but not exclusively, came from the BBC or the U.S. network channels Columbia Broadcasting System (CBS) and the National Broadcasting Company (NBC). Occasionally, the monitor display of the outgoing image of a live broadcast was filmed. This was the case with, for example, the 1955 television theater production of *Hamlet*.

I have mostly watched programs preserved on film reels in one of the editing booths at the television archive. Some programs have also been studied from VHS tapes, and others as digital files. I have also had access to the Swedish Television’s (SVT) internal cataloging system with meta-data concerning preserved program material. During my first years as a doctoral student, I also worked with the digital catalogs, inserting new meta-data. Partly because my work process started out with digitizing meta-data in parallel to viewing, and partly because I wanted to study the mechanisms of program scheduling, I watched programs in chronological order, starting with the television archive’s first program schedule folder, from 1953 and, accordingly, film reels from the same year. The preserved program material prior to the official launch of regular television in the fall of 1956 consists almost exclusively of newsreels—some domestically produced, but mainly material from the major international network channels. As I started to focus more on the years 1956-1959, I began to pick and choose a bit more in terms of what I watched. My approach was to watch a broad variation of program genres and categories. I read trade paper *Röster i Radio* (from 1957 renamed *Röster i Radio-TV*) in parallel to watching the programs. The paper often

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53 The information I provided in the digital catalog was date of broadcast, participants (crew and cast), and key words, such as visible buildings of importance or content related information.


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provided presentations of new types of programs to be broadcast, which was helpful in my search for different program categories (whether or not moving material existed at the archive).

In the fall of 1959, the Swedish Broadcasting Corporation started to use videotape recorders. There is no question that video recording was thought of as the future of television by the corporation. However, the choice of what to record on videotapes had to be carefully considered:

Video recording is no cheap thing, and it will be necessary to observe great thrift with the tapes. Some of them will however be necessary to save. For example, important Swedish contemporary history. It will however be a significant cost. Arne Sanfridsson [technician at the Swedish Broadcasting Corporation] estimates that if you want to archive a two-hour Parliamentary debate for the future, there will be an extra expense of about SEK 5,000. Expensive or not, video recording will provide great opportunities for the development of television.

Video recording made it possible to produce programs at a time more suitable for the participants. This was a major advantage for the Swedish Broadcasting Corporation which, from the start, had experienced difficulties in casting actors and performers whose schedules were often booked at the theaters during the evening hours when television shows were broadcast live. Several other advantages of videotape recordings were mentioned in the staff paper Antennen, such as archiving, reruns, and recordings of longer events—such as Parliamentary debates or sports events—where the recorded material could be immediately edited into a shorter version more suitable for television. Recordings of television theater rehearsals were also considered a beneficial aid for actors, as technical and artistic quality could be controlled through retakes. The downside to videotapes was the price. Yet, Sanfridsson argued in another article, they could be used multiple times, by simply erasing the old material and record new. From an archival point of view, this was of course

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55 Two videotape recorders arrived at the Swedish Broadcasting Corporation in April 1959. After installation and training, they began to be used by the staff in the fall. See TV:s programsektion C15, EII, 1. “Upplysningar betr. inspelning av TV-signalen på magnetiskt band (videoband),” Arne Sanfridsson, February 7, 1959. The Ampex quadruplex VRX-1000 was the first commercially successful videotape recorder using magnetic tape. The major U.S. television networks started to use the recording system in 1956. The Ampex video machines were also used by the Swedish Broadcasting Corporation in 1959.
57 Antennen, February 1958, 8.
58 Arne Sanfridsson, “Om videoband,” Antennen, summer 1959, 10.
a nightmare. Many of the programs that were made in the early years of video recording were thus not saved for the future.

It was not until 1979, when the Swedish National Archive of Recorded Sound and Moving Images was formed (modeled on the legal deposit law for print) that a system for copying and saving everything broadcast on Swedish television came into place. While the implications might be that specific programs (in terms of moving images) have been lost and made sufficiently more difficult to analyze, it does not mean that there is a shortage of materials at the archive. Apart from moving images, the SVT Archives—the Swedish Television Archive, and the Document Archive at the Swedish Radio Administration—hold documents of many kinds, such as notes from meetings; correspondence between employees at the Swedish Broadcasting Corporation, as well as between employees and the television viewers; program schedules; production notes; contracts; radio recordings; and sometimes even program scripts.

Figure 1: One of the first two videotape recorders, 1959. With head of the technical department, Johan von Utfall and technician Arne Sanfridsson. Arne Sanfridsson, Min svenska TV-historia (Stockholm: Privately Published, 1981), 113. Image also published in Johan von

In addition to the SVT Archives, I have also found the Swedish Media Database (SMDB) at the National Library of Sweden very useful. By looking at the program schedules from the Television Archive, I have been able to quickly search for specific programs in the database, and study their digitized television content. Further, programs from the Sandrew Week were, at an early stage, viewed at the former Arkivet för Ljud och Bild (ALB, later SLBA, prior to the merger and move to the National Library), and at a later stage accessed via the Swedish film archive website (filmarkivet.se). Accessible international television series that were broadcast on Swedish television in the 1950s, such as *I Love Lucy* and *Alfred Hitchcock Presents* have been viewed either at SMDB or on DVD.

Moreover, I have consulted the Swedish Government Official Reports concerning television within the timeframe of my research. The reports have been valuable in terms of getting an understanding of, specifically, what type of program content was envisaged, and more generally, what type of cultural and social vehicle the Government officials wanted Swedish television to become. The Swedish Broadcasting Corporation’s yearbooks for the years 1954-1964, the trade journal *Röster i Radio-TV*, published by the Swedish Broadcasting Corporation, within the timeframe 1954-1959, as well as the Swedish Broadcasting Corporation’s staff magazine *Antennen* have also been of importance. One of the most essential things that these sources demonstrate, in relation to my own study, is how executives at the Swedish Broadcasting Corporation imagined, and to some extent were in dialogue with, their first audiences, as well as how they practiced scheduling. In addition, I have benefitted from a large stack of newspaper clippings that were given to me by Jan Olsson. These are copies from the television archive’s collected clippings, and mainly from the year 1956. Further newspaper materials have been

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60 The original film reels from the Sandrew Week can be found in the Swedish Film Institute’s archive.
accessed via the National Library of Sweden’s catalog of digitized Swedish newspapers, as well as through their holdings of newspapers on micro film.

Books written by employees of the Swedish Broadcasting Corporation have also been fruitful in terms of understanding Swedish television history through the eyes of some of the people who worked and lived with television during the formative years. I have particularly been helped by *Boken om TV* (1961), an anthology written by several contemporary television employees. Other publications within the same category are *Min svenska TV-historia* (1981) by Arne Sanfridsson, *TV och vi* (1962) by Håkan Unsgaard and Ivar Ivre, and *Television* (1950) by Björn Nilsson and Hans Werthén. The latter addresses the technical aspects of television, and discusses the future possibility of Swedish television through examples and experiences from, above all, the U.S. and Great Britain.

To get a sense of the coming of television and its relationship between the home and the family it might however not suffice to consult program content and other items directly connected to the Swedish Broadcasting Corporation. One must also find traces elsewhere. Popular magazines, advertisements and newspapers are rich with information concerning television’s place in the home and how television was marketed and presented to the public. In this context, Lynn Spigel’s methodological approaches have been particularly helpful. In *Make Room for TV*, Spigel charts early U.S. television by, among other things, analyzing how television was represented in magazines, advertisements, and newspapers. Much like Spigel, in her work on television and the home in postwar North America, I have benefitted from newspapers, trade journals and popular women’s magazines, as well as advertisements for television, and other forms of commodities where television figures in the background. In the case of trade paper *Röster i Radio-TV* and staff magazine *Antennen*, as well as so-called women’s magazines *Femina*, *Allt i hemmet*, and *Damernas Värld*, I have conducted page-by-page searches. This has been useful in terms of localizing specific materials, as well as getting an understanding of the context in which the materials were embedded. Newspapers have been searched through either digitally, by use of Optical Character Recognition (OCR), or by searching for articles and reviews connected to specific dates, when using microfilm. I have also analyzed

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67 The following Swedish magazines and newspapers have been consulted for a discussion on Swedish television and domestic space: *Aftonbladet, Aftontidningen, Dagens Nyheter, Expressen, Göteborgsposten, Kvällsposten, Morgontidningen* and *Svenska Dagbladet*. So-called women’s magazines, *Allt i hemmet*, *Damernas Värld* and *Femina* have also been researched.
moving image materials, such as infomercials and programs about television, in search of evidence of how television was experienced in its installation into Swedish homes in the 1950s. By looking at how popular media ascribed meanings to television, one gets a sense of how people at the time might have understood television and its place in everyday life. With the exception of an article by media scholar Madeleine Kleberg, women’s magazines have, to my knowledge, been disregarded in the writings of Swedish television history. In academia, broadcast history has traditionally put a focus on questions of industry, regulation and technological inventions. That is, to quote Lynn Spigel, “around spheres in which men have participated as executives, policy makers, and inventors. Women, however, are systematically marginalized in television history.” However, as Spigel argues, by looking at women’s magazines as a source of historical evidence, “we find another story, one that tells us something (however partial and mediated itself) about the way women might have experienced the arrival of television in their own homes.” TV historian William Boddy’s *Fifties Television: the Industry and Its Critics*, has also been of importance for the thesis at hand. Boddy focuses on the early U.S. television industry, politics and economics, and discusses various program formats in the 1950s and how these techniques might affect the viewer. The anthology *A European Television History* (ed. Jonathan Bignell and Andreas Fickers) discuss television’s emergence in Europe from a political, economic, cultural and ideological national comparative context, and has also played a major part in mapping out queries of importance for this thesis.

Previous Research

In the 1990s, *Etermedierna i Sverige* was initiated as an institutional research project with a focus on Swedish radio and television’s emergence and development until the termination of the monopoly. With these

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69 Spigel (1992), 5.

70 Ibid.


73 Sweden was one of the last countries in Western Europe to get a privately owned commercial television channel when TV3 launched (via satellite) in December 1987. In 1990 TV4 (a second commercially funded channel) was launched, and in 1992 they were permitted regular broadcasts via the terrestrial transmitter—previously exclusively used by the Swedish
monographs—which, all in all, amounted to 49 books, as well as several CDs and DVDs—domestic programs and institutional parameters were analyzed.\textsuperscript{74} Selected parts of this research project, have also been presented in an English-language anthology edited by Monika Djerf-Pierre and Mats Ekström: \textit{A history of Swedish broadcasting: Communicative ethos, genres and institutional change}.\textsuperscript{75} These books cover a great variety of topics and genres of Swedish television and radio history, such as the documentary, youth programs and audience impact. The scholarly work that resulted from the project \textit{Etermedierna i Sverige} is primarily studies of broadcast communication, mostly written by researchers in media and communication studies. The focus, moreover, has been on domestically produced programs. Imported materials, which formed an important part of programming in early Swedish television, figure only in the margins. Likewise, domestic settings and other cultural-historical aspects have rarely been discussed in this context. Djerf-Pierre and Ekström write, in the introduction to the anthology, that the book is “part of what can be characterized as the \textit{History of...} literature in media history,” with an “overall ambition to cover the development of particular forms of media and communication in socio-cultural—and most often national—contexts.”\textsuperscript{76} My thesis is less of an institutional history. It is not an attempt to capture the development of broadcasting as communication, in all its aspects. Instead, this thesis is more systematic in form, with a main focus on television scheduling, purchase policies and program practices—domestic and imported—as well as the social impact and affects they implemented in the living rooms and everyday lives of Swedes in the 1950s. \textit{Etermedierna i Sverige} has been valuable for this thesis by offering a historic overview of the early television years in Sweden, as well as providing insights into specific modes of address, such as the televised documentary film, the television audience, and entertainment programs. What I hope to bring to the fore, in this regard, is a sustained focus on previously neglected parts of Swedish television history, and thereby, broaden the discussion of early Swedish programming, including both nationally and internationally


\textsuperscript{75} Monika Djerf-Pierre and Mats Ekström, ed. \textit{A history of Swedish broadcasting: Communicative ethos, genres and institutional change} (Göteborg: Nordicom, 2013.)

\textsuperscript{76} Ibid., 13.
produced programs, as well as offering perspectives on television in the domestic setting.

Another book series of importance for this thesis is Mediehistoriskt arkiv, which has published several monographs and anthologies that discuss different parameters of cultural-historical media research. A general point of interest in this publication series has been to explore media histories from a broadened perspective, using interdisciplinary, inter- and/ortransmedial discourses in relation to cultural contexts and historical perspectives.77 In the introduction to the anthology Svensk television – en mediehistoria, editors Anna Edin and Per Vesterlund argue: “Much has been written about the Swedish television institution and about the television audience. Plenty has been written about the Swedish program range. Interesting studies with a historical focus do indeed exist. But at the same time both the medium’s specificity and its programming are paradoxically largely unexplored, despite the fact that the programs themselves represent the core of television.”78 While the aforementioned anthology historicizes the television medium, the focus has, once more, been on domestically produced programs.

For a historical background to the Sandrew Week, a short chapter is available in Arne Sanfridsson’s Min Svenska TV-historia. Karl-Hugo Wirén has a chapter on the week in Kampen om TV, where the focus lies on the political play before, and after the broadcasts. Madeleine Kleberg discusses the Sandrew Week in “Från teknikfascination till programkritik” with a focus on press reactions,79 and Jan Olsson’s “One Commercial Week: Television in Sweden Prior to Public Service” discusses the Sandrew Week in relation to its audience and the viewing contexts.80 The politics of the emergence of Swedish public service television have primarily been studied by Karl-Hugo Wirén in Kampen om TV: Svensk TV-politik, 1946-66.81 Wirén has a political-science

77 I have, in particular, been helped by Solveig Jülich, Patrik Lundell and Pelle Snickars, eds., Mediernas kulturhistoria (Stockholm: Mediehistoriskt arkiv, 2008), Tobias Janson and Malin Wahlberg, eds., TV-pionjärer och fria filmare: En bok om Lennart Ehrenborg (Stockholm: Mediehistoriskt arkiv, 2008), and Anna Edin and Per Vesterlund, eds., Svensk television – en mediehistoria, (Stockholm: Mediehistoriskt Arkiv, 2008).
perspective, and does not focus on the debates in popular culture that emerged simultaneously in newspapers and other magazines. Moreover, Anna Edin’s dissertation *Den föreställda publiken: Programpolitik, publikbilder och tilltalsformer i svensk public service-television*, is a study of Swedish public service television’s relation to its audience. Edin argues that early Swedish television was characterized by moralism and paternalistic maxims, while at the same time representing strong ambitions for democratization and social justice. She further points to how Swedish television aimed at turning a certain canon of “high art” into the public norm, which resonates with my own discussion on expectations of taste and quality in relation to educational traditions. While Edin’s study puts a focus on how Swedish television as a public service institution changed over time—and in relation to TV4—my study concentrates on more detailed parameters of the very first years of broadcast.

In regard to this thesis’ discussion on television and domestic space, two articles have been particularly important from a national point of view: Madeleine Kleberg’s “Televisionen flyttar in: En analys av veckopressannonser för tv-apparater kring slutet av 1950-talet,” where she analyzes a selection of 1950s advertisements for television and discusses how the audience was constructed in relation to the new medium, as well as Jennie Olofsson’s article “Revisiting the TV Object: On the Site-Specific Location and Objecthood of the Swedish Television during Its Inception,” where she examines TV infomercials in 1958-1965. Both texts contribute to an understanding of how Swedish television was perceived by the public (and more specifically by the family circle) in the 1950s. My aim has been to broaden these endeavors, with further examples, discussions and contexts concerning both advertisements for (or with) TV, television’s place in the home, as well as its effects on the family circle. Kleberg’s dissertation *Skötsam kvinnosyn* has also been helpful for my discussion in the chapter “Television and the Home.” In it, Kleberg discusses issues regarding family and gender in social reportages and documentaries on Swedish television between the years 1956-1969. While Kleberg focuses on program analysis directly aimed at married women’s conditions in the home and in working life, my aim has instead been to discuss the effects the novelty of television brought to the everyday lives of families and their homes.

Regarding aspects of U.S. influences on early Swedish television, very little has been published in terms of academic research. The exception is Ulf Jonas Björk, who has discussed American influences on Swedish media, such as television, film, the press, and comic books, notably in three chapters in the anthology, *Det blågula stjärnbaneret*.\(^{85}\) Björk’s texts point to several relevant and important aspects for the thesis at hand, but while Björk discusses a longer time period (1950s-1970s), I will—by solely focusing on the 1950s—contribute new and in-depth analysis of the context surrounding the imports.

Finally, three other doctoral dissertations concerning early Swedish television have been, or are in the process of being, written during the same time period as the thesis at hand, which bespeaks the fact that Swedish television history is a subject that still needs investigative attention. David Rynell Åhlén’s thesis, *Samtida konst på bästa sändningstid: Konst i svensk television 1956-1969*, discusses how television was put to use as a promoter of popularization and education of art during the 1950s-1960s.\(^{86}\) Petra Werner’s thesis, *Ett medialt museum: Lärandets estetik i svensk television 1956-1969*, discusses how the relation between pedagogy and aesthetic form was processed in a selection of Swedish television programs from the 1950s-1960s.\(^{87}\) And Petter Bengtsson’s forthcoming thesis investigates the persona of Lennart Hyland, and his impact on Swedish radio and television during the 1940s to the 1980s.\(^{88}\)

**Thesis Structure and Chapter Outline**

Apart from the introduction and the final summary and concluding remarks, this dissertation consists of four interrelated thematic chapters. The first

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chapter: “Scheduling Practices I: Programming, Intermediality and Notions of Medium Specificity” will, through an examination of intermedial connections between television, radio and film, as well as a discussion on liveness and filmed television material, examine Swedish television programming during the first years of official broadcasts. The chapter provides a background to how principles for programming were discussed before the televisual start and during the medium’s first years of operation in Sweden. The chapter also situates Swedish television in the 1950s by providing a background to the decisions leading up to the start of the regular broadcasts.

The second chapter: “Scheduling Practices II” offers a case study of television program schedules between 1956 and 1959. For the case study, I have produced graphs and numeric data to discuss different layers of programming in the 1950s, and the chapter is thus different in style and content vis-à-vis the other chapters of this dissertation. The graphs are presented in Appendix I, and the program schedules can be found in Appendix II. I have chosen to focus on the last four months of each year because the first official regular television broadcasts by the Swedish Broadcasting Corporation began in September 1956. For the purpose of obtaining comparative data, the same four months (September to December) are used for each examined year. My idea has been to use the data both as separate case studies of what kind of programs were broadcast at a certain time and place, as well as a case study of program specificity within the selected months of the four years as a whole. To a certain extent, the four months of the year could also be perceived as representative for the selected year as a whole, although I am aware that such a procedure could be seen as generalizing, not taking into account the minor changes in scheduling practices over time. My understanding is, however, that—apart from the implemented summer program breaks, as well as the world championship in soccer in June 1958, when the percentage of sports programs, and broadcast time, increased considerably—the amount of different program genres, as well as broadcast time, during the months of January to August was not, to any larger extent, different from that of September to December. Therefore, in an in-depth analysis I attempt to show what kind of process went into the scheduling practices in the 1950s, in terms of what kind of programs, or categories, the Swedish Broadcasting Corporation invested in during this time frame; patterns in the daily, weekly and seasonal schedule; increase in broadcasting hours; and prominent countries within the international television material. The case study primarily displays a hitherto largely overlooked influence that came from the U.S. and its commercial television program model.

The third chapter: “Influences from the West: Inspiration—Aversion,” analyzes U.S. influences on Swedish television in the 1950s. Much of the international content on early Swedish television consisted of bought or borrowed programs, and program formats, from U.S. commercial networks. Moreover, programs and formats from the U.S. were major reasons as to why
television so rapidly became popular in Sweden. Public service television and commercial television have often been perceived as diametric opposites. The public service ideal to “educate all”—which in part derived from the BBC, and the cultural political ideals formulated within the welfare state—collided with the concrete practice to broadcast light entertainment in the new medium. This is particularly noticeable in the television content that was acquired from the U.S. This chapter examines how “Americanization” has been discussed in connection to early Swedish television, and investigates correspondence between the Swedish Broadcasting Corporation and various international agents.

The fourth chapter: “Television and the Home: The Bulky New Furniture,” discusses how television was perceived when it was incorporated into the home and the family. The arrival of television in Sweden occurred in parallel with an increasing urbanization. Stockholm expanded with new suburban areas, filled with modern, functional houses, into which the new television set was incorporated. This chapter examines television’s place in the domestic setting, as well as viewing habits, excitement, expectations and notions of the new medium in early Swedish television culture.

89 It is important to stress that the ideal to “educate all” was visible in other arenas as well, for instance via the Swedish film censorship board, which between the years 1911 to 2011 had the task of “cutting parts of films that were considered to be unpleasant or morally offensive.” See https://riksarkivet.se/filmcensuren (checked on August 5, 2018). Further, the use of moving images as an educational tool is, of course, not something that was new in the 1950s. Educational films, and films used for educational purposes, were fairly common in the 1920s and 1930s, for example. See Malin Wahlberg, “Från Rembrandt till Electronics – konstfilmen i tidig svensk television,” in Berättande i olika medier, ed. Leif Dahlberg and Pelle Snickars (Stockholm: Mediehistoriskt Arkiv, 2008), 217. Also, promotional film Att undervisa med film [Teaching with Film] by Margaretha Rosencrantz, 1953, is interesting in this regard. See: filmarkivet.se: http://www.filmarkivet.se/movies/att-undervisa-med-film/ (checked on August 5, 2018).
1. Scheduling Practices I: Programming, Intermediality and Notions of Medium Specificity

Setting the Stage

Television was introduced into the homes and everyday lives of Swedes in the mid-1950s. The introduction came late, but the expansion was swift. As the sales of television sets and licenses rocketed, the television network linkage simultaneously expanded, and the number of broadcast programs increased. In this chapter I will discuss early television scheduling practices before the regular broadcasts commenced, as well as during the first years of broadcasting. The purpose of this chapter is to examine the ambitions and experimentations of early program formats and scheduling in relation to existing expectations of medium specificity. In order to do so, there are reasons to take a closer look at the background to the decisions leading up to the launch of television.

Regular television broadcasting in Sweden commenced in September 1956. A period of research and experimentation had, however, started already in 1947, when the Television Research Committee was formed, with the members LM Ericsson, the Board of Telegraph (Telegrafstyrelsen), the Royal Institute of Technology (Kungliga Tekniska Högskolan) and the Swedish Defense Research Agency (Försvarets Forskningsanstalt). The Television Research Committee was formed as a result of trips made by two technology scholars: Björn Nilsson and Hans Werthén. They had travelled abroad to investigate television in the U.S., France, Switzerland, the Netherlands and Great Britain during 1946 and 1947. Nilsson and Werthén were later appointed to leading positions in the team that carried out research and construction work, and later television test broadcasts at the Royal Institute of

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90 In the absence of a standardized English translation, I have translated “Nämnden för telecommunicationsforskning” as “Television Research Committee” and “Telegrafstyrelsen” as “Board of Telegraph.”

91 When they came back from their study trip to the U.S., Björn Nilsson and Hans Werthén published the report *Televisionen i Amerika* (Stockholm: Kungliga Tekniska Högskolan, 1947). Three years later, they also published the technical book *Television* (Stockholm: Ljus, 1950).
One of the most prominent achievements of Werthén and Nilsson was their development of a 625-line system, which Erik Esping, who was chairman of a team within the Comité Consultatif International des Radiocommunications, managed to get standardized throughout Europe in the 1950s. Esping was also the representative of the Board of Telegraph both on the Television Research Committee and in the state-appointed investigation into television, and thus instrumental in television’s introduction in Sweden.

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While Swedish television was introduced late to a broad audience, the medium had made its appearance in the country as early as the 1930s. The television pioneer John Logie Baird visited Stockholm in December 1930, for example, to demonstrate his “televisor” for audiences at the cinema Röda Kvarn. Television was thus initially demonstrated in a filmic context, even if the technology was completely different. The televisor operated at 12.5 frames per second at a definition of 30 lines, and was displayed with the help of a Nipkow disc.94 Furthermore, in 1935, one could admire the “looking radio” at the offices of the newspapers Stockholms-Tidningen and Dagens Nyheter—hinting at the connection to two other media contexts: radio and newspapers. In 1938 the exhibition “live distant image with sound” was also arranged, again by Stockholms-Tidningen, this time in cooperation with the technical company Philips.95

These demonstrations were all set in Stockholm, but residents of the capital were not the only ones in Sweden who were able to watch television at an early stage. Some twenty years later, in 1952, four years prior to the start of the regular broadcasts, Danish television could be received in the Swedish southern province Scania (Skåne). As demonstrated by Jan Olsson, these broadcasts could, for example, be watched in organized viewings in a barn in the northwestern parts of Scania.96 Scania was a progressive “television province” in other ways as well: on December 2, 1954, a one hour program titled En afton i Skåne [An Evening in Scania]97 was broadcast live from the Southern province, with the help of the Danish television Outside Broadcasting system, and through the transmitter in Copenhagen. En afton i Skåne was a variety show held together by the announcer Lennart Kjellgren and with a number of different entertainment (and a couple of news-related) segments.98 A regional news journal, Sydsvenska journalen [The South Swedish Journal], was further initiated by Gunnar Ollén. The program was likewise broadcast through the transmitter in Copenhagen, intended for an

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95 Ibid., 17.
97 Throughout this dissertation I have implemented a use of English direct translations of Swedish television program titles. These appear in square brackets after the original title when it is mentioned for the first time in a chapter. Exceptions to the direct translation appear when an English title already exists, such as The $64,000 Question for Kvitt eller Dubbelt.
98 Gunnar Ollén, Det underbara som kom genom luften: Sveriges Radio/TV i Malmö 1925-1975 (Stockholm: Sellin, 2001), 46-47. According to Ollén, the one hour show consisted of two song numbers, two dance numbers, a beauty pageant for the role of the 1954 Lucia, a stage fencing number and a fashion show, a clog maker talked about his profession, an eleven-year-old played the saxophone, plus issues that could occur when flying were discussed, as was the Öresund Bridge.
audience in Scania. *Sydsvenska journalen* ran from December 22, 1955 until May 30, 1958, when the Scania region was linked, via a new transmitter in Malmö, to the main transmitter in Stockholm. 99

One of the reasons for the late introduction of television in Sweden was the country’s geography, with large, sparsely populated areas. It was estimated that one would have needed more than fifty transmitters to cover the total area of Sweden (compared to Denmark, which could manage with six). 100 In addition to the Television Research Committee of 1947, the Government appointed its own investigation into television in 1951. 101 The inquiry was to explore the different possibilities of television broadcasting. Predominantly due to financial reasons, the introduction lingered, leading the most vivid critics to come up with the nickname “the Committee of Television Delay.” 102 A political controversy, regarding whether to finance television with a license fee—as a large part of Europe did—or to go down the same path as the United States and secure the finance by way of commercial television, also slowed down the start of television broadcasts. Already in the internal papers of the Governmental investigation into television, a clear division was apparent between the commercial and the anti-commercial models. 103 Several groups argued against Swedish commercial television: the Swedish Broadcasting Corporation; the Social Democratic Government in power at that time; the temperance society; and the major part of the educational system. Television should, according to this coalition, be an instrument for information and education. In addition, the press campaigned against commercialized television, fearing a loss of income from advertising revenues. The ones in favor of commercial television in Sweden were, amongst others, the film company Sandrew; large parts of the trading industry; the Board of Telegraph; the Royal Institute of Technology; and, not surprisingly, the association of advertisers. 104

At the same time, test broadcasts were made from the Royal Institute of Technology. In 1950-1955 *TV från Teknis* [*Television from Teknis*] was broadcast every Wednesday, initially in the hands of the Television Research Committee and, from 1953, in the hands of the Swedish Broadcasting Corporation (although the official test broadcasts by the Swedish Broadcasting Corporation did not start until October 29, 1954). These broadcasts were strictly for educational purposes and were, as such, aimed at an audience of industry professionals. Additionally, the broadcasts could be

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99 Ibid., 50-53.
100 Wirén, 109.
102 Wirén, 111: “televisionsfördömningskommitén.”
103 Ibid., 16.
104 Ibid., 105-106 and 120.
seen in the Stockholm area by people interested enough to have built their own receiver, and, interestingly, many of these programs were also reviewed in the daily press. The test broadcasts predominantly consisted of transmitted 16mm film footage. A few in-house productions were also broadcast, for example the television theater production, *John Walker skriver hem* [*John Walker Writes Home*], which was directed by Åke Falck, and filmed in a small studio at the Royal Institute of Technology.105 During the experimental and research years of 1954-1955, an average of 1.5 programs were broadcast per week. The slot “film program” could, however, contain several short films—sometimes only one or two minutes long. The total programming consisted of 33 studio programs, 11 outdoor and sports events, 32 “film programs” and 9 *Club 100* programs.106 *Club 100* was an entertainment show, with musician Simon Brehm as host, and has been described by technician Arne Sanfridsson as “easy-going and pleasant,” all likely because of the relaxed setting: the studio acted like a café, where all the participants, in front of and behind the camera, were served wine.107 The name of the show originated from the fact that all the participants were given the same amount of pay per show: SEK 100. *Club 100* was produced outside of the Swedish Broadcasting Corporation, with financial support from the company Philips. According to Sanfridsson, all personnel who had a high position within the Broadcasting Corporation were asked to keep away from the show. Staff below the line were, however, allowed to work on *Club 100* for the learning experience.108

In 1954, the film company Sandrew applied for, and was granted a concession for broadcasting one week of commercial television by the Board of Telegraph.109 Despite the fact that programs were broadcast locally, in Stockholm and its close environs only, the so-called Sandrew Week, which aired May 17-23, 1954, was the first “widespread” broadcast of television in Sweden, and could therefore be considered the starting point for Swedish television.110 During the week, two hours of television were broadcast each day, displayed in, for example, radio retailers’ windows, department stores, restaurants, film theater lobbies, and in the Swedish Parliament.111 Television

105 Svanberg, 49. *John Walker skriver hem* was 6,42 minutes long, and broadcast on 11 October 1954 (see the Swedish Television Archive program schedule of 1954). In Svanberg (p. 49), as well as in Sanfridsson (1981, p. 133), the title is mentioned as *John Walker skriver till sin mor* [*John Walker Writes to His Mother*]. I am, however, using the title as it is referred to in the Television Archive program schedule of 1954.


107 Sanfridsson, 80-81.

108 Ibid., 80-81.

109 For a discussion on the Sandrew Week, see Olsson (2004).

110 Other commonly suggested starting points for Swedish television are September 4, 1956, when the Swedish Broadcasting Corporation started their regular broadcasts; or September 15, 1956, when the full program schedule commenced; or even October 29, 1954 when the first official test broadcast by the Swedish Broadcasting Corporation took place.

111 Olsson (2004), 258-260.
spectatorship in Sweden thus started in public spaces, before moving into the more intimate setting of homes and living rooms.

Figure 3: Outside the radio retailer *AB Wolrath & co* in Uppsala, May 1954. During the Sandrew Week, television sets were placed in the windows of radio retailers. Loudspeakers were placed outside on the sidewalk. Photo: Uppsala-Bild, Upplandsmuseet. www.digitaltmuseum.se
With the upcoming Sandrew Week, the publishing house Åhlén & Åkerlund published Sweden’s first exclusive television magazine: *TV Journalen*, which in its first (and only) issue solely focused on the week. Popular musician Evert Taube smiled on the cover. Next to the image of his face a text read: “Evert Taube the first Swedish TV star.” The only other text on the cover was the short but pressing question: “Sandrew or the Swedish Broadcasting Corporation?” In one of the articles in the magazine, Erik Esping suggested a compromise: why not construct a collaboration between the two?

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It is noteworthy that the film company Sandrew engaged with television, considering that the film industry was mostly negative towards the new medium.\textsuperscript{114} However, as shown by Jan Olsson, the initiative for the Sandrew Week did not come from the company’s owner, Anders Sandrew, but from the department in charge of advertising and client based film production.\textsuperscript{115} As stated earlier, Erik Esping was the representative of the Board of Telegraph both on the Television Research Committee and in the state-appointed investigation into television. He was also the one who processed Sandrew’s application for a week of commercial television.\textsuperscript{116} According to Karl-Hugo Wirén, Esping was positive towards what he interpreted as an indication of the film industry’s change in attitude towards television, and was in favor of the initiative.\textsuperscript{117} It was, however, not an easy task to get the application approved. A private consortium, led by the Stockholm TV Association, had the year before, in 1953, applied to broadcast commercial television in Sweden, but been rejected. Their proposal—and hope—had been to speed up the launch of television by broadcasting commercial television, run by the consortium, in the years 1954-1957, after which state-owned television would take over.\textsuperscript{118} The investigation into television was in favor of a consistent stance on the matter: since the consortium’s application had been rejected, so should Sandrew’s be. But Esping pushed further: he presented the application at the Board of Telegraph, which was positive towards the proposal, “in view of the limited nature of the broadcasts.”\textsuperscript{119} Then the Minister of Communications, Sven Andersson, was approached. When discussing the matter with Andersson, the value of cooperating with the film industry was stressed. It was further pointed out that the Board of Telegraph had a formal right to settle cases of this kind, and if the Minister of Communications would rather see that the matter was handed over to the King in Council [Kungl. Maj:t], then that would be the case, as it would be with similar issues henceforth.\textsuperscript{120} Wirén emphasizes that the correspondence with the Minister of Communications was presented as a masked ultimatum, in which the minister’s trust in the Board of Telegraph was questioned, and the possibility of future difficulties in cooperation was implied. Sven Andersson took a positive stance toward the application, and stated that the time-limited Sandrew project could not be equated to that of the consortium’s. Strategically, Esping thus made sure that the Board of Telegraph approved

\textsuperscript{114} See “The Fears of the Film Industry” in this chapter.
\textsuperscript{115} Olsson (2004), 253.
\textsuperscript{116} Wirén, 89.
\textsuperscript{117} Ibid.
\textsuperscript{118} Ibid., 84-89.
\textsuperscript{119} Ibid., 90: “Med hänsyn till sändningarnas begränsade karaktär.”
\textsuperscript{120} Ibid. “The King in Council,” or “Kunglig Majestät,” was a term of use in Sweden which, between the years 1809-1974, constituted the Government, the Supreme Court, and the Supreme Administrative Court—all instances that made decisions “in the name of the King.”
Sandrew’s application, despite protests from the state-appointed investigation into television.\textsuperscript{121}

The Sandrew Week also caused some controversy abroad. According to Sanfridsson, the BBC who supplied the Swedish Broadcasting Corporation with many of the films for the Wednesday test broadcasts “got suspicious when they heard rumors about commercial broadcasts in Sweden.”\textsuperscript{122} This motivated the head of the technical department, Johan von Utfall, to write a clarifying letter to the BBC:

\begin{quote}
We would like to direct your attention to the fact that a film company in Sweden, AB Sandrew-ateljéerna, Stockholm, has received a temporary permit to produce sponsored television programs for one week. This film company, however, and the television demonstration during that week have nothing to do with the Swedish Broadcasting Corporation, and we do hope that any correspondence from that company will not interfere with the help we receive from the BBC and the good connections between the BBC and the Swedish Broadcasting Corporation concerning TV films.\textsuperscript{123}
\end{quote}

The Sandrew Week was a success with the general audience. But when an application to continue with further broadcasts was filed, the Swedish Parliament hastily took away the regulating responsibility from the Board of Telegraph, and awarded the Swedish Broadcasting Corporation permission to broadcast television with a license fee instead.\textsuperscript{124} The Swedish Broadcasting Corporation had by then updated their previous application and was now emphasizing that television production would be done under the same regulations as those for radio production, where values such as “reliability, factual accuracy, impartiality, cultural and artistic quality, and education were key.”\textsuperscript{125} This was all in accordance with the line of argument in the Swedish Government Official Report on television in 1954.\textsuperscript{126} Thus, one single institution became the monopoly provider of both radio and television. Amongst other things it meant that almost all of the new medium’s personnel were recruited from the radio (and not the film) industry.

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\textsuperscript{121} Wirén, 90-91.
\textsuperscript{122} Sanfridsson (1981), 68.
\textsuperscript{123} Ibid., 77.
\textsuperscript{124} Wirén, 92.
\textsuperscript{125} Ibid: “vederhäfthet, saklighet och opartiskhet, kulturell och konstnärlig nivå och folkupplysning togs till vara.”
\textsuperscript{126} SOU 1954:32, 168.
\end{flushright}
Swedish Public Service Television in the 1950s

The Swedish Parliament took the formal decision to appoint the Swedish Broadcasting Corporation as the television provider on May 24, 1956.\textsuperscript{127} By then, the Corporation had, as mentioned, conducted official television test broadcasts for two years, although training activities, as well as test broadcasts, had taken place well before that. However, the official “training and exercises for television” began publicly broadcasting test programs on October 29, 1954.\textsuperscript{128} Public broadcast was, of course, a relative term at this point. There were no (or very few) television sets to buy in Sweden in 1954, and unless you worked with television, or could build your own television receiver, there was no way of watching the test programs, making early television in Sweden a phantom medium of sorts. Once Parliament granted the Swedish Broadcasting Corporation permission to broadcast television, the sales of TV sets also commenced in radio retailers across the country.\textsuperscript{129}

Apart from test programs, the Swedish Broadcasting Corporation had, by the mid-1950s, produced radio programs for 30 years.\textsuperscript{130} Much of the new television staff were recruited internally. Many also worked on radio and television simultaneously, which did not go unnoticed in the press. One newspaper, \textit{Kvällsposten}, wrote: “not under any conditions could it be of benefit for the standard of radio programming that the leading active staff within the radio company are [to be trained for television and thus] split between two jobs.”\textsuperscript{131} The staff that were recruited from radio were almost exclusively men with an academic background. The first radio board had a key role in deciding who would be employed at the Swedish Broadcasting Corporation. To get what they considered the right tone of address, a detailed recruitment test was implemented, where not only the voice was tested, but also general knowledge, language skills and a requirement to be able to talk without a regional accent. In practice, this meant that only a very homogeneous group was considered, limited to the educational background and cultural capital that were a prerequisite for a successful recruitment test, namely (predominantly) male academics from the Stockholm region.\textsuperscript{132}

\begin{thebibliography}{9}
\bibitem{127} Sveriges Radios Årsbok 1955-56 (Stockholm: Bröderna Lagerström Boktryckare, 1956), 55-56.
\bibitem{128} Radiotjänst\textsc{s} Årsbok 1954-55 (Stockholm: Nordiska Tryckeri AB, 1955), 17.
\bibitem{129} Bertil Harrison, “Så började apparatförsäljningen...,” in Boken om TV, ed. Gert Engström (Malmö: Bengt Forsbergs Förlag, 1961), 325.
\bibitem{130} The Swedish Broadcasting Corporation, or AB Radiotjänst (literally: The Radio Corporation), began their regular radio broadcasts on January 1, 1925.
\bibitem{131} Hic., sign. in \textit{Kvällsposten}, July 6, 1954, 2: “inte på några villkor kan vara till fördel för radions programstandard att de ledande aktiva krafterna inom radiobolaget skall splittra sig på två fronter.”
\end{thebibliography}
Essentially, recruitment at the BBC functioned as a role model: “The staff members at the main frame of reference, the BBC, were, according to British researchers, a culturally elite group (an Oxford and Cambridge enclave), and that was similarly the way that employees of the Swedish Broadcast Corporation sometimes could be considered,” media scholar Lars-Åke Engblom writes.133

The conception of the staff as an “elite group” held firm throughout the 1950s, and well into the 1960s. When the second national television channel was to launch in 1969, many advocated for a more left liberal oriented management. A statement by Håkan Unsgaard (who was to become the head of channel one in 1969) is telling of the political climate at the Swedish Broadcasting Corporation during the 1950s-60s: “Many areas within the movement [the Social Democratic Party] perceived the Swedish Broadcasting Corporation as a secure stronghold for academics with, predominately, a conservative anchoring.”134 Radio director general Olof Rydbeck, was then taken to exemplify the whole corporation: “[…] born in Djursholm [a mainly upper class Stockholm suburb] with a bank manager as a father; with a long career in the diplomatic corps; and with an academic background [two degrees] from Uppsala—and a member of the student society Stockholms Nation at that—he was regarded as a strong defender of a bourgeois academic upper class.”135 The first appointed management positions revealed a similar strategy: Henrik Dyfverman was appointed head of programming, and Johan von Utfall was in charge of the technical aspects during the experimental and research years of 1954-1955. Both were academics, and additionally, von Utfall was part of a noble family. Henrik Hahr, yet another man with an academic background, became part of the management in 1955 as administrative coordinator of TV operations, appointed by the newly assigned radio director general, Olof Rydbeck. A year later, in 1956, Hahr became program director [programdirektör], and at the same time academic Per-Martin Hamberg was appointed head of programming [programchef]. The job titles, strikingly similar in phrasing, did however come with different responsibilities. The directives stated that the program director was to be head of all TV operations, while the head of programming was to be in charge of production.136 The academic and middle- to upper-class background of most

133 Ibid., 226: “Programmedarbetarna vid den främsta förebilden, BBC, var enligt engelska forskare en kulturell elitgrupp (en Oxford- och Cambridgeenklav) och så kunde även Radiotjänstens medarbetare ibland betraktas.”
134 Ibid., 112: “På många håll inom denna rörelse upplevdes dåvarande SR som ett säkert fäste för akademiker med i huvudsak politiskt borgerlig förankring.”
135 Ibid., 112-113: “Radiochefen Olof Rydbeck, född i Djursholm i en bankdirektörsfamilj, med mångårig karriär inom corps diplomatique och med sin akademiska bakgrund, både fil. och jur. kand i Uppsala—Stockholms nation därtill—sågs som ett starkt värn för en borgerlig, akademisk överklass.”
136 TV 0, Programsektion (TVPS), De administrativa funktionerna 1954-1969, Archive C15, Historik upprättad av Gunilla Widegren. Henrik Hahr was program director between 1956 and
of the television staff disclosed the kind of image that was desired—
educational aspects (including those of a canonical, bourgeois taste and style) were indeed of the utmost importance.

The major magazine reporting on radio and television in Sweden at this
time, published weekly by the Swedish Broadcasting Corporation, and dealing with content as well as the latest national and international innovations, was called Röster i Radio (literally, Voices on Radio). In 1957 it was renamed Röster i Radio-TV (literally, Voices on Radio-Television), marking the close bond between the two media. In fact, one could argue that television in Sweden in the 1950s hardly was a medium in its own right, being so closely linked to radio that the only way to discuss the former was through the latter.137

It is perhaps no surprise, considering the company’s history, that much of early television content was modeled on radio programs. At times, programs were even simulcast, meaning they were simultaneously broadcast live on television and radio.

The other major inspiration for early television was film. A film section at
the Swedish Broadcasting Corporation was set up from the start, with Lennart Ehrenborg as managing director.138 Ehrenborg had a background as a film producer, and most of the people working at the film section were freelancing filmmakers. Documentaries, features and short films, as well as filmed material incorporated into live broadcasts, were prominent in early programming. Early television news programs, such as Utkik [The Outlook]139 and TV-Journalen [The TV Journal] were also similar in form to the news

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1959, whereupon Nils Erik Bæhrendtz took over the title (Bæhrendtz was program director between 1959 and 1968). Per-Martin Hamberg was head of programming between 1956 and 1959, whereupon Barbro Svinhufvud took over the title (Svinhufvud was head of programming between 1960 and 1961).

137 This could, and has been, argued to be true for many new emerging art and media forms. Early film, for example, has been argued to be closely linked, or intertwined, with a broader framework of “attractions” (see Tom Gunning “The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde,” in The Cinema of Attractions Reloaded, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 381-388. And Charles Musser, “A Cinema of Contemplation, A Cinema of Discernment: Spectatorship, Intertextuality and Attractions in the 1890s,” in The Cinema of Attractions Reloaded, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 159-180.) The Internet, as another example, is often discussed in terms of its intermediality, see for example, Jay David Bolter and Richard Grusin, Remediation: Understanding New Media (Cambridge and London: The MIT Press, 1999). And Lisa Gitelman, Always Already New: Media, History and the Data of Culture (Cambridge: The MIT Press, 2006).

138 For a discussion on the film section and Lennart Ehrenborg, see Tobias Janson and Malin Wahlberg, eds., TV-pionjärer och fria filmare: En bok om Lennart Ehrenborg (Stockholm: Mediehistoriskt Arkiv, 2008).

139 Utkik was the first in-house news production for an adult audience (the program was part of the first official test broadcast within the Swedish Broadcasting Corporation aired on October 29, 1954). In 1955, Utkik was replaced with TV-Journalen. The program title returned in 1958, but with the addition Utkik: Journal för flickor och pojkar (literally, The Outlook: Journal for Girls and Boys). The intended audience was now children.
journals screened in movie theaters, with a mix of lighter items and more serious news. These programs had a descriptive narrative voice and, often, dramatic background music. As media scholar Peter Dahlén has shown, the similarities with the news journals screened in movie theaters were several: “curiosities and little joys”\textsuperscript{140} were constantly made into news items; Swedish enterprises abroad were highlighted as important, as were city images and tourist motifs. These were all recurring topics and ideas in the news journals at the cinema and on early television alike.\textsuperscript{141} From the fall of 1956, Dahlén argues, it was however clear that TV-Journalen had transformed into a more serious, or “modern” form, with more reports taking a serious tone. This was made possible partly by the rapid acquiring of Austrian footage of the crisis in Hungary (in October 1956), and partly by the change in tone of the speaker, who was now reported to have a “clear and calm presentation.” In October 1956, the element of short interviews and commentaries was also incorporated into the news journal.\textsuperscript{142} Similarly, film and TV historian Leif Furhammar has shown that early Swedish television documentaries had much in common with documentaries shown in movie theaters in the 1950s. Both used similar subject choices and conventions, such as, city portraits and cultural-historical films based on still image photography and archival material. In the absence of authentic audio, the background music used in these television programs was likewise similar to the copyright-free music that was often played during the news journals screened in movie theaters.\textsuperscript{143}

Television Liveness and Filmed TV Content

During 1954 and 1955 two courses were held in Stockholm by the Swedish Broadcasting Corporation for the first group of producers that came to work with Swedish television.\textsuperscript{144} During the course the discussions circled, among

\textsuperscript{140} Such as the fact that beer deliverers had gotten standardized uniforms, etc.
\textsuperscript{142} Ibid, 43-46.
\textsuperscript{143} Leif Furhammar, Med TV i verkligheten: Sveriges television och de dokumentära genrerna (Värnamo: Stiftelsen Etermedierna i Sverige, 1995), 22-23.
\textsuperscript{144} Henrik Dyfverman was in charge of the courses and Åke Falck and Per-Martin Hamberg were appointed as tutors. The first group of course participants were Nils Dahlbeck, Håkan Unsgaard, Ingrid Samuelsson, Barbro Svinhufvud, Ivar Ivre, Staffan Tjerneld and Jan Molander. They took the course in June 1954. The following year, in March 1955, Arne Arnborn, Robert Brandt, Lennart Ehrenborg, Gert Engström, Else Fischer and Bengt Sjögren took the course. In yet a later course, held in September-October 1955 Marianne Boman and Erik Bergsten joined the group. See TV 0, C12, Allmän historik TV:s programavdelningar (1954-1958).
other topics, around the pros and cons of filmed material and live broadcasts. Henrik Dyfverman, who was in charge of the courses—and later became the managing director of the television theater—was of the firm belief that the freshness and immediacy of the live broadcast was of utmost importance, whereas Lennart Ehrenborg claimed that film opened up for a greater artistic work flow, where the material could carefully be worked through. In the end, Swedish television (as elsewhere) came to utilize a mix of live broadcasting and filmed material.

Traditionally, the considered strengths of television have been the immediacy of live broadcasts, and the intimacy of program hosts directly addressing the audience in their living rooms. Many of the domestically produced television programs on early television, in Sweden as in other countries, were broadcast live. Programs were transmitted and experienced in real time, and consequently became a key aesthetic feature of the television experience. This liveness separates television from cinema, and at the same time links it with radio. Cinema and radio are not, however, the only two media forms that have been linked to television in the discussion of its media specificity. Media scholar Jostein Gripsrud states that television “shares a form of distribution (broadcasting) with radio, it shares subject matter also with newspapers, magazines and books, it shares the audio-visual form of representation with film. The capacity for simultaneity is also the basis for the use of the technology for video surveillance [...].”

In addition to the media technological definition described above, a social and domestic definition of television must also be mentioned. A concept closely linked to that of liveness is the notion of television’s intimacy. Intimacy is the conceived sense of presence that television convey. The small television screen of the 1950s created a different spatial conception to that of big-screen cinema; it became more personal, more intimate, and more similar to our everyday life, conveyed through the common use of close-ups in television. Most television sets in the 1950s were either 17” or 21”, making a close-up of the human face appear in, more or less, natural size, which added to the intimacy. It was almost like having the television personality physically appear in your own home. Television thus became a medium that added a strong sense of social ambiance: it carried with it an aura of being close from a distance. This sense of intimacy, of presence, made television easy to

Prior to these courses, a few of the early television staff (Utfall, Falk, Ölander, Sanfridsson) attended a course held by the BBC in 1952, and a technical television course was held at the Royal Institute of Technology in 1953. See Sanfridsson (1981), 41.


147 See, for example, advertisements for television sets in Röster i Radio, no. 37, 1956, 12-13.
incorporate into homes and family dynamics. Together with the concept of 
liveness, this type of presence has been discussed in terms of medium 
specificity. In the 1958 February edition of the staff paper, Antennen, it was 
proclaimed that: “In over one hundred thousand Swedish homes the 
fascinating small TV image is now flickering. To an audience of half a million 
people the Image [sic.] mediates an experience of being in the present.”148 The 
ability of the television image—notably written above with an uppercase I—
to mediate a feeling of being there, as it happens: the liveness of television, 
and the intimacy of experiencing it together with the people on screen as well 
as together with all the other viewers, was indeed one of the most common 
ontological definitions of the medium.

Not all television content was broadcast live, however. A fair amount of 
what was aired on Swedish television in the 1950s was filmed material. 
Talking about early U.S. television, William Boddy argues that:

The early years of television witnessed considerable speculation 
about the appropriate forms and sources of television programming, 
speculation informed by wider social and cultural attitudes toward 
contemporary and business life. […] Many of the arguments over the 
appropriate forms of television programming, especially between live 
and film programming, were poised between the competing models 
of radio and the motion pictures.149

Discussions on the ratio of live broadcasting (closely linked to the radio format 
in the 1950s) and filmed material (linked to the film industry) were prominent 
within a Swedish context as well. One of the early issues that the state- 
appointed television committee experienced, in terms of program production, 
was how many hours per week one should broadcast television. Too few hours 
would mean a loss in license sales, but a full program schedule would, in part, 
be too costly, and in part, be difficult to fill with domestically produced 
programs of a high quality.150 Apart from the in-house filmed material, a 
dependence on international films became obvious. In a memorandum from 
March 9, 1955, Nils Dahlbeck—who was originally affiliated to the Swedish 
Broadcast Corporation for his expertise in nature and science—asserted that:

To a major extent, issues related to film will impact foreign interests. 
Several films, both regular and special TV films, are owned by 
foreign companies. The news material must to a large degree be 
international, some of which we will surely be able to get from our

hem filmrar nu den fascinerande lilla TV-bildrutan. Till en publik på en halv miljon 
människor förmögar Bilden en upplevelse av att vara med i nuet.”
149 William Boddy, Fifties Television: The Industry and Its Critics (Urbana and Chicago: 
University of Illinois Press, 1990), 65.
150 Wirén, 61.
Many programs also used a mix of live broadcasting and filmed material. The news program Aktuellt [Current News] is a good example. The news presenters were recorded live in a studio, and filmed elements, in terms of different kinds of news stories, where inserted into the program. According to Ehrenborg, some 70 percent of all content broadcast on Swedish television in the 1950s and early 1960s was filmed material.152 In Boken om TV, Ehrenborg exemplifies with, what he calls “a most average TV day”:

6:00 p.m. Utkik (Children’s news journal, film only, partly nationally produced and partly international material.)
8:00 p.m. Aktuellt (A mixed program of live broadcasting and inserted filmed material, partly nationally produced, partly international material.)
8:20 p.m. Forngrav (Documentary film, in-house production.)
9:00 p.m. Erövvarna (Rented film, U.S. Wild West series)
9:30 p.m. Panorama (International political news, a mix of live broadcast and inserted filmed material.)154

As was the common way of scheduling at the Swedish Broadcasting Corporation in the 1950s, there was no given ending time for the programs. Utkik was a 30-minute-long children’s news journal. Hence, there was quite a long break—with either “nothing” or the test card—in between Utkik and the following news program for adults, Aktuellt. The pause between the children’s program and the programs that were aimed at adults was a common practice in the scheduling. By doing so, parents could put their children to sleep during the break, without missing out on any television content. The everyday lives of families with small children were thus incorporated into the programming ideas. As suggested by the above schedule, live broadcasts, although considered to be the core of television’s medium specificity, were a relatively small part of what the 1950s audience watched, whereas filmed TV content

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151 Lennart Ehrenborgs arkiv T07, F1, 1. Nils Dahlbeck, PM ang. filmdetaljen inom Radiotjänsts TV, March 9, 1955: “I mycket stor omfattning kommer filmfrågorna att beröra utländska intressen. Åtskilliga filmer, såväl vanliga som de speciella TV-filmerna ägas av utländska intresenter. Nyhetsstoffet måste i hög grad vara internationellt, en del kommer vi säkert att kunna få av våra kollegor i andra länder, som resultat av byte mot eget material [...]”
154 Ehrenborg (1961), 182. The date Ehrenborg was referring to was, most likely, Thursday, May 12, 1960. However, according to the television schedule in Röster i Radio-TV, that day began with Titta får ni se: an “entertainment for young people.” from 6:00-6:45 p.m. The rest of the television evening was identical to Ehrenborg’s recordings. See RiR-TV, no. 19, 1960, 37. Erövvarna, which in RiR-TV was marketed as “a Wild West series with Steve McQueen et el” was most likely “The Conquerors,” episode 35 of the first season of Wanted: Dead or Alive (CBS, 1958-1961).
indeed was a dominant part of early television programming. It is also interesting to note that three out of the five programs broadcast on this day were news in different forms (Panorama was the Swedish version of the British program with the same name, first broadcast in 1953 on the BBC, and still running today), and one program (Forngrav) was part of a cultural historical series, which followed the archeological excavation of an “ancient grave.” All were examples of the public service missions to inform and educate. One program (Erövrarna) was an entertaining (also a public service mission) Wild West series starring Steve McQueen, notably from the U.S.  

Film and Radio Scheduling as Inspiration

Setting the television program schedule in the 1950s was to embark on something new and partly untested. But there were several ways for the Swedish Broadcasting Corporation to seek inspiration, both in terms of international experiences, and in terms of intermedial ones. In the latter case, radio and film scheduling both provided insights.

The early film viewing experience was very different from that of today. Early cinema was often structured within a schedule of other attractions or events. When discussing the 1915-1928 period in the U.S., film scholar Richard Koszarski states that: “[t]he feature motion picture was only one part of [the] evening’s entertainment, supplying about 68 percent of the total ‘attraction’.” One such “attraction,” during the silent-movie era, was the musical setting, which besides being played to accompany the films, also could exist by itself as a separate item on the program. Other parts of the program could, for example, be screenings of coming-attraction trailers, or even the use of actors who performed “live novelty trailers,” or who had dressed up in the part of characters from the main film screening. The most television-like attraction was, however, the short program leading up to the

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155 See chapter “Influences from the West” for a discussion on U.S. entertainment series on early Swedish television.
158 Ibid., 41. Also see: Esther M. Morgan-Ellis, Everybody Sing!: Community Singing in the American Picture Palace (Athens, Georgia: University of Georgia Press, 2018), in which the participatory act of community singing as an independent act in the picture palace program during the 1920s is discussed.
159 Koszarski, 40.
feature film: for example a news program and a short, such as a one-reel comedy, serial, animated cartoon, scenic/travel or vaudeville. In addition, schedules often changed several times a week, making the film program not only adhere to a daily schedule, but to a weekly one as well: “The Motion Picture News found in 1916 that only 3 percent of theaters ran their program for an entire week, while 36 percent changed six times per week,” Koszarski states.160

Going to the movies in Sweden pre-television days also, often, meant that you got to experience a scheduled film program. The two programs in figures 5 and 6, for example, display the diversity in genre that could be expected when going to the moving pictures in Sweden in the 1910s.162 Stockholms-Biografen gave a program with a total of five films: a Pathé news journal; a city film of Lucerne; a comedy about a jealous donkey; an “exciting drama”; and yet another comedy. The program from an unknown movie theater in Eskilstuna offered an evening containing eight films, starting with a nature film depicting the northern parts of Sweden, followed by “The Doll,” which according to the text could be seen by both the elderly and the young with great pleasure. After that, “studies by an Italian silver mine”; an adventure film; a comedy; a nature film from France; a drama; and finally one more comedy were screened.

The news journal continued to be screened in cinemas before the main film well into the 1950s. In her study of cinema-going in Sweden in the 1940s-1950s, Carina Sjöholm points to the news journal’s importance in getting access to a contemporary world view: “The ones of us who went to see short films in movie theaters like the Black Cat and London, naturally followed the war week by week with the Paramount Journal, the French Pathé, the SF Journal and the UFA Journal.”163 Television, of course, later became the main viewing context for news presented as moving images, making the journals that were screened in cinemas gradually disappear altogether.

160 Ibid., 34.
162 For more examples of early Swedish movie programs, see filmarkivforskning.se “Programblad.”
Regarding the similarities between television and radio program schedules, three examples, taken from three different years in the 1950s, vividly display how these two media forms were alike. On Monday, September 25, 1950, the radio program schedule began at 6:15 a.m. with a program called *På tröskeln* [On the Threshold], followed by recorded music, the news and weather forecast. The news and weather later reappeared on five occasions. Recorded and live music were the most prominently featured slots throughout the day. In addition, there were two programs with religious content, three program slots called *Skolradio* [School Radio, similar to television’s School TV], where, for example, a language course in English was given, and two programs with poetry reading. Furthermore, a program called *Vardagsmorgon* [Weekday Morning] could be heard, a ghost story, an afternoon gymnastics
program for housewives, a children’s program in the late afternoon, and a program discussing nuclear energy in the evening.\textsuperscript{164}

Two years later the program schedule for radio basically looked the same. On Thursday, May 8, 1952, the radio morning started with the program \textit{Vardagsmorgon}, followed by a discussion on healthy eating. Like the previous example, most of the day was filled with recorded and live music, as well as with the news and weather forecasts. There were two sermons, as well as a discussion with religious content in the evening, and two School Radio programs. Furthermore, a poetry reading, a narrative story, a reportage about the construction of a factory, a discussion about museum objects, a story about hiking in the mountains, an afternoon gymnastics program for housewives and a children’s program in the late afternoon. The evening ended with a lecture on “famous examinations,” followed by a performance of a “comic radio opera.”\textsuperscript{165}

On November 19, 1955, a Saturday, a larger number of program slots were scheduled. The radio morning started with \textit{Vardagsmorgon}, followed by the news and weather forecast. There were two sermons: one in the morning, and one in the early evening, a poetry reading, and four programs concerning society. Furthermore, there was a focus on entertainment, with ten program slots of recorded or live music, and “music entertainment,” as well as four “strictly” entertainment programs (which also contained musical numbers), whereof one, \textit{Snurran [The Whirlwind or Spinning Toy]}, was a simulcast, and thus broadcast on radio and television simultaneously. At least three of the four entertainment programs were variety shows (\textit{Frukostklubben [The Breakfast Club]}, \textit{Snurran} and \textit{Puzzlet [The Puzzle]}), a preferred format for television entertainment during the 1950s as well.\textsuperscript{166}

The most striking similarity, vis-à-vis the early television program schedule, was the Saturday night entertainment variety shows which, at least in part, were clearly modeled on the radio program schedule. Program director Nils Erik Bæhrendtz argued that: “With the big Saturday entertainment shows radio, and thereafter television, has created a tradition for the audience. They expect something extra captivating and fun on Saturday nights.”\textsuperscript{167} Another similarity between the radio and television schedules was the programs directly aimed at the housewife in the afternoon, followed by a children’s program in the late afternoon to early evening. Programs with educational aspects also repeated in the television schedule, for example the language course in English. Religious content was, however, not as prominent within

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\textsuperscript{164} Röster i Radio, no. 39, 1950, 17.
\textsuperscript{165} Röster i Radio, no. 19, 1952, 23.
\textsuperscript{166} Röster i Radio, no. 46, 1955, 25.
the television schedules to come, and while different types of music entertainment were indeed popular program slots on television too, they were, not surprisingly, outnumbered in the radio schedule.\textsuperscript{168}

Radio on TV: Rethinking the Radio Format for Television

In an unsigned archive document written in 1963, the history of Swedish television is described in a bullet point list, starting with Björn Nilsson and Hans Werthén at the Royal Institute of Technology, and ending with the upcoming 10-year jubilee. The bullet points consist of one or two short sentences, and are clearly made as a draft for a longer, more detailed text, or perhaps for a speech. A couple of short thoughts on the impact of television were offered at the end. It was stated that television had been given a central place in society, with enormous public interest. The television content was identified as “positive,” but also with:

surprisingly few new innovations solely for television. This is true everywhere, some innovations are appearing in the television theater, in entertainment [...] in some news reports [...]. However, most [content is] transmitted from other [media and art] forms. Transformed. [Television is] more a means of communication than an independent creator. This is typical for the whole world’s TV.\textsuperscript{169}

Although appearing as overly critical—television was, after all, innovative in that it was able to broadcast live images directly into the comfort of our own homes—the statement had a point. Much of the early television programs were inspired by (mainly) radio and cinema techniques. In the general outlines laid out for Swedish television’s education and training activities in 1954, an emphasis was placed on having “not too restricted a training operation, aimed at achieving methodological and effective preparatory program production that not only creates insights regarding the program contents, suitability and expenses, but also forms a closely knit team of production technicians.”\textsuperscript{170} The questions concerning program production in 1954 were to a great extent concerned with cost efficiency, such as the possibility of simplifying, and thus

\textsuperscript{168} See case study in “Scheduling Practices II.”
\textsuperscript{170} Radiotjänst’s årsbok 1954-55, 82: “en icke alltför knappt tilltagen övningsverksamhet inriktas på ett metodiskt och effektivt förberedande programskapande arbete, varvid icke blott insikter om programmens innehåll, lämplighet och kostnader vinnes utan även en väl sammansvetsad stab av produktionstekniker skapas.”
downsizing the expenses of for example set design, which was thought to be a major cost abroad, as well as the possibility of keeping the studio costs down, by only using the Swedish Broadcasting Corporation’s facilities. Yet another critical issue, at this early stage, was how Swedish television could cooperate with the domestic press, film, and theater companies. A separate question concerned how different types of radio programs could be used as features in the television program production.\(^\text{171}\) In fact, a remarkable number of radio formats were reworked for television: radio magazine formats became TV magazine formats; radio theater became TV theater and radio entertainment became TV entertainment.\(^\text{172}\) The other way around, where television content was reworked for radio, was rare but did exist. One example was nature documentary *Viggen Viggo* [Viggo, the Tufted Duck, Bertil Danielsson, 1955], which was not only reworked for radio in 1959, but also turned into a photo book in 1957.\(^\text{173}\) *Viggen Viggo* was also the first Swedish television film to be blown up to 35mm and screened in cinemas.\(^\text{174}\) Another example is the 15-minute long summary of television program *21*, which was broadcast over radio later in the same evening of its broadcast.\(^\text{175}\)

Rethinking the radio format for television was, however, more common. The didactic, at times highbrow, pronounced voice used by radio announcers was, for example, brought over to television. Despite being a medium with such a strong focus on visuals, there were quite a few instances—and in a variety of different programs—where the camera would stay focused, for quite a long duration, on a medium close-up of the program host addressing the camera. The film history programs with Bengt Idestam-Almquist\(^\text{176}\) and the cultural history series *Liv och leverne i gamla Sverige* [Life and Living in Old Sweden] with Gustaf Näsström\(^\text{177}\) are both examples of programs where the didactic lecturing approach was implemented. In these programs, static medium close-ups of the hosts talking directly into the camera were intertwined with segments where objects, photographs, film clips, drawings, architecture or landscape were presented visually, using a range of different

\(^{171}\) Ibid.
\(^{175}\) “Folke Olhagen refererar TV-21,” *Aftonbladet*, August 30, 1957, 9. Television program *21* was, in 1957, broadcast on Saturdays at 8:30-9:00 pm, and was summarized for radio the same evening at 10:00-10:15 pm.
\(^{176}\) Bengt Idestam-Almquist made eight programs in total for Swedish television, between the years 1955-1959: *Den Gudomliga*; *Kinematografen på Grand Café*; *När filmen kom till Sverige*; *När svenska filmen föddes*; *Från Theda Bara till Sophia Loren*; *Från Rudolph Valentino till James Dean*; *Eisenstein, montagets mästare* and *Eisenstein – mannen med de fem ansiktena*. All of them were broadcast live, except the last one—*Eisenstein – mannen med de fem ansiktena*—which was shot on film and therefore is available to view in its entirety.
\(^{177}\) *Liv och leverne i gamla Sverige* consisted of a total of 15 episodes, aired in the years 1957-1959.
camera movements and editing techniques. In a strikingly remediating act, both radio and cinema techniques were allowed to take part in these illustrated lectures.\textsuperscript{178} At the end of the third episode of the series \textit{Liv och leverne}, an enthusiastic Gustaf Näsström proudly proclaimed: “Perhaps, you can now see that television, which has been so widely criticized, never the less offers tremendous possibilities for making the past alive again!”\textsuperscript{179} In a program from 1988, Lennart Ehrenborg looked back on the early years of television. With the final episode of \textit{Liv och leverne} he exemplified what he described as the “art film technique”:

\begin{quote}
The film is largely based on contemporary artwork, utilizing what we called art film technique, i.e. we let the film camera move into the frame and enter the artwork, move freely there, focus on details and on details of details that were later cut together at the editing table, into more or less dynamic image sequences that gave impressions, at its best moments, of real motion, even though the source material was still images.\textsuperscript{180}
\end{quote}

As early as in April 1955, i.e. within the experimental test-period, prior to the start of regular television broadcasts, the televised “art film technique” was noticed in \textit{Svenska Dagbladet}. In a review of the previous television evening, columnist B.G. enthusiastically wrote:

\begin{quote}
New and unexpected aspects of paintings and sculptures can be recovered when the film camera goes from one detail to the other and in sudden magnification shows an expressive face or a raised foot. Through rhythmic image change and lighting, the figures are also set in a stylized movement, reminiscent of some strange ballet. Perhaps this will be television’s way of popularizing art.\textsuperscript{181}
\end{quote}

Another example was the arts series \textit{Konstapropå} [\textit{Speaking of Art]}—a British format, adapted from the series \textit{Monitor} (BBC, 1958-1965)—which often

\begin{thebibliography}{9}
\bibitem{178} Of course, the form of the lecture could also be said to derive from a broader tradition of public lectures, which could be illustrated with photographs, films, drawings, and objects.
\bibitem{179} \textit{Liv och leverne i gamla Sverige}, 3: “Vikingarnas värld,” broadcast on December 27, 1957: “Kanske har ni ändå anat att televisionen, som man ju skäller så fasligt mycket på, ändå har fantasktiska möjligheter att göra det förflutna levande igen!”
\bibitem{180} \textit{Minnenas arkiv}, 6 (broadcast on July 24, 1988 on SVT, channel 1): “Filmen bygger i långa stycken på samtida bildmaterial, med utnyttjande av vad vi kallade konstfilmstekniken, dvs. vi låt filmkameran kliva över ramen och ga in i själva bildrummet, röra sig fritt där, fokusera detaljer och detaljer av detaljer, som sen i klippskärm monterades, eller klippes, ihop till mer eller mindre dynamiska bildföljder som gav tröst, i sina bästa ögonblick, av verklig rörelse trots att utgångsmaterialet var stillbilder.”
\end{thebibliography}
used a mix of “art film techniques” and the more radio-like static medium close-up of the host addressing the viewer. In Konstapropå from February 28, 1958 the program opens with a medium close-up of the host, Hans Eklund, declaring that “the art season is peaking at the moment.” Four exhibitions were to be discussed in the program and they were all presented in a calm and firm voice. In essence, this was radio on TV. Once the reports started, Eklund acted as speaker, guiding the viewer through the art galleries, whilst offering explanations of what we see. These sections were movement based, and arguably more suitable for television than for radio: paintings and sculptures were often portrayed in detail—or with pans, tilts and zooms. Still images of art objects as a whole were also common. Throughout, music was played in the background. On two occasions the aesthetic was broken up with interviews, both represented with a medium close-up of men addressing the camera. Again, influences from radio were prominent: the flow of words, densely loaded with information, could very well work in a radio context as well.\footnote{Compare with Leif Furhammar, “From Affluence to Poverty: The Early Swedish TV Documentary,” in \textit{A History of Swedish Broadcasting: Communicative Ethos, Genres and Institutional Change}, ed. Monika Djerf-Pierre & Mats Ekström (Gothenburg: Nordicom, 2013), 242-243.}

With the competition from television, Swedish Radio had to adjust their programming. As demonstrated by literary and media scholar Dag Nordmark, radio had a larger audience during the daytime, while television dominated the evening.\footnote{Dag Nordmark, \textit{Finrummet och lekstugan: Kultur- och underhållningsprogram i svensk radio och TV} (Stockholm: Stiftelsen Etermedierna i Sverige och Prisma, 1999), 137.} Radio’s new prime time thus became the morning to the afternoon hours. The small, portable, radio apparatus also became a selling point. The fact that you could carry the radio with you, or listen to it while driving, made for program titles such as: \textit{Sveriges bilradio} [Sweden’s Car Radio], and \textit{Sommar. Lättyssnat för er på badstranden, på vägen och i hängmattan} [Summer. Easy Listening for the Beach, on the Road and in the Hammock].\footnote{Ibid.}

Radio, in essence, had to adjust to television, and find new ways of becoming attractive. Media profile and program host Lennart Hyland, who had been to the U.S. in 1958 to study television and radio, claimed that people in the industry that he had talked to on his travels also pointed to the portability and, furthermore, the speed of the spoken word in radio, which the moving image did not possess. Hyland also brought up the complementary aspects between the two media:

\begin{quote}
Radio in the car, radio in the pocket, radio with the news and public service, the backdrop to most people’s everyday lives. Television at home, in the evening, a replacement of yesterday’s leisure market [Hyland is primarily referring to American commercial television]. Which demands your full attention, and which has to be rationed, and
which is rationed when one has become accustomed to it, and the apparatus is paid for. The American woman has come to realize that she cannot mop floors and watch TV at the same time. And mop floors she must. Radio adapts according to its own premises, it very carefully nurtures its individuality and leaves larger space for local interest.\footnote{Lennart Hyland, “Radion är död—leve radion!,” in \textit{Röster i Radio–TV}, no. 1, 1959, 15: “Radion i bilen, radion i fickan, radion med nyheter och public service, bakgrunden till de flestas dagliga tillvaro. TV:n i hemmet på kvällen, ersättningen för det mesta av forna tiders nöjesmarknad. Som fordrar fullständig uppmärksamhet, som måste ransoneras och som ransoneras när man väl blivit tillvand och apparaten betald. Den amerikanska kvinnan har kommit underfund med att hon inte kan moppa golv och se TV samtidigt. Och golven måste hon moppa. Radion anpassar sig efter sin egenart, den odlar mycket omsorgsfullt sin egenart, lämnar större utrymme för det lokala intresset.”}

Highlighting the different qualities between radio and television, and pointing to the ways the two media complemented each other, was apparent elsewhere in the 1950s as well. For example, when Sandrew aired a week of commercial television in Sweden, in May 1954, the technical company Philips sponsored one of the programs: \textit{Philips presenterar: Vi ser på TV} [\textit{Philips\’ Presents: We’re Watching TV}]. The program was constructed as a public lecture in the form of light entertainment. It was presented by actor and director Robert Brandt, who guided the viewer through the technical aspects of television, as well as to the most ideal placement of the television set in the home. Philips manufactured and sold both radio apparatuses and later television sets, and although \textit{Philips presenterar: Vi ser på TV} was made to promote television sets, the company clearly did not want to decrease their sales of radio apparatuses. Thus, at the end of the 15-minute long program, Robert Brandt made clear that a radio apparatus was not redundant by owning a television set: “A good radio in one room will never be out of fashion just because a television set is placed in another,” pointing to the fact that the radio apparatus now had to make way, and leave the “prime spot” in the living room—the symbolic fireplace—in favor of the television set. Brandt continued: “They can never replace one another. You cannot see images on your radio, and you cannot hear the radio program on television.”\footnote{\textit{Philips presenterar: Vi ser på TV}: “En bra radio i det ena rummet blir aldrig omodern för att det kommer en teveapparat i det andra. De kan aldrig ersätta varandra. Ni kan inte se bilder i er radio, och ni kan inte höra radioprogrammet på teve.”} Paradoxically, simulcasts became a quite common form of broadcast in the early years of Swedish television. In fact, just one year after Brandt’s televised lecture, in October 1955, the program \textit{Snurran} was simulcast, and thus broadcast live on radio and television at the same time.
Snurran: Simulcasts, Form, and Intermediality

*Snurran* was a television program that presented itself as family entertainment, but more specifically was aimed at children and teenagers. The program was a radio format, and it was necessary to make some adjustments in order for it to also work on television. To be able to fit cameras, a camera crew, and a large live audience, *Snurran* needed larger premises, and moved to Södra Teatern at Mosebacke torg, a theater with room for 303 seats. A T-shaped bridge was built so that, on *Snurran*’s premiere night, October 1, 1955, the cameramen were able to record the very first tracking shots on a live broadcast on Swedish television.\(^{187}\)

The simulcast experiment continued to be aired on nine Saturdays at 4:00 p.m. until New Year’s Eve 1955. The producers’ firm belief was that the program was the first attempt at simulcasting an entertainment show in a European country.\(^{188}\) The two producers, Gösta Blixt, who was in charge of the radio broadcast, and Barbro Svinhufvud, who was in charge of the television broadcast, had to cooperate to make the show work as both a radio and a television program. This came with a few obstacles; the radio listener never got to experience the vipers climbing out of 15-year-old Björn Idar’s coat.

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\(^{188}\) *Sveriges Radios årsbok 1955-56*, 25.
pocket, or the imaginative drawings that accompanied the reading of the children’s book “Kamomilla stad.” Nor did the radio listener get to enjoy the facial expressions of the actors in the theatrical performances, or, for that matter, the facial expressions of the children in the audience as they watched and interacted with the actors on stage. A clown, Bengt Törnhammar, appeared on the first show of *Snurran*. In an interview Törnhammar later stated that the biggest secret of performing as a clown was improvisation: “A clown has to build his number on audience reactions,” he argued.\(^{189}\) One could ask if such important interaction between the performer and the audience translated into the radio context. However, the television viewer had to endure the host’s running commentary on events on stage, descriptions quite redundant for the person in front of a television set, who could see what was happening, but considered essential for the radio listener to be able to follow the action. Some acts were however suited for both media. In fact, most of the programs were built around different kinds of musical performances, such as children playing musical instruments or performing a song, or famous singers or musicians doing the very same thing, sometimes together with the studio audience, in sing-along style, and often backed up by the in-house orchestra. The music numbers, of course, worked very well within the radio context, and for the television audience one can assume that watching the performers as well as listening to them added extra value.

At one predetermined point in the show, the simulcast was broken, with the radio audience listening to a dramatized episode of the children’s book

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\(^{189}\) *Röster i Radio*, no. 42, 1955, 8.
“Bombi Bitt och jag” by Fritiof Nilsson Piraten, while the television audience, as well as the live audience at Södra Teatern, was entertained by actor and comedian Carl-Gustaf Lindstedt’s character “the helpful gentleman” (“Hjälpsamma herrn”), a character that had previously appeared in both a radio series and a feature film with the same title. Synchronizing the pre-recorded tape for the radio listeners as Lindstedt entered the stage was, according to the producer, not a problem. Timing it right, so that Lindstedt’s performance ended at the same time as the book episode, was on the other hand more difficult. In one of the shows, for example, the television viewers looked at Lindstedt on the screen, whilst the audio came from the radio production.

A debate took place in 1955, in Röster i Radio, concerning whether Snurran should be a radio show that was also aired on television, or a television show that was also aired on radio. Considering the amount of people listening to the radio program, compared to the few who had a television set at this early stage, the answer should be quite obvious, it was argued. Then again, it was also stated that because of the show’s versatile content, it should be well suited to act as an exercise for future television programs, and as such, the show should focus on the visual aspects. The show’s television producer, Barbro Svinhufvud, admitted that the program most likely had not kept its previous form as a radio production. She also stated that it was imperative, for the simulcast to be successful, that the television producer and the radio producer worked completely independently of each other. Once the show was on air the radio producer, for example, should not look at the goings-on on stage, but only listen. The radio producer Gösta Blixt’s major concern was the prohibition of scripts on stage. If a participant forgot his or her lines, he argued, it could look more forgiving on television, whereas on radio, where the voice was everything, such a mistake could sound terrible. The critique was also apparent in one of the major newspapers in Sweden, where the demise of simulcasting entertainment shows was predicted. The main objection was the program host’s constant reminders that the television show was also aired on radio: “This isn’t the first time you’ve performed on radio, is it?” “For all those listening,” and “Let me tell you that the dog is sitting on his master’s lap”—all making the viewing experience less immediate and transparent, and more of an annoying event.

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190 The radio series Hjälpsamma herrn was aired on Swedish Radio, September 1951-December 1952. The film Hjälpsamma herrn had its premiere on March 10, 1954, directed by Robert Brandt and Roland Eiworth. The character was also commodified in an advertisement for “Sellotape”. See “Sellotape” (“Hjälpsamma Herrn i farten: så mycket händer!”) Femina, no. 8, 1957, 73.
192 Röster i Radio, no. 45, 1955, 10.
193 Ibid.
The debate regarding simulcasts was similar in other parts of the world. When the radio show *The Breakfast Club* was to be simulcast on the American Broadcasting Company (ABC) in 1954, they tackled the issue of timing after coming back from a “simulcast break,” with live material used on television, while taped commercials aired on radio. A fanfare from the band then notified the program host that the simulcast could resume. In the Australian newspaper *The Age*, a technical director, C. L. Faudell, argued that a family that had purchased a television would be unlikely to listen to the radio during the peak viewing hours. “At first glance a simulcast would appear to be a logical and inexpensive approach to solving part of the problem of competition between radio and TV.” Faudell continued, however, to explain the difficulties involved in the process. The radio script must build a sound image more vivid than in television. In addition, television used different implements to convey the visual impression, such as “personality and physical ability, the sets, props and camera techniques [none of which] have any value in radio because a radio program is planned so that it can be understood by a ‘blind’ audience.” Silences were another factor of differentiation, according to Faudell. He argued that it simply does not work on radio, whereas on television one could use scenic effects in a moment of silence, to sustain interest. Sound was equally important: the general activity of a TV studio can come across as noise on radio, but go unnoticed on television. This made some producers in Australia, as in the U.S., in the late 1940s through the 1950s, prepare a separate radio program with the same artists and record it on tape, to be presented at the same time as the television version, which was aired live.

A second national radio channel was launched in Sweden during the same period as *Snurran* was aired. Television still of course only operated on a single channel (and would continue to do so until December 1969), and with only a few broadcasting hours per day. One should note, however, that this took place within the experimental period, before the official launch of public service television in 1956. Considering the fact that *Snurran* was a simulcast, taking up space on television and radio alike, during the popular listening and viewing hours on Saturday afternoons, one can presume that the audience figure for the program was high, at least within the radio context. As

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195 Sam Chase, “Breakfast Club,” *The Billboard* (March 6, 1954): 9. Notably, the format for U.S. program *The Breakfast Club* was successfully taken over and reworked for Swedish Radio. It was given the directly translated title *Frukostklubben* (1946-1951, 1954-1978) and Sigge Fürst was host. The final episode of *Frukostklubben* was simulcast on radio and television, on December 31, 1978.
197 Ibid.
198 Ibid.
200 The Swedish radio channel P2 was launched on November 26, 1955.
previously stated, there were few television sets to buy in Sweden before the permission to broadcast television was granted by the Parliament in 1956. Moreover, the first television sets were expensive, and before the regular broadcast commenced very few households owned one. It was not uncommon, however, to watch television with neighbors, which of course makes the ratings for a single program difficult to measure. One aspect of the presumed popularity of *Snurran*, besides the simulcast and the time it was aired, was that the program was popular not only with kids, youths, and their parents, but also with adults at large. The program was a youthful variation of the popular radio, and later television program *Karusellen* [*The Carousel*], which was a family entertainment show hosted by the immensely popular Lennart Hyland. Barbro Svinhufvud, who was in charge of the children’s programs during the early years of Swedish television, had the idea of making a children’s program that was not an isolated part of the television offering, but an integrated part of family entertainment. The program format was thus similar to that of its prototype *Karusellen*, featuring performances from amateurs as well as established entertainers. The major difference was that *Snurran* featured children as guests.

The Woes of the Film Industry

If the 1950s marriage between television and radio seemed to be amicable, the relationship between television and the film industry in Sweden was, on the contrary, an infected one. With the increasing popularity of television, cinema ticket sales fell almost by half, from 78.2 million to 39.5 million, between the years 1956 to 1963.\(^\text{201}\) The Swedish Government Official Report on Society and Film, from 1973, stated that:

The reduction in cinema visits began with the breakthrough of television in the mid-50s. [...] Surely, the success of television cannot alone be the cause of the major loss in cinema audience. Other factors may have contributed too, such as changes in social behavior patterns, better living standards, motorism, dissatisfaction with the film repertoire, etc. But it is quite obvious that television had a crucial impact.\(^\text{202}\)

\(^\text{202}\) SOU 1973:53, 143: “Besöksiffornas vid biograferna började att minska i samband med tv:s genombrott i mitten av 50-talet. […] Tv:s framgång kan säkert inte ensam vara orsaken till biograffilmens stora publikbortfall. Även andra faktorer kan tänkas ha medverkat, såsom förändringar i det sociala beteendemönstret, bättre bostadsstandard, bilismen, missnöje med biorepertoaren, m.m. Men att tv haft en avgörande betydelse är uppenbart.”
The same tendency was noticed in other countries as well. The Swedish magazine *Biografägaren*, a publication for cinema owners, drew attention to the situation in France: “It is also a fact that cinema owners find a decline in cinema attendance in some parts of the country, and the reason for this is precisely the competition that has arrived with television.”203 The same was said of Denmark: “Many of the smaller movie theaters are fighting for their lives these days.”204 The fear of losing audience and having to shut down smaller movie theaters was prominent in Sweden too. In 1959, Eric A. Pettersson, director of the Swedish Movie Theater Association, proclaimed: “The age of small movie theaters is over. The young, motorized audience is drawn to the large locals in the city center. People in smaller communities with limited possibilities will, through TV, get a chance to watch well-made films.”205 In the U.S. the number of cinema tickets had decreased by over 40 percent by the year of 1956, and 10,000 small movie theaters in the country had been forced to close down since the arrival of television, *Biografägaren* reported.206 In the United Kingdom, the situation was similar. *Biografägaren* pointed to a contemporary debate in the British House of Commons, where the British film industry’s financial difficulties in relation to the decrease in purchased cinema tickets and the high entertainment tax of 35 percent were put forward as an example of what could become a reality in Sweden as well:

> It is absolutely certain that Sweden too will have reduced attendance in cinemas when the planned television broadcasts start, and one should, in responsible arenas, not ignore the income reduction of entertainment taxes as a result of this. [...] If you add that it is becoming impossible for the film industry to bear the burden of the current unreasonably high entertainment tax (40 percent) in competition with other entertainments and with tax-free television, you will get a realistic picture [of what is to come]. Additionally, necessary economic conditions must be created so that Swedish film production will not completely disappear. Now you have a summary of the problems that come to the fore when addressing the coming of television in our country.207

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207 Ibid.: “Att man även i Sverige måste räkna med en minskad frekvens på biograferna, när de planerade televisionssändningarna kommer igång, är alldeles givet, man bör därför—på ansvarigt håll—inte bortse från den minskade nöjessekatteinkomst, som därav blir följden. [...] Räknar man dessutom med att det i längden blir oönsligt för biografnäringen att bära den nuvarande orimligt höga nöjeskatten (40 percent) i konkurrens med övriga nöjen och en nöjeskattefri television—då får man fram en verklighetstrogen bild. Tillägger man dessutom
In the minutes of a Swedish Broadcasting Corporation meeting from 1957 concerning film and television, it was stated that “movie theater owners are interested in getting a Saturday [television] program schedule where the major entertainment shows do not run over more than one of the two evening film screenings. Regarding this, television has great difficulties in making commitments, with the scheduling of an appropriate program in mind.” The movie theater owners did not get what they wanted on that occasion, but two years later something did happen that worked to their advantage. In 1959, Wednesdays became a weekday (more or less) without any television broadcasts in Sweden. The TV-free day was, however, not a result of negotiations with the film industry—or any other industry affected by the popularity of television—but instead, according to Nils Erik Bæhrendtz, the TV-free Wednesdays were simply a result of financial reasons. When, in 1961, Bæhrendtz stated his hopes of soon having scheduled television programs on every day of the week, which became a reality from October 1961 and onwards, he also admitted that: “The voices from different associations [and from] the film and entertainment industries, which demand that Wednesdays stay broadcast-free so that these important areas of activities can get their chance, are understandable.” In addition, it was not unusual for film actors to have a clause in their contracts with film companies, forbidding them to perform on television. The leading Swedish film production companies even refused to let their productions be broadcast on television, fearing that their audience would abandon movie theaters completely when given the opportunity to watch films at home instead.

The fear was, of course, grounded in the similarities between the two, and television and cinema did (and does) indeed share many characteristics: both

[Notes and references]


209 I will return to the broadcast-free Wednesdays in chapter “Scheduling Practices II.”

210 Bæhrendtz (1961), 91.

211 “Nya tider för radio-TV,” Röster i Radio-TV, no. 40, 1961, 30. See also the program schedules for 1961 in Röster i Radio-TV.


213 Ibid., 93.

displaying time-based visual and aural images, allowing us to experience a specific moment in time from afar. Both provide effect, entertainment, education, enlightenment and art, albeit in different forms, both in terms of content and in the manner in which the audience watches. A movie theater in the 1950s provided a large screen (16:9), displayed films in black and white as well as in color, with a vibrant sound, in a big, darkened room that offered escapism (or large screen amazement/spectacle). The television screen in 1950s Sweden, in contrast, was small and square (4:3), with broadcasts in black and white only, viewed from the sofa in a lit living room where the viewer could come and go as they pleased.

In the first meeting with representatives from the film industry in Sweden, on June 10, 1953, the television committee emphasized that television would not become a competitor in screening feature films because of the sets’ technical inferiority. Similar issues had been discussed in the U.S. during the early 1940s, as has been demonstrated by William Boddy: “C.J. Hylander and Robert Hardy, Jr., in their 1941 Introduction to Television argued that television and motion pictures dealt with essentially different products because the television audience could not be expected to stay at home for long programs.” Boddy quotes another example, from Harper’s in 1948, where a certain Bernard B. Smith argued that “[p]eople will look at and listen to television programs for the same reason that they now listen to the radio: the television set is placed where it will form a part of the living habits of the American people. They will accept a much poorer level of entertainment in their own homes than they will demand if they have to leave the house or apartment to attend a public performance.” In technology scholars and Swedish television pioneers Björn Nilsson and Hans Werthén’s technical book on television from 1950, some advice was given in terms of recording for television vis-à-vis the cinema. Nilsson and Werthén argued for close-ups rather than wide angle frames where details got lost in the television image, and the viewer therefore would lose interest. They also stated that no more than three to four people should be within the camera frame at the same time in a television program. And finally, a television program should not be too long in duration, “[…] at home distracting moments occur, which can make it difficult to focus one’s attention on the picture frame for a couple of hours without breaks.”

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215 I am generalizing here, of course, not taking into account the vast amount of films that were made pre-sound cinema, between the late 1800s to the late 1920s, or for that matter any other films that for artistic, technical or other reasons are made to be viewed without sound.
216 Wirén, 82-83.
217 Boddy, 66.
219 Nilsson and Werthén (1950), 45.
Since the number of sold cinema tickets had decreased internationally due to the arrival of television, the same was expected to happen in Sweden. But according to Karl-Hugo Wirén, no investigation had been conducted to confirm whether it was because people stayed at home to watch television or not. This explanation was not received with enthusiasm by the film industry.220

The industry was, however, also divided. A split was apparent between the film producers who, despite a general negativism toward television, could imagine a collaboration in producing film especially made for television, and the movie theater owners, who were unambiguously negative.221 The film industry’s negativism towards television was constant throughout the 1950s. One of the most frequent requests from the Swedish television audience was to get new, domestically produced films in the program schedule.222 Television schedules dated from September to December, through 1956 to 1959, indicate a clear reduction in broadcasts of domestic feature films. In the fall of 1956, 10 out of 17 feature length films were Swedish.223 For the same period in 1957, the number was a mere 5 (whereof one film was broadcast twice) out of a total of 31,224 and during the years 1958 and 1959, none, out of a total of 23,225 and 27226 respectively, were domestically produced feature length films. When in 1959, head of programming Per-Martin Hamberg was asked when the audience could expect to be treated to Swedish films that were newer than 20 years old on television, his answer was:

In some way, the relationship between the television and film industries has to be stabilized. I’m quite convinced that it will not be possible for television to show brand new movies. But as a temporary solution, one might think about letting TV broadcast reruns of quality films, which is something that the commercial cinema market lacks, but so well needs. In fact, we have been working in that direction for quite some time and have seemed to notice a positive reaction from both the viewers and from foreign film providers. [...] But currently I do not believe in [the possibility of broadcasting] Swedish films. The

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220 Wirén, 82-83.
221 Ibid.
223 In the fall of 1956, other feature length films that were broadcast on Swedish television came from: the USA (2), France (2), Germany (2), and the UK (1). See Appendix II.
224 In the fall of 1957, other feature length films that were broadcast on Swedish television came from: the USA (8), France (7), Germany (2), Austria (2), Italy (2), Russia (2), Switzerland (2), and the UK (1). See Appendix II.
225 In the fall of 1958, the feature length films that were broadcast on Swedish television came from: France (9), the USA (8), the UK (3), Germany (1), Italy (1), and Austria (1)—the last as a program slot within the Swedish program Nattugglan. See Appendix II.
226 In the fall of 1959, the feature length films that were broadcast on Swedish television came from: the USA (11), Germany (5), the UK (4), Italy (3), France (2), Poland (1), and former Czechoslovakia (1). See Appendix II.
Swedish producers have not yet shown any interest in participating in such forms.  

In fact, that same year, Carl Anders Dymling, CEO of the Swedish Film Industry (SF), bluntly stated that:

The day that Swedish TV will get the opportunity to show good Swedish films with some regularity, we have stuck our heads in a noose... […] We cannot stop television from showing foreign films, even if we think that TV should find something of its own instead of free riding on the film industry. It is unfortunate enough that TV gets its hands on foreign feature films. I can mention that the renowned Errol Flynn film that was broadcast on television significantly affected the attendance of movie theaters across the country.  

Instead of getting new domestically produced films then, the Swedish Broadcasting Corporation—and the television viewers—had to be content with domestic films from the older repertoire, as well as films acquired on the international market.

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Programming in the 1950s

Figure 9: “Phantom” schedule made for the Swedish Government Official Report to get an idea of what could be expected from the Swedish Broadcasting Corporation. SOU 1954:32, 200.
In 1954, a “phantom” schedule, constructed by the Swedish Broadcasting Corporation upon request from the Swedish Government’s investigation into television, was put together. It was the first of three schedule examples offered by the Swedish Broadcasting Corporation, and was calculated with 15 hours of programs per week (the other two examples were calculated with 25 and 35 hours per week, respectively). In many ways it resembles the actual early years of television programming in Sweden. The “phantom” schedule was constructed for the inquiry to provide an idea of what type of programs could be expected to be produced and broadcast by the Swedish Broadcasting Corporation. A sense of broadcast hours and the scheduling of certain programs on certain days was also evident. The program schedule consisted of four consecutive weeks, where the daily scheduling followed a similar pattern. For example: the schedule started with Sunday. The first program (for each of the consecutive Sundays) was planned to be a live broadcast of an event of some sort, given examples were “event, sports, circus, Skansen, etc.” After a break with four hours of no broadcast, a simulcast of the radio news was scheduled. Interestingly, the consensus here—but importantly not when the actual broadcasts began—seems to have been that television needed to give way for radio programming when it came to the seven o’clock news. This was a standing time slot, every day of the week. After the radio news, a weather forecast was scheduled, followed by a news program, also with standing time slots every day of the week. The news program on Saturdays was, however, 15 minutes longer than the rest of the week, and had a larger focus on international news. After that, the hitherto static program schedule started to differ slightly from week to week, with a theater play alternating with family entertainment every other Sunday evening. The second to last program on Sundays was a debate program the first week, a “small comedy” the second week, an outdoor reportage (such as sports) the third week, and a musical comedy, opera or ballet during the fourth week. The Sunday “phantom” schedule ended with either an art film (week one and three) or a sermon (week two and four).

When looking at the week as a whole, every day, except Sundays and every other Thursday, started with either a children’s program, a youth program, or a program about “the home” for the housewife, where a children’s program may or may not have been included. This procedure was later incorporated into the actual schedule of regular broadcasts in 1956, with housewife-program Hemma [At Home], which, on occasion, had children’s program Felindaskolan [School of Felinda] as part of its program structure. Television programs for children were considered important program slots in the regular broadcasts. They were given much space in the weekly schedule throughout the 1950s. Interestingly, this was reflected already in the “phantom” schedule from 1954. Noteworthy, in terms of the ambitions to educate the audience,

was also the program *Stil och smak* [*Style and Taste*], which was given a recurring program slot, once a month on Friday evenings. In the report, it was described as a “generally taste-improving program.”

In the Government Official Report, the “phantom” schedule was compared to program categories broadcast by television companies in Great Britain (BBC), France (Radiodiffusion Télévision Française: RTF) and West Germany (Nordwestdeutscher Rundfunk: NWDR).

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**Figure 10:** Broadcast percentage of different program categories for the BBC, RTF and NWDR, 1954. SOU 1954:32, 87.

<table>
<thead>
<tr>
<th>Program Type</th>
<th>BBC ca 40 tim. per week</th>
<th>RTF ca 40 tim. per week</th>
<th>NWDR ca 24 tim. per week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reportage, incl. sport</td>
<td>21</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>Religion, performance, debate</td>
<td>16</td>
<td>17</td>
<td>23</td>
</tr>
<tr>
<td>Journal and documentary film</td>
<td>16</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>Barn program</td>
<td>18</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Underhillingskinema</td>
<td>13</td>
<td>38</td>
<td>15</td>
</tr>
<tr>
<td>Teater</td>
<td>1</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Opera, music, ballet</td>
<td>3</td>
<td>—</td>
<td>5</td>
</tr>
</tbody>
</table>

100                             | 100                      | 100                     |

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230 Ibid., 199.
231 Ibid., 87.
These tables show that while “reportage, including sport” was given the highest percentage of broadcast per week on the BBC, and “light entertainment” on RTF, “religion, lectures, demonstrations, documentaries, debates” were given the highest amount of broadcast time on both NWDR, as well as on the “phantom” schedule for the Swedish Broadcasting Corporation. Programs that attracted less airtime, for all four television companies, were “entertaining films,” “opera, music, ballet” and “theater.” Judging from these tables, the Swedish imagined television schedule most resembled that of West Germany, and not, as one might have assumed, the British BBC.

During the years prior to the official start of test broadcasts by the Swedish Broadcasting Corporation (October, 1954), test broadcasts were transmitted once a week from the Royal Institute of Technology. The television schedule at that time almost exclusively consisted of a number of short films, sometimes only one or two minutes long. The films were most often produced internationally, and as is apparent when looking at figure 12, many of the films from the U.S. were aired together with commercials (stated as “annons” in the program schedule).232 Thus the actual broadcasts at the time had arguably more similarities with commercial television programming than public service, and indeed differed considerably from the “phantom” schedule. However, it is important to stress that these early test broadcasts were made mainly for technical purposes, and not as much with an audience in mind. For the general

232 TVPR 1953-1956, C14, DI, 1. Televisionsprogram den 12/8 1953. Of course, “annons” could also be interpreted as the announcement of the next program, but in the case of, for instance I Love Lucy, when it is stated that “two ‘annonser’ are incorporated into the film” (“Två annonser i filmen”), it could hardly be interpreted as anything but commercials.
public, it was impossible to watch these broadcasts unless you had built your own receiver and lived within a close distance of the capital, where the transmitter was located. Another factor is that the Swedish Broadcasting Corporation had not, at the time, received permission to broadcast television in Sweden with a license fee. Essentially, it meant that people who worked with the early transmissions could air whatever they saw fit. The Royal Institute of Technology was, at this time, in favor of having a commercially funded television in Sweden, and so it was no surprise that commercial content appeared in their programming.

Figure 12: Program Schedule of August 12, 1953. Early Swedish test broadcasts. The Document Archive at the Swedish Radio Administration, TVPR 1953-1956, C14, DI, 1.
As the first season of official test broadcasts began, between October 1954 and May 1955, the program content was specifically chosen to be of a variety of categories. Series were usually avoided, giving producers experiences with as many different program types as possible.233 As such, the first season was not considered to be a blueprint of a regular television program schedule, but rather one where training activities were in focus. On Fridays, between 6 and 7 p.m., a number of different program types (most often three) were broadcast. In addition, a few live broadcasts were produced: mostly for special events during the weekends. From late February 1955, the live entertainment program Club 100 was also broadcast on Mondays. Special Christmas and Easter programs deviated from the set Friday schedule. After March 1, 1955, the weekly broadcasts were moved to Wednesdays.234

The television season of August 1955 to April 1956 had twice as much programming than the previous season. The bulk of the time-period had five to six broadcasts per week, and nine programs figured as series, with a weekly, every-other-week, or monthly recurrence rate.235 The in-house production of filmed material and live broadcasts amounted to 163 hours. Adding to that, 62 hours of “rented or borrowed” filmed material functioned as “fillers” in the schedule.236 These were, most likely, international material of different sorts.

Looking at the first four months of official regular television broadcasts, September to December 1956, it is clear that the program schedule was based on notions of a fixed structure, which was more or less repeated weekly.237 Different forms of “fixed” structures were later experimented with throughout the 1950s. For example, programs made especially for the housewife were often (but not always) scheduled on Tuesdays or Wednesdays during 1956-1959. Although published a couple of years after the time frame for this study, the Swedish Broadcasting Corporation’s yearbook of 1963 discusses program planning in a way that was most likely accurate also for the mid to late 1950s:

It is quite clear that a fixed weekly schedule provides both the large undifferentiated audience and those who have special interests with a greater chance, so to speak, to plan their time in front of the TV. This is something extraordinarily important and of great value for individuals and families as they plan their leisure time. One knows that Aktuellt [Current News] will air at a set time, as one will find that other programs

233 During the season October 1954 to May 1955, 33 studio programs, 11 outdoor and sports programs, 32 film programs and 9 Club 100 programs were broadcast from the transmitter in Stockholm. See Radiotjänsts Årsbok 1954-55, 86.
235 Sveriges Radios Årsbok 1955-56, 58-60. Programs that reoccurred in the program schedule were: TV-Journal, På besök med Georg Eliasson, Snurran, Karusellen, Titta in!, Lördagsträff för barn, Café Caprice, Hemma and Lilla Kammaren.
237 A more in-depth discussion of the weekly schedule of September to December 1956 can be found in “Scheduling Practices II.”
However, the fixed weekly schedule was not exclusively seen as positive. A common criticism, according to the head of television, Nils Erik Bæhrendtz, was that it could hamper creativity. It could be a detriment to new initiatives and progressive program ideas, and fixate ideas on certain decided types of programs that would recur on a weekly basis.\textsuperscript{239} Having said that, the Swedish Broadcasting Corporation still thought it to be “self-evident” to schedule a considerable amount of programs at fixed times and on fixed days. For example, the news program \textit{Aktuellt}, the Sunday sermon and children’s programs had fixed time slots in 1963, and to some extent this was also the case for programming in the 1950s. Consideration was, however, given to radio programs, as well as special live events: “larger and important programs, such as theater and concerts,” as well as sports coverage and special news programs called for deviations from the set schedule.\textsuperscript{240}

Elsewhere, Bæhrendtz discussed the implications of television scheduling, stating that each program week was composed ten weeks before going on air.\textsuperscript{241} He further argued that some components of the schedule were already, at that time, set due to the pre-decided seasonal planning. Other time slots were more flexible, due to factors such as topicality and balance between “serious” and “light” content.\textsuperscript{242} In this regard, Bæhrendtz referred to the Swedish Broadcasting Corporation’s agreement with the King in Council [Kungl. Maj:t—effectively, the Government], which stated:

\begin{quote}
In the formation of the program schedule, the Corporation shall, among other things, objectively, impartially and in an appropriate form, report today’s events, and provide public orientation regarding important cultural and social affairs as well as stimulating debate on such issues. [Furthermore,] to an appropriate extent, [the Corporation shall] accommodate different directions of interest in religion, music, theater, art, literature and science, as well as broadcast amusement and entertainment of good quality. If two or more radio programs, or two or more television programs are broadcast at the same time, the Corporation should seek to satisfy the wishes of different groups. In doing so, to an
\end{quote}


\textsuperscript{239} Ibid., 18.

\textsuperscript{240} Ibid., 21-22.

\textsuperscript{241} Bæhrendtz (1961), 85.

\textsuperscript{242} Ibid., 85.
appropriate extent, interests of minor, more specialized, groups should be taken into consideration.243

It is apparent that the Swedish Broadcasting Corporation was highly influenced by the BBC’s public service model, and that they wanted to uphold the image of a serious, trustworthy broadcaster. In the corporation’s yearbook from 1963, Bæhrendtz stated:

I would not lie if I said that Swedish television has a serious imprint, especially in comparison with commercial networks, but also in comparison with other companies in Europe that are working in a similar manner to the Swedish Broadcasting Corporation. It is worth emphasizing that in the autumn schedule, as well as in the schedule planned for the spring, cultural programs and programs that treat social conditions provide a prominent place both quantitatively as well as in regard to the program schedule.244

In the article, Bæhrendtz argued for “expert cultural programs” to get prime-time slots in the schedule.245 Placing such programs in a less desired slot, saving the prime-time slot for entertainment only, as was common practice with commercial broadcasting, was to be avoided. “Our program politics,” Bæhrendtz concluded, “do not always comply with what the majority prefers. But we do it because we believe that the company’s monopoly holds a great responsibility in this regard.”246 Bæhrendtz’ words echo those of the first director general of the BBC, John Reith’s, who believed that: “[h]e who prides himself on giving what he thinks the public wants is often creating a fictitious demand for lower standards which he himself will then satisfy.”247 While the

243 Ibid., 88-89: “Vid programmens utformning har bolaget, bland annat, att sakligt, opartiskt och i lämplig form meddela upplysning om nuets händelser och lämna allmänheten orientering rörande viktiga kulturar och samhällsfrågor ävenom stimuleria till debatt kring sådana frågor, att i skälig omfattning tillgodose olika intresseriktnningar inom religion, musik, teater, konst, litteratur och vetenskap, samt att sända god förströelse och underhållning. Utsändas samtidigt två eller flera ljudradio- eller två eller flera televisionsprogram, bör bolaget med dessa söka tillfredsställa skilda gruppers önskemål. Därvid bör i görig mån jämnväl mindre gruppers intressen av mera särpräglad natur tillgodoses.”


245 Ibid., 24: “de kvalificerade kulturprogrammen.”

246 Ibid: “Vi driver emellertid en programpolitik som inte alltid faller majoriteten av publiken på läppen. Men vi gör det därför att vi anser att företagets monopolställning innebär ett stort ansvar i detta avseende.”

statement might strike a cord of the paternalistic attitude of enlightening the less educated, the purpose, and hope, was instead foremost that the programs would appeal to the viewer’s imagination, increase the public’s interest, and motivate them to learn more. In a passage concerning “cultural life” (“kulturlivet”), the Government Official Report on radio and television in 1960 states that:

Many of the most important art forms are presented in such formats that they can only reach a limited part of the population. Foremost, this means geographical barriers: regularly played theatre is only available in a small number of cities, concert activities are even more concentrated, and opera and ballet only regularly occur in Stockholm. But the psychological, habitual, barriers are tangible as well. Many art forms have traditionally been regarded as ‘pleasures of the upper class’ and have been shaped as such, excluding large groups from participating. [...] For these reasons, radio and television have taken on a major task as cultural mediators. [...] through broadcasting, culture and art will reach the entire country, every home, at a small cost and without having to cross the same psychological barriers as before.

The Broadcasting Corporation represented an important viewing context for factual programs and educational and cultural content, making information—a large audience. The responsibility, as Bæhrendtz formulated it, to broadcast high quality programming, combined with an aspiration to teach “good taste,” reflected an ambition for the democratization of education, culture and art.

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Chapter Conclusion

This chapter has discussed the background for principles and decisions concerning television programming before the regular broadcasts commenced, as well as during the first years of broadcasting. The staff that were recruited to work with Swedish television came almost exclusively from radio, and most were middle- to upper-class men with an academic background. The class affiliation and the academic background of the employees informs us about what sort of image the Broadcasting Corporation wanted to present. The educational aspects, including conceptions of good taste and quality, were of utmost importance for Swedish public service television.

Television is commonly discussed as a combination of earlier media forms, such as the newspaper, theater, photography, and in the case of commercial television, advertising columns and billboards. It is clear that television, as a “new” media, made use of “old” media, for content and form alike. In this chapter I have chosen to focus on two media forms that most vividly embody, and remediate, television: radio and cinema. As the regular television broadcasts commenced in Sweden, the Broadcasting Corporation had been producing radio for 30 years. Hence, many early television programs were modeled on radio programs. At times, programs were even simulcast, as has been exemplified in this chapter with the program Snurran. Several similarities can also be found between early Swedish television scheduling, and the principles for radio scheduling in the 1950s. Educational content was prominent in both instances, as were Saturday night entertainment shows. Housewife programs followed by children’s programs are other examples of similarities between radio and TV scheduling. But there were also dissimilarities. With the arrival of television, radio had to adjust the programming order. Radio’s new prime-time hours essentially became the hours when there were no television broadcasts. Thus, the schedule had to be prepared accordingly. Locating the different qualities between radio and television, and accentuating the ways the two media complemented each other, became important. As the radio apparatus had to make way for the television set, and retreat from the prime spot in the living room, new ways of making the medium attractive developed. The fact that the radio apparatus was portable became a selling point. So too, was the conception that radio, as opposed to television, could be listened to whilst doing other things, such as driving, or cleaning the house. In fact, examples in this chapter point to texts promoting radio as a superior medium for housewives. The convention of live broadcasting was also adapted from radio production, and became a key aesthetic feature of the television experience. In fact, television’s ability to mediate a feeling of being there, as it happens—the liveness of television—was one of the most discussed features of the television experience. Closely
linked, or even intertwined, with television liveness was the intimacy of experiencing it in your own living room. Yet also, at the same time, together with the people on screen—as well as the feeling of connection to neighbors, co-workers, and others, who experienced the exact same thing, simultaneously.

Documentaries, features, and short films, as well as filmed material incorporated into live broadcasts, were prominent in early television programming. Some 70 percent of all content broadcast on Swedish television in the 1950s and early 1960s was filmed material. Hence, live broadcasts, although considered to be the most important aspect of the television experience, were a relatively small part of what the 1950s audience watched, whereas filmed TV content indeed was a dominant part of early television programming.

The film industry, and movie theater owners, experienced a crisis with the arrival of television. The reduction in cinema visits was steep, and largely explained by the success of television. This resulted in the refusal of the film industry to sell or rent their films for television broadcasts. This, in turn, chimed badly with what the audience wanted. One of the most frequent requests from the television audience was to have new domestically produced films in the program schedule—a request that would remain unfulfilled in the early years of Swedish television. Instead, domestic films from the older repertoire, as well as international films, became recurring slots in the early television program schedules.
2. Scheduling Practices II: Case Study Sep-Dec, 1956-1959

Flow—Anti-Flow

Focusing on different historical aspects of television programming, it is difficult not to mention Raymond Williams’ canonical work *Television: Technology and Cultural Form* from 1974. Williams’ usage of the term “flow” is however not easily translated into the framework of 1950s Swedish public service television. Very few programs aired per day on Swedish television during 1956-1959, and quite often there were scheduled intervals between the programs—filled with either “nothing,” or with a test card—so any “flow,” to use Williams’ phrasing, is difficult to detect.

For Williams, “flow” was the defining characteristic of broadcasting. It describes the fragmented nature primarily of commercial television: how different segments of television content, i.e. programs, commercials, announcements, or different news elements, come together in an experience of uninterrupted “flow.” Although “flow” was primarily conceptualized within the context of U.S. commercial television, Williams did find the concept applicable also to the sequential organization of British public service television:

> Even when, as on the BBC, there are no interruptions of specific ‘programme units’, there is a quality of flow which our received vocabulary of discrete response and description cannot easily acknowledge. It is evident that what is now called ‘an evening’s viewing’ is in some ways planned in discernible sequences which in this sense override particular programme units.

Williams characterized a shift from the concept of sequence as programming to the concept of sequence as flow: “A broadcasting programme, on sound or television, is still formally a series of timed units. […] Yet for all the familiarity of this model, the normal experience of broadcasting, when we really consider it, is different. And indeed this is recognised in the ways we

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speak of ‘watching television’, ‘listening to the radio’, picking on the general rather than the specific experience.”

He continues: “What is being offered is not, in older terms, a programme of discrete units with particular intersections, but a planned flow, in which the true series is not the published sequence of programme items but this sequence transformed by the inclusion of another kind of sequence, so that these sequences together compose the real flow, the real ‘broadcasting’.”

When Williams, in 1974, famously sat in his hotel room in Miami and watched U.S. commercial television, he was in a state of bemusement, especially in regard to the ways in which advertisements interrupted, or intertwined, with television programs in an editorial manner. Companies bought commercial time before, after, or in between specific programs, so that a certain type of advertisement was fitted with a certain type of program (soap and cleaning commercials fitted with day-time melodramas, or “soap-operas,” being the classical example). The result was that one televisual element’s content seamlessly seemed to stream into another element’s content. He described his television evening in Miami as “having read two plays, three newspapers, three or four magazines, on the same day that one has been to a variety show and a lecture and a football match. And yet in another way it is not like that at all, for though the items may be various the television experience has in some important ways unified them.”

Williams’ notion of television being both based on separate programs and a unifying experience is important. However, watching television in Sweden in the 1950s was an altogether different experience than looking at TV in Miami twenty years later. It has been argued that the Swedish television audience did watch television more in a “general” sense in the 1950s, meaning that many watched everything on television, as opposed to specific programs. That is also the answer I (informally) have been given when I have asked about the early viewing experience amongst relatives and acquaintances. Some have even admitted to sitting down to watch the first television test card in amazement. In this sense, early Swedish television broadcasts—even the test card—were events in themselves. However, the fact that people sat in front of the television set for a whole evening, as opposed to just for a single program had, I would argue, less to do with the evening having a scheduled “flow,” and more with the fascination people had for the new medium. In fact, 1950s television scheduling in Sweden was structured with incorporated pauses, in an anti-flow manner, if you will. Programs with a duration of 25 minutes were, for example, frequently scheduled in a 30 minute

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255 Ibid., 91.
256 Ibid., 96.
time slot in the television program schedule, with a pause (with or without a test card, followed by the image of a ticking clock) inserted before the following program started.

Scheduling Practices

The “anti-flow” tendency in early Swedish television becomes apparent if one takes a close look at scheduling practices. An in-depth analysis of the Swedish Broadcasting Corporation’s program schedules between 1956 and 1959 displays what kind of process went into the scheduling in the 1950s. For this chapter, I have produced scores of graphs and numeric data to discuss various layers of programming in the early years of Swedish television. The graphs are presented in Appendix I and the program schedules can be found in Appendix II. This chapter contains categories of program content according to quantitative calculations, as well as descriptive sections where individual programs and events are discussed.

The case study in this chapter is based on the program schedules in the Swedish Television Archive’s schedule folders. The Swedish Broadcasting Corporation’s personnel used the same folders in the fall and winter of 1956-1959 when planning and running the television schedule. Hence, these binders contain information that is not available in print media such as Röster i Radio or any newspaper, such as hand-written last-minute changes to the schedule, e.g. at what time a program was aired, canceled programs or programs that had been decided to be broadcast after the program schedule had been sent to the press. I have also read Röster i Radio as well as the Swedish Broadcasting Corporation’s yearbooks between 1955/1956 and 1960 for information that has been lacking in the schedule folders—such as contents of specific programs—to be able to correctly categorize them. I have found that some program titles were not included in the Swedish Broadcasting Corporation’s yearbooks, for example, the 10-minute interview with author Werner Aspenström, which aired just before his televised play Arken [The Arc] on November 1, 1957. Further information about program content or

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258 This was, for example, the case on October 10, 1957, when the planned live broadcast of children’s play Var är Lilianna? was canceled due to illness, and the films Kaspers äventyr and Balettens barn were aired instead (the latter as a rerun from the day before).

259 In this study, I have consistently used the program titles stated in the Swedish Television Archive’s program schedule folders of 1956 to 1959. Consequently, the interview with Aspenström, and any other program like it, will be accounted for in this study, regardless of whether they are included in the Swedish Broadcasting Corporation’s yearbooks or not. Other programs that are not included in the Swedish Broadcasting Corporation’s yearbooks, but are stated in the Swedish Television Archive’s schedule folders, and hence will be accounted for in this study are for example: the Beethoven concert *Symfoni nr 3, Ess dur, op. 55 (Eroica)*
of country of origin have been searched for in newspapers from the time. A country of origin has proven difficult to find for a few programs—e.g. program slots solely specified as “Film” or “Reportage,” which instead of being connected to a country has been listed as “Undetermined” in the graphs.260

Another aspect to take into consideration is that the given time slots in the program schedules were not always accurate. For instance, almost all of the early (broadcast in 1956-57) feature films were given a time slot of 1h 30min in the schedule, regardless of the actual length of the film. Feature films were most often scheduled as the last program slot of the day, and could for that reason run as long as they needed. It seems that the 1h 30min slot simply was an approximate length considered accurate enough to use. In the case of time slots somewhere in the middle of the daily schedule, as for example Robin Hood [The Adventures of Robin Hood, ITV, 1955-1959], which aired on Swedish television in the fall of 1958 with a scheduled time slot of 30 minutes, but an actual running time of circa 25 minutes, a pause was inserted before the following program slot started. From November 1957, television announcers—so called “hallåor”—also appeared in between programs, but these slots rarely lasted longer than the time it took for the host to announce the following program. In a document dated November 22, 1957, a running schedule was proposed for how to begin and end the television day, as well as how to handle pauses. Before the start of the first program of the day, the test card would appear until five minutes before time, when it would be replaced with an image of a ticking clock. On time, a “station-image” would appear for 22 seconds, followed by the announcer. For pauses, there were two alternatives. If the pause was no longer than two minutes, the announcer was firstly to make known when the next program would start, a fade to black would then fade up to an image of a ticking clock with background music. 15 seconds before the start of the next program an “Orpheus-sign” would replace the clock, followed by the announcer declaring the start of the next program.

from Amsterdam, which was broadcast on September 1, 1957; and the 10-minute interview with scriptwriter Albert Camus, which aired just before his televised play Missförståndet (Le malentendu) on December 13, 1957.

260 These are, for 1956: Reportage (Oct. 7 and 21); for 1957: Film (Oct. 6), Filmprogram (Dec. 14), and Tecknade filmer (Dec. 21 and 28); for 1958: Havets hemligheter (Oct. 18, 25, 31, and Nov. 30), and Det händer varje dag: om flyktinglägren i Europa (Nov. 30); and for 1959: För din välgång: En informationsfilm från Världshälsoorganisationen (Oct. 11). Considering offers that were made in correspondences with American distribution companies, Tecknade filmer, most likely came from the U.S. In view of programs slots with the name Filmprogram from earlier seasons, e.g. in 1953 (see figure 12), these were most likely a number of short programs, of which at least some could have originated from the U.S. Havets hemligheter, was in print media referred to as a film—Nils Dahlbeck did the voice-over—indicating that it was not a domestically produced program. Det händer varje dag: om flyktinglägren i Europa and För din välgång: En informationsfilm från Världshälsoorganisationen were, most likely, productions from European countries.
If the pause was to be between two and five minutes, a static film depicting an aquarium replaced the image of the clock.\textsuperscript{261} A longer pause, of one hour or more, was often inserted in between programs for young children and programs for teenagers or adults, such as, for example, on September 18, 1958 when children’s program \textit{De små hästärtanar} [\textit{Small Horses}] was scheduled to run from 6:00-6:15 p.m., and the next scheduled program, produced for teenagers, \textit{Vi unga} [\textit{Us Youngsters}], started at 7:30 p.m. In cases like this, presumably either “nothing” or the test card was used, until five minutes before the start of the next program. Yet another example was the film series \textit{Den gamla biografen} [\textit{The Old Movie Theater}], in which journalist and program host Gunnar Oldin presented a selection of older films (which, in the schedule, were announced without title or year of production: a short sentence about the content is the sole information given here). On October 5, 1958, an “Airplane drama with Mable [sic.] Normand” was broadcast.\textsuperscript{262} The given time slot in the schedule folder for this short film was 15 minutes, but the actual time slot of the short was, in this case, inserted by hand in the margin as 10’ 48”. Handwritten accurate time slots were, however, not common. The customary implementation was instead to simply round off a program’s duration. In most cases, the final program of the day did not have a specified ending time in the schedule. In these cases I have made an estimation of the program’s running time, based on the duration of similar program slots within the time-span of 1956 to 1959.

Figure 13—an announcement text from 1957—strikingly illustrates the “anti-flow” of early television scheduling. The announcer greets the television viewers at 6:00 p.m. with a “Good afternoon!” whereupon the evening program is announced: A children’s program \textit{Innan vi lägger oss} [\textit{Before We Go To Bed}] starts of the evening, and lasts “until around 6:30,” at which point a one hour pause in the schedule was implemented. Thereafter a program for the somewhat older children was broadcast: \textit{Champion, den vilda hästen} [\textit{The Adventures of Champion}, CBS, 1955-1956]. “After Champion,” the text states, “a pause often occurs, because the adventure films are not 30 minutes exactly. The pause is to be announced according to the existing pause-plan.”\textsuperscript{264} Succeeding the pause, a 30-minute long news journal, \textit{TV-journalen} [\textit{The TV Journal}] was aired, followed by the Swedish adaptation of the U.S. quiz show \textit{21}—a live broadcast from the venue Cirkus in Stockholm. At 9:10 it was announced that:

The Austrian feature film \textit{Kärlek i valstakt} [\textit{Die Fiakermilli} directed by Arthur Maria Rabenait, 1953] was supposed to begin at this time.

\textsuperscript{262} Possibly \textit{A Dash Through the Clouds} (Mack Sennett, 1912).
\textsuperscript{264} TV:s programsektion, C15, EII, 1. Programmanmälan lördagen den 23.11, dated November 22, 1957.
But today we plan to make a minor change. A lot of people have telephoned and written, asking for a short pause before the start of the feature film, and frankly that sounds like a reasonable request. It might be that children need to be put to bed, or it might even be nice to make a cup of coffee, so we will take a 5-minute break, and after that the film will be broadcast.265

Apart from the jagged “anti-flow” of the television evening, the open and friendly tone in the announcement further accentuated the desired relationship between the Swedish Broadcasting Corporation and its viewers. It also added to the perceived intimacy between the television announcers and the many people sitting in front of their television sets, in their own homes and living rooms.

Program Categories

When the training activities and test broadcasts officially commenced in October 1954, the Swedish Broadcasting Corporation worked with three broad categories: indoor programs (studio), outside broadcasting (OB), and filmed programs. A further division became apparent as the first group of

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265 Ibid.
producers to take the initial television course was selected—all according to their different areas of expert knowledge: Nils Dahlbeck for nature and science; Håkan Unsgaard for current affairs, (news) reports and questions concerning society; Barbro Svinhufvud for children and youth; Ingrid Samuelsson for home and living as well as consumer information; Staffan Tjerneld for theater; Jan Molander for entertainment; and Ivar Ivre for insights concerning Swedish popular associations and movements, education and work life. External experts were hired for programs concerning sports and religion. In March, 1955, a complementary second group of producers were involved: Arne Arnbom for music, musical drama and religion; Robert Brandt for film and scriptwriting; Lennart Ehrenborg for documentaries; Gert Engström for press and photography; Else Fischer for theater, ballet and scriptwriting; and Bengt Sjögren for nature. Many of these pioneering producers went on to work with Swedish television as the official broadcasts began in 1956.

In 1957, the Swedish Broadcasting Corporation’s yearbook began to list categories for television programs. These categories are quite broad but have worked as a starting point for my own categories, which are more finely meshed for the purpose of getting as precise data as possible. I have decided not to use the category “Eurovision,” which was used by the Broadcast Corporation, in favor of placing the different programs that were broadcast over Eurovision into a variety of categories (as listed below) instead. The programs that were broadcast over Eurovision are, however, marked as such in the program schedules of Appendix II. I have used 20 main categories (42 including subcategories), which in alphabetical order, read as follows:

268 For a discussion of Eurovision, see the section concerning the 1958 case study of this chapter.
<table>
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<tr>
<th>Arts</th>
<th>Nature/Animals</th>
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<td><strong>Children</strong></td>
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<td>Subcategories: “News,” “Other,” “Puppet Theater,” “Several Shorter Shows,” “Teenagers,” “Theater,” and “Variety.”</td>
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<td><strong>Education</strong></td>
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<td><strong>Entertainment</strong></td>
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<td>Subcategories: “Magic Show,” “Other,” “Quiz Show,” “Talk Show,” and “Variety.”</td>
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<td><strong>Family/Housewife</strong></td>
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<td><strong>Film</strong></td>
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<td>Subcategories: “Documentary,” “Feature,” and “Short.”</td>
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<tr>
<td><strong>Filmed Television Series</strong></td>
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<td>Subcategories: “Adventure,” “Crime,” “Anthology” and “Sitcom”</td>
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Some of these categories are self-explanatory, while others might need further clarification. When I use the term “Arts,” I refer to programs discussing/concerning or containing performances and/or pieces of respectively: fine arts (painting, sculpture), film, music, opera, theater, literature and dance. This includes entire theater plays; acts or scenes made for television or filmed on location for television (which fall under “Arts: Theater”), as well as poetry readings (which fall under “Arts: Literature”). The
category “Arts: Film” refers only to programs which in some way discuss film, such as *Filmkrönika* [The Film Chronicle], which contained discussions of films that were currently showing in movie theaters, and interviews with directors and other film crew, or programs such as *Från Theda Bara till Sophia Loren* [From Theda Bara to Sophia Loren] and *Eisenstein – Mannen med de fem ansiktena* [Eisenstein—the Man With the Five Faces], which discuss certain directors, actors, genres or specific time-periods in film history. The category “Arts: Film” does not refer to broadcasts of documentaries, shorts or feature films, which all have their own category slots.

“Children: News” refers to news journals especially produced for children. “Children: Other” mainly consists of original content made in Sweden. The category “Children: Other” also consists of a couple of program collaborations between Sweden and Denmark: *Landskamp över Öresund* [Games across Öresund], *Hälsning från Danmark* [Greetings from Denmark] and *Hälsning från Sverige* [Greetings from Sweden], the U.S. cartoon series *Disneyland* [Walt Disney’s Disneyland, ABC, 1954–1958], as well as children’s programs with undetermined content.

“Education” is a tricky category, because the Swedish Broadcasting Corporation wanted to incorporate educative content into most of their programs, due to the public service directives. Programs such as *Kvitt eller Dubbelt* [The $64,000 Question] were for example highly educative, but were presented as entertainment, and therefore fall under that category. In this case study, hence, “Education” refers solely to programs which are described (in the schedule binders or elsewhere) as educative of skills, or language and customs; education for new television owners; and education directly aimed at children: *Skol-TV* [School-TV], in which, for example, the do’s and don’ts of road safety were discussed.

“Entertainment: Other” refers to entertainment programs with a mix of performances, interviews, and discussions. The category also consists of entertainment programs of undetermined category, such as *Ett ögonblick!!* [One Moment!!] and *Titta i november* [Watch in November]. “Family/Housewife” consists of programs specifically made for the stay-at-

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270 Children’s programs with undetermined content: *TV-Junior*, *Barnprogram*, *Kurragömma*, *Ute blåser sommarvind*, *De avundsjuka djuren*, *Drömresan*, *Djur-film* (“animal film,” stated as for children in the program schedule), *Lille Petters dröm* and *Födelsedagskalaset*.  
271 *Lär er fotografera*, *This is English and Britain – Land of Contrasts*.  
272 *Radiolänkar för television – Hur man överför TV-bilder* and *För nya TV-ägare*.  
273 Such as, for example *Uppesittarkväll*, *Lite tjo och tjim och något annat*, *Skördefest vid Sorunda*, *Kaleidoskop*, *Nyhetens behag och obehag* and *För hela familjen*. 

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home mother and/or wife, as well as the perhaps more family-oriented *Bilderbok av baby* [Photo Book of Baby], which was a series following the first year of a child, and *I giftastankar* [Contemplating Marriage] where young couples could ask questions about marriage to a panel of experts. *Bilderbok av baby* and *I giftastankar* were both educational programs, offering advice on childcare and on family life, respectively. The category “Other” refers to programs that, in the television schedule folder, have solely been marked as *Film*, or *Filmprogram*. The program slot *Får jag be att se...* [May I Please Watch...], which aired on two occasions in 1957, also falls into this category. The program was an open slot, to be filled with whatever content the television audience requested (via a mail application).

The quite broad category “Society” refers to programs discussing, or in any way depicting, issues that concerned society, everyday life, as well as reports on specific or specialized subjects, which may have been of general concern. Examples of programs within this category were the series *Tillträde förbjudet* [No Trespassing], where the television audience was taken to restricted places, such as inside the subway tunnel or the crime museum, *Ett program om ungdom och alkohol* [A Program About Youths and Alcohol], where issues regarding youth and alcohol were discussed, series *Lilla kammaren* [Small Chamber], where current social or everyday topics were up for discussion and *Storstadspolis* [City Police], a program about metropolitan police work.

Finally, “Filmed Television Series” refers to filmed, dramatized television series. The subcategory “Adventure” refers to adventure series that were mainly made for children and teenagers, such as *Djungel Jim* [Jungle Jim, Syndication, 1955-56], or *Lassies äventyr* [Lassie, CBS, 1954-1973]. The subcategory “Crime” refers to filmed detective or crime series, such as the courtroom drama *Perry Mason* (CBS, 1957-1966), which in the program schedule was solely named by the episode name (for instance, *Mysteriet med den ensamma arvtagerskan*), and *Alfred Hitchcock presenterar* [Alfred Hitchcock Presents, CBS, 1955-1960]. The subcategory “Anthology” refers to individual episodes of U.S. anthology series, such as “Best Seller” (Robert Stevenson, 1953), which was an episode from the series *General Electric Theater*; and “Flickan i tunnelbanan” (“Girl on the Subway,” John Rich, 1957), which was an episode from the series *Conflict*. And the subcategory “Sitcom” refers to situation comedy series, such as *I Love Lucy* (CBS, 1951-1957) or *Våran Fröken* [Our Miss Brooks, CBS, 1952-1956]).

As is noticeable, the categories overlap. While some program slots fit naturally in one or the other of the stated categories, such as *I Love Lucy* in “Sitcom,” others have proved more difficult to categorize. For example, programs in the “Family/Housewife” category could also be considered educational, and the “Filmed Television Series: Adventure” could be argued to fit better within the “Children” category. A further example is the nature documentary short, *Viggen Viggo*, which could be placed within “Nature/Animals”, “Documentary Film” or even “Short Film.” In cases like
the above, I have consistently chosen the approach to look at the way the program was referred to during the time it was aired. Consequently, in the case of *Viggen Viggo*, I have categorized the program as a documentary, because it is classified as such in the archive’s television schedule folders, as well as in *Röster i Radio*. Likewise, *Bilderbok av baby* and *I gifstankar* were produced within the section for home and family with consumer information, and adventure series were commonly referred to as filmed television series in, for example, *Röster i Radio* and the Broadcast Corporation’s yearbooks. Each program is thus only represented in one category, to make the figures as accurate as possible.

1956: Puppet Theater & Fridays Off

The first case study considers the first four months of official regular television broadcasts by the Swedish Broadcasting Corporation: September to December 1956. The programs were broadcast through the transmitter in Stockholm, and could reach an audience within the proximity of the city only. Sweden had a second transmitter in Gothenburg, but lacked, at this early stage, a link between the two cities. The program activity in Gothenburg, available for people living within the proximity of the city only, consisted of a few locally produced programs as well as a selection of filmed material that had already been aired in Stockholm. In addition, the local news program *Sydsvenska journalen* [Southswedish Journal] was broadcast on Fridays in the southern province of Scania only, through the transmitter in Copenhagen. The transmitter in Stockholm was the main transmitter in Sweden at the time, and would, within the 1950s, act as “linkage center” for the entire country, as the television net expanded to eventually incorporate the entire population. For this reason, I have chosen to focus on the programs that were broadcast through the transmitter in Stockholm only.

In total, 303 programs of different categories were aired during the time period of September to December 1956. That is approximately 2.5 programs per day, on average. The total airtime during the same period amounted to circa 163 hours (or 9,805 minutes). The week number, seen in the horizontal axis of graph 1 in Appendix I, is an indication of the order for September to December only, and does not refer to the week of the year (that is: week 1 stands for the first week of September, and week 18 stands for the last week of December). Week 14 (December 3-9) had the most amount of airtime.

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274 See program schedule in Appendix II.
275 Thus, programs broadcast from the transmitters in Gothenburg and Copenhagen, while available for parts of a Swedish audience, will not be included in this study.
276 Calculated with a seven-day program week.
during this time period, with approximately 13 hours (or 785 minutes) of broadcast, which can be explained by a special two-part jubilee program concerning the Stockholm theater Oscarsteatern. Week 14 was also the first week that had programs scheduled on Fridays. As stated in this dissertation’s introduction, Fridays (prior to this date) were the television staff’s day off. However, in December 1956, Fridays started to be filled up with afternoon shows for the stay-at-home mother with kids. Hemma [At Home], a half hour program aimed at housewives, was scheduled at 3:30 p.m. Directly after that, at 4 p.m. a ten-minute program for children was aired: Tittut – veckans bilder [Outlook – This Weeks Images], in which a voice-over presented “news clips.” The program used the same format as the news program for adults shown at the time, TV-Journalen [The TV Journal]—which, in turn, was a format taken from the newsreels screened in movie theaters. The news clips in Tittut, although also containing images of a more serious nature, were most strikingly those of, for example, children skiing or animals from the city zoo, making children familiar with the news program format of narrated shorter clips, but without showing anything that could be considered too upsetting. The last program on Friday afternoons, at 4:10 p.m., was a half-hour adventure series for somewhat older children, who presumably by now had come home from school: Djungel Jim [Jungle Jim, Syndication, 1955-56], imported from the U.S. Röster i Radio concluded: “The dads who are normally not at home at this time of day are thus left without a designated half-an-hour.” This type of scheduling, where each program would lead on to the next, is as close to a “flow” as the Broadcasting Corporation gets during the first years. By establishing regular genre slots in the schedule, and by creating the “lead on effect,” it does mirror early scheduling techniques of, for example, NBC, as described by Lynn Spigel. Here, daytime TV would be “tailored to punctuate intervals of the family’s daily routine.” The scheduled flow promoted habitual viewing, creating time for the housewife and child to watch programs together.

If one looks at number of programs, Tuesdays took the lead, with an average of five programs per day. Wednesdays, however, had the longest airtime scheduled, with an average of circa two hours per day. Feature films were usually scheduled on Wednesdays, which explains why that day had the longest airtime. Most other programs during this time frame were around 30 minutes or less in duration. It is clear, looking at the weekday scheduling, that the Swedish Broadcasting Corporation wanted to spread out different

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277 Röster i Radio, no. 43, 1956, 38: “Papporna är ju normalt inte hemma vid den tiden på dagen, så de blir utan halvtimme.”
279 Or 85 programs between the 17 Tuesdays in question: see graph 2 in Appendix I.
280 Or 2,170 minutes between the 17 Wednesdays in question: see graph 3 in Appendix I.
281 See television program schedule in Appendix II.
types of programs on different days, so that the audience could customize their television week.\textsuperscript{283} The Monday schedule had a preference for programs concerning the arts (particularly music), programs that discussed social matters or society in general, and programs of a political nature.\textsuperscript{284} On Tuesdays the schedule consisted mostly of news, religion, children’s puppet theater and children’s news, as well as the English language-learning program *Britain—Land of Contrasts.*\textsuperscript{285} Wednesdays consisted mostly of feature films and children’s programs of different kinds.\textsuperscript{286} On Thursdays the schedule was mainly made up of programs concerning the arts—especially television theater—news, and children’s puppet theater.\textsuperscript{287} The Friday schedule, as discussed above, solely consisted of three program series. Saturday was the big entertainment night with, more often than not, an American sitcom, and a variety show.\textsuperscript{288} Sundays almost exclusively only had one or two programs scheduled, and during this time period, they mainly consisted of feature films, sports, programs with religious content, or entertainment.\textsuperscript{289}

Interestingly, the category with most program slots is children’s programs, with the subcategory puppet theater as the absolutely most frequent program type, with 34 different scheduled slots during September to December 1956.\textsuperscript{290} As media scholar Ingegerd Rydin argues in *Barnens röster,* puppet theater was a popular form of children’s programming in Sweden during the 1950s, as it was suggested that that particular form of program stimulated the small child’s

\textsuperscript{283} See graphs 4-10 in Appendix I.
\textsuperscript{284} Apart from that, Mondays consisted of 8 entertainment shows of different kinds, 5 nature/animals programs, 5 short films, 2 puppet theater shows for children, and only 1 program each concerning the following topics: documentary film, religion, history, a crime series and news.
\textsuperscript{285} Apart from that, Tuesdays consisted of 4 entertainment programs of different kinds, 4 programs concerning society, 3 political programs, 3 programs concerning the arts, and only 2 programs each concerning the following topics: travel/geography, nature/animals, and family/housewife programs.
\textsuperscript{286} Apart from that, Wednesdays had 5 programs concerning the arts, and only 1 program each concerning the following topics: short film, sports, and nature/animals.
\textsuperscript{287} Apart from that, Thursdays consisted of 6 entertainment programs of different kinds, 4 programs concerning society, 3 sports programs, 3 short films, and only 1 or 2 programs each concerning the following topics: education (photography learning), politics, nature/animals, history, and travel/geography.
\textsuperscript{288} Apart from that, Saturdays consisted of 5 other forms of entertainment, 4 children’s puppet theater, and only 1 program each concerning the following topics: education (language learning), theater for children, history, and politics.
\textsuperscript{289} Apart from that, Sundays had 1 or 2 programs each concerning the following topics: travel/geography, politics, society, television theater, programs concerning music, history, short film, and documentary film.
\textsuperscript{290} See graphs 11-12 in Appendix I. The puppet theater that was aired on Swedish television during the fall and winter of 1956 was the UK produced series *Andy Pandy* (aired 15 times, with an additional 4 reruns on Saturday evenings), the Swedish production *Felindaskolan* (aired 14 times) and one guest appearance by the puppet theater in Helsinki on New Years Evening.
One of the first children’s programs to be aired within the regular broadcasts was the UK produced *Andy Pandy*. In Great Britain, it had been part of the “Watch with Mother” strand, a title that suggested that the mother, as well as the child, was the target group. Watching television together with children was thought of as good parenting, as Rydin points out. In the program, the puppet Andy Pandy plays and sings with his friends Teddy and Looby Lo, the rag doll. The dolls do not have voices of their own, but instead a speaker narrates Andy Pandy’s doings, by directly talking to the puppet, as well as every now and again addressing the television audience, asking the children at home to mimic Andy Pandy’s gestures and songs. The program builds on repetition and has what can only be described as an overzealous educational tone. Actress Meta Velander did the Swedish voice-over, which is strikingly similar to the British version, narrated by Maria Bird: tones and pitches are copied exactly in the translation.

Second to children’s programs (with most program slots) were entertainment programs, with variety shows as most frequent. Programs concerning the arts, with music and theater particularly favored, also had frequent program slots in the schedule. The fact that the Swedish Broadcasting Corporation invested in many productions concerning music is not odd, considering that many (if not most) of the television staff came directly from working with radio. Many of the early television programs were adaptations of radio formats: that was what the staff knew and were good at. The investment in television theater might seem somewhat more surprising, but was in fact a carefully considered decision by the Swedish Broadcasting Corporation. Television rapidly became a popular pastime in Swedish homes, which among other things can be understood through the proliferation of licenses. A few programs have been identified as particularly important for the positive progression of sold licenses. The first was the television theater production of *Hamlet*, aired in December 1955, and directed by Alf Sjöberg. The production costs amounted to SEK 40,000, which was considered an enormous amount of money to be spent on a single production. It was, however, not a hasty decision by the Swedish Broadcasting Corporation to invest in television theater. The forecast for the speed at which television would spread in Sweden was low, and according to head of programming Per-Martin Hamberg, the Swedish Broadcasting Corporation wanted to accelerate that process. International experiences showed that theater was a good foundation for television content. By choosing a classic theater play, with Sjöberg directing, and featuring a number of well-established actors such as Bengt Ekerot, Anita Björk and Edvin Adolphson, there were high hopes for

292 Ibid., 112.
293 For a further discussion, see chapter “Television and the Home.”
winning the respect of audience and actors alike, and establishing television as a medium of high culture. It was, thus, an investment for the future. The second program to give the license curve a steep upward direction was the entertainment program *Kvitt eller Dubbelt*, a Swedish version of the American quiz show *The $64,000 Question* (CBS, 1955-58). The program’s mix of education and entertainment suited Swedish public service television extraordinarily well. The Swedish press was also in favor of the show, and gave it much attention. The fact that *Kvitt eller Dubbelt* frequently figured in the press worked positively in the enhancement of audience interest in television at large, making people go and buy television sets and licenses.295 The third, and the biggest, factor that made people buy television licenses was that Sweden hosted the World Cup in soccer in 1958, which would be extensively covered by Swedish television, and its increasing audience alike. The fact that Sweden made it to the finals (where they were defeated by Brazil) surely also played into the enormous interest in the televised games.

In terms of the high number of variety shows and situation comedies, they were considered to be the audience’s preferred choice of light entertainment. Hamberg argued that “it would be wishful thinking to believe that a majority of our viewers had bought a television for any other reason than as a source of entertainment and distraction. This is evidenced by the increased interest in buying [television sets] that comes with the big entertainment series, as well as by audience reactions in form of letters, phone calls and reports from the staff on duty.”296 In fact, as mentioned, when the first week of scheduled programs started, the Swedish Broadcasting Corporation opted to go for a variety show and a sitcom for the opening evening: *Sigge slår på stora trumman* [*Sigge Bangs the Big Drum*] and *I Love Lucy* (CBS, 1951-1957).297 Almost every subsequent Saturday until the end of the year displayed the same pattern: a variety show (*Lyckohjulet* [*Wheel of Fortune*] or *Circusvarietén* [*The Circus Variety Show*]) followed by an American sitcom (*I Love Lucy* or *Våran Fröken* [*Our Miss Brooks*, CBS, 1952-1956]). On top of that, the variety shows *The Patti Page Show* [Syndication, 1955-1956] and *Lulu Ziegler Cabaret*, as well as the children’s variety show *Sigges Cirkus* [*Sigge’s Circus*], were broadcast during weekdays, making the variety show a favored format indeed.

295 Hamberg (1959), 83-84.
296 Ibid., 88-89: “Det skulle vara önsketänkande att tro att majoriteten av alla våra tittare skaffat sig mottagare i annan avsikt än att få underhållning och avkoppling. Det visar det ökade köpintresset som akkompanjerat de stora underhållningsserierna, det framgår också av publikens reaktioner i form av brev, telefonsamtal och rapporter från jourhavande sändningsledare.”
297 For a further discussion on *I Love Lucy* see chapter “Influences from the West.”
Interestingly, 1950s television in Sweden also became a new public viewing context—and promoter—for art. As both Malin Wahlberg and David Rynell Åhlén have pointed out, the relatively large amount of art films on television was made possible within a broader context of cultural politics and educational traditions. Art films on television relates, as Wahlberg argues, to “the tradition of educational film and to the expectation that television ought to make art and cultural history more readily accessible to the public.” There was a will, within the Broadcasting Corporation, to educate its television viewers on art related issues. Early cultural programs on Swedish radio—and later, television—were highly influenced by the BBC and its “view that cultural history and art were worthwhile subjects for general popular education.” In the 1950s and 1960s, a debate about television as a possible channel of “propaganda for art” even took place. However, the word “propaganda” was in this case used in a positive sense: as “synonymous with educational films and television’s prospects for promoting the viewer’s interest in art and art history.” A Government Official Report was presented in 1956, with the telling title *Art Education in Sweden: Suggestions for Measures to Promote Swedish Aesthetic Education*, in which it was established that:

In sharp contrast to an immobile image, the television picture offers altogether new possibilities for winning the interest of viewers who are aesthetically and intellectually undeveloped, especially if the presentation of the art work is accompanied by commentary together with music and intensified by the moving image.”

An important aspect was thus to present the artwork in the best way that television possibly could, while simultaneously educating the audience in what was considered good taste. On October 31, 1956, the Swedish Broadcasting Corporation aired an in-house production of the exhibition of Pablo Picasso’s painting *Guernica* at the Museum of Modern Art in Stockholm: *Kring Picasso – vårt sekels målare* [About Picasso – the Painter of Our Century], by Lennart

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299 Wahlberg (2015), 256.

300 Ibid., 247.


302 Wahlberg (2015), 251.

Ehrenborg and Hans Eklund. The program was an effective example of how an arts program could work as an educational tool. The program opened with the unpacking and mounting of the famous painting. After a quick cut to the initial credits, two men, Hans Eklund and the, soon to be, head of the museum, Pontus Hultén, were framed in a medium close-up. In a didactic tone, the men started to outline the historical framing of the painting. The television viewer was then invited to a tour of the exhibition. Hultén showed sketches and preliminary studies of the artwork. He discussed the motif in a calm, explanatory voice, and while the camera slowly followed him as he walked through the exhibition hall, the audience were educated on one of the most canonical art works in modern history. Filmed television had great possibilities—through camera movements and editing techniques—to visually dramatize a painting: “even static material can be broken down into parts and details, to be delivered anew as a piece of dramatic movement,” Ehrenborg stated. In *Kring Picasso*, the painting *Guernica* was displayed in a montage of close-ups, tilts, pans and zooms, which highlighted the narrative of the art work, and added an illusory layer of movement to the already motion filled motif. The television program was produced on film, but was, at least in part, made to look as if it was a live broadcast. Hultén deliberated on the painting, seemingly uninterrupted, while the camera lingered on a sketch or a detail. At times, the camera even acted as a third person. With an over-the-shoulder perspective, the television viewer experienced the feeling of standing right next to, or close behind, the two men, admiring Picasso’s work. When Hultén spoke, he also made sure to address Eklund as well as the viewer at home, enhancing the imagined intimacy that television at times could convey.

All in all, of the 303 programs that were broadcast in the fall and winter of 1956, 237 programs were produced in Sweden, amounting to 78.2 percent of all program content, which must be considered a very high number. However, the news program *TV-Journalen*, as well as the children’s news program *Tittut – veckans bilder*, were both programs with a high percentage of international material, in the form of inserted clips, but are marked as Swedish in the graphs, because they were produced domestically. The bulk of the news reports in these programs was bought from the U.S., where a half-year contract with CBS had been acquired. Furthermore, since the beginning of 1955 an exchange of newsreels had been taking place within the framework of the

304 Pontus Hultén was credited as Karl G. Hultén in the program (full name: Karl Gunnar Vougt Pontus Hultén).
306 23 programs in all during September-December 1956.
307 14 programs in all during September-December 1956.
308 *Röster i Radio*, no. 50, 1956, 18.
European Broadcast Union (EBU),[309] between television companies in Belgium (INR/NIR), Denmark (DSR), Germany (DFS), Italy (RAI), the Netherlands (NTS), Sweden (RTJ), Switzerland (SRG) and the United Kingdom (BBC). France (RTF) occasionally took part in this exchange. In a survey conducted by the BBC, it was noticed that the BBC made daily newsreel offers, except on weekends and bank holidays, RAI offered films almost every day, NTS three or four times a week, INR/NIR and DFS frequently, RTJ at infrequent intervals and DSR very rarely.[310] Thus, a major part of the international content in TV-Journalen came from the U.S., the UK and, to a lesser extent, other European countries. This is not visible in the graphs containing information on “country of origin” or “internationally produced programs on Swedish television” (graphs 13-14 in Appendix I). Furthermore, the U.S. news format, in itself, seemed to be at least one aspiration when the Swedish Broadcasting Corporation’s yearbook of 1957 discussed news program TV-Journalen:311

The material came, in part from news agencies with world surveillance, and through European news exchange, and partly from our own cameramen, as well as from a growing number of cameramen across the country. The TV journals have thus become fast paced and interesting kaleidoscopes from home and abroad, and are rated high on the scale when it comes to popularity. [...] Among domestic events, it can be noted that filming took place at the Nobel Prize dinner and at Parliament’s official opening ceremony. And in world news, an interview with Nikita Khrushchev from CBS [can be noted]. A development of the TV news service, both in the case of filmed material and of live reports, is among the next tasks. [...] It is not just a matter of achieving a streamlined worldwide news service, but also having the capacity to provide materials that are suitable for giving perspective and background. In short, as the Americans say, to give “news in depth.”312

The idea of an international children’s newsreel came from the BBC, where “[t]he basic idea underlying it is that participating countries should contribute

309 For a discussion on the EBU, see this chapter’s case study for 1958.
311 When the news format in Sweden changed in 1958 with Aktuellt (with, amongst other things, the implementation of a news anchor), inspiration was instead taken from the BBC.
at regular intervals a program about the children of their own country, for the benefit of other countries. An essential feature is that the contents of the programme should be based on real news and not merely on habits or customs or the characteristic magazine type of information.”

Swedish television was considered as one participant in the exchange of children’s news as of November, 1956.

Another program with international footage was Årskrönika [The Yearly Chronicle], which was broadcast on New Year’s Eve, displaying the highlights of 1956. This program had plenty of international material, but is nevertheless marked as Swedish in the graphs, as is Nyårshälsning från Europa [New Year Greetings from Europe], a program produced within the EBU collaboration, with clips from 12 different European countries. Two programs have further been categorized as having an “undetermined” country of origin: both simply called “Reportage” in the program schedule. All of this should be taken into consideration when viewing graphs 13-14.

U.S. and British productions stand out the most in the graphs depicting internationally produced material aired on Swedish television in the fall and winter of 1956. 32 programs, or 10.6 percent came from the U.S., and 21 programs, or 6.9 percent came from the UK. When eliminating the Swedish productions, and solely focusing on the internationally produced productions on Swedish television for the same time period, U.S. content amounted to 48.5 percent, and programs from the UK are at 31.8 percent (again, see graphs 13-14).

The amount of internationally produced programs may not be large, but it still makes for an interesting comparison when looking at what kind of categories they fall into. The program content from the U.S., and the UK respectively, also works as a comparison between commercial television and public service television. The productions bought from the U.S. had a predominance of the light entertainment format often aired on commercial networks, such as I Love Lucy, Our Miss Brooks, The Patti Page Show and Jungle Jim. Outside this category, programs produced in the U.S., and aired on Swedish television in the fall and winter of 1956, were a music show with June Richmond, two feature films, a mix of entertainment and social reportage following actor Danny Kaye in his role as ambassador for UNICEF, and three shorts, whereof two with Charlie Chaplin, both broadcast on

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313 Ibid.
314 Ibid. Other participants at that time were: Austria (ORF), Belgium (INR/NIR), Canada (CBC), Denmark (DSR), France (RTF), Germany (DFS), Italy (RAI), Luxembourg (CLT), the Netherlands (NTS), Switzerland (SRG) and the United Kingdom (BBC).
315 Apart from that only three programs (or 1 percent) came from France, two programs (or 0.7 percent) from Germany, and one program (or 0.3 percent) each from Finland, former Czechoslovakia, Italy, the Netherlands, Portugal, and Switzerland. 2 programs (or 0.7 percent) are undetermined.
316 The 1938 Western Sunset Trail by Lesley Selander; and a war drama from 1940 by John Ford: The Long Voyage Home.
Christmas Eve: *The Cure* and *The Adventurer*, and both from 1917. In contrast, almost all British productions had pedagogical content with children’s program *Andy Pandy* as the main example. In a similar vein, although not accounted for as a UK production, one might also consider the language learning program *Britain—Land of Contrasts*, which was a Swedish production, but presented entirely in English, by Ian Dunlop who taught the English language as well as discussing various British customs, and everyday life in Britain.

Finally, it is worth stressing that the U.S. influences on Swedish television in 1956 did appear in other forms than (commercial) light entertainment. For example, when the Swedish Broadcasting Corporation announced an experimental short film competition in late September 1956, it was done via an article in *Röster i Radio*, which made a case for television as an ideal viewing context for short films of different genres, such as documentaries, art films and experimental film, essentially films that from a commercial point of view most often were not profitable, and therefore not very often screened in cinemas. Accompanying the article was an image sequence of four stills serving as an example, or inspiration, for what the Swedish Broadcasting Corporation hoped to see in the entries for the film competition. These stills were from the American experimental short *Lot in Sodom* (James Sibley Watson and Melville Webber, 1933).

1957: Geographical Expansions, Music & American Adventure Series

Up until September 8, 1957 the television audience in Sweden was restricted to Stockholm and its close environs, with the exception of a few local broadcasts in Gothenburg and Scania. From the beginning of 1957, and until

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317 The third short, *Mördaren föredrar blondiner* (broadcast on September 26), was described as an "old American film" in a television review the following day: see Chevalier & Co., sign., *Svenska Dagbladet*, September 27, 1956, 11: "Efter en knapp timmes paus kom sedan den gamla amerikanska filmen 'Mördaren föredrar blondiner' vilken annonserats ej lämplig för barn. Den var inte lämplig för vuxna heller, ity att den var dålig och dum."

318 The only exceptions being the crime series *Skivet i damm* (an episode title of *Fabian of the Yard*, BBC, 1954-1956), aired on December 17, the Christmas silhouette film *Betlehems stjärna* (*The Star of Bethlehem*, Lotte Reiniger, 1956), and the feature film *Danny Boy* (Oswald Mitchell, 1941), which aired on December 26.

319 *Andy Pandy* was preceded by a short presentation of the episode’s main theme, where Meta Velander, together with a group of children, played and sang in Swedish. The English voice-over was similarily remade into Swedish. The main program, however, was originally a UK production, and is therefore accounted for as such in the graphs.

June 21, the Swedish television archive’s program schedule was divided into a “Stockholm broadcast” and a “Gothenburg broadcast.” A summer break, without any aired programs, took place between June 22 and July 27. The broadcasts commenced again on July 28, now without any stated broadcasts from Gothenburg. This was because a linkage had been established between the transmitters in Stockholm and Gothenburg during the summer. Starting on September 8 the main television broadcasts could reach an audience in Stockholm and Gothenburg alike. However, a few programs were still aired locally in Gothenburg only.321 These programs are not included in this study. The television link continued to expand, and starting on September 22, the main broadcasts could now reach an audience in Stockholm, Gothenburg as well as the city of Norrköping, 135 km south of Stockholm.322

During September to December 1957, a total of 451 programs were aired on Swedish television. That is circa 3.5 programs per day, on average.323 The total airtime amounted to 15,885 minutes or approximately 265 hours. Week 11 (November 4-10) had the most hours of broadcast with 1,145 minutes, or circa 19 hours, essentially due to the seven hour long televised debate in Parliament (Remissdebatt i Riksdagen) on Wednesday November 6. Just as for 1956, Tuesday evenings had the most number of programs scheduled per week, with an average of five programs per day (or 92 programs between the 18 Tuesdays in question).324 Saturday evenings had the longest airtime scheduled, with an average of around three hours per day (or 3,315 minutes across the 17 Saturdays in question).325 Feature films, which had been scheduled on Wednesday evenings the previous year, had in 1957 been moved to Saturday nights (usually with the fixed time slot 9:10-10:40 p.m.), which most likely explains why that day had the longest airtime. The average length of a program continued to be around 30 minutes.

As in 1956, the different weekdays had a focus on different types of programs, but the content was slightly altered from the previous year.326 The Monday schedule for 1957 consisted mostly of variety entertainment, programs concerning society, and sports.327 On Tuesdays the schedule

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321 Notably, but not exclusively, the half-hour program TV-skolan, which was broadcast on a regular basis.
322 From the transmitter in Copenhagen, intended for audiences in Scania, one (or two very short) program(s) (a selection of different programs earlier broadcast from the transmitter in Stockholm) was/were broadcast each Tuesday between 7:30-7:55 p.m., and one program (Svensk TV-Journal) was broadcast each Friday between 7:30-7:55 p.m., starting on October 22 and 25. These programs are not included in this study.
323 Calculated with a seven-day program week.
324 See graphs 15-16 in Appendix I.
325 See graph 17 in Appendix I.
326 See graphs 18-24 in Appendix I.
327 Apart from that, Mondays consisted of 6 other entertainment programs of different kinds, 5 short films, 3 documentary films, 3 programs concerning the arts, 3 programs concerning travel/geography, 3 crime series programs, and only 1 or 2 programs each concerning the following topics: history, politics, nature/animals, health, weather forecast, and other.
consisted mostly of news, children’s puppet theater and programs with music content.\textsuperscript{328} Wednesdays almost entirely consisted of the afternoon housewife’s program \textit{Hemma}; directly followed by children’s news journal \textit{Tittut – veckans bilder} (both moved from the fixed Friday slot they occupied in 1956).\textsuperscript{329} Thursdays had the widest spread of program categories of the week, with seven feature films, six entertainment programs of different kinds, and five programs each of children’s puppet theater; and family/housewife; as well as a wide distribution of categories with four or less programs each.\textsuperscript{330} The Friday schedule had the week’s weather forecast, as well as a focus on adventure series, news programs, and television theater.\textsuperscript{331} On Saturdays, the schedule consisted mostly of adventure series, quiz shows, the category “Children: Other”, and feature films.\textsuperscript{332} Finally, the Sunday schedule had a preference for programs with historical content, religion, and entertainment.\textsuperscript{333}

The category with most program slots in 1957 continued to be children’s programs, with 68 program slots across the category. If the filmed television adventure series, which had an expected audience of somewhat older children and teenagers, is include as well, the number of programs for children lands at 102 instead.\textsuperscript{334} All but one of the adventure series originated from the U.S. network CBS: \textit{Lassies äventyr} [\textit{Lassie}, CBS, 1954-1973], which had a fixed time slot on Fridays at 6:00 p.m., and \textit{Äventyr i helikopter} [\textit{Whirlybirds}, Syndication, 1957-1960], \textit{Champion – den vilda hästen} [\textit{The Adventures of Champion}, CBS, 1955-1956], and \textit{Modiga Örnen} [\textit{Brave Eagle}, CBS, 1955-1956], which alternated on a fixed Saturday slot at 8:00 p.m. during September.

\textsuperscript{328} Apart from that, Tuesdays consisted of 5 programs with religious content, 4 feature films, 4 entertainment programs of different kinds, 3 crime series programs, 3 sports programs, and only 1 or 2 programs each concerning the following topics: short film, travel/geography, politics, educational content, science, nature/animals, television theater, children’s news, programs for teenagers, adventure series, documentary film, society and other.

\textsuperscript{329} Apart from that, Wednesdays had 2 programs of a political nature, and only 1 program each concerning the following topics: news, education, society, theater, literature, religion, sports, short film, and documentary film.

\textsuperscript{330} Thursdays also had 4 children’s slot with several shorter shows, 3 programs each of the categories children’s variety, programs for teenagers, music, and travel/geography, and only 1 or 2 programs each concerning the following topics: society, nature/animals, literature, dance, politics, crime series, education, history, science, fine art, children’s theater, sports, short film, and documentary film.

\textsuperscript{331} Apart from that, Fridays consisted of 3 programs each concerning health and science, and only one or two programs each concerning the following topics: sports, society, history, feature film, documentary film, short film, entertainment, politics, nature/animals, music, literature, dance, and travel/geography.

\textsuperscript{332} Apart from that, Saturdays consisted of 9 news programs, 6 other entertainment programs of different kinds (quiz show not included), 3 children’s programs with several shorter shows, and only 1 each with music content, and with the category “other.”

\textsuperscript{333} Apart from that, Sundays consisted of 7 programs concerning arts of different kinds, 4 feature films, 3 crime series programs, 3 programs concerning sports, and only 1 or 2 programs each concerning the following topics: politics, society, short film, documentary film, family/housewife, nature/animals, and “other.”

\textsuperscript{334} See graphs 25-26 in Appendix I.
to October, and at 7:30 p.m. during November to December. These programs were deliberately scheduled in the early evening, separated from the programs that were aimed at young children, so as to prevent the very young from watching content that was not made specifically for them. The other adventure series program was a Western by Morton Fine and David Friedkin: *Tio dagar att leva* (most likely episode 15 of season one of *Frontier*, NBC, 1955-1956: “The 10 Days of John Leslie), broadcast slightly later in the evening, at 9 p.m., indicating that the content might have been considered a bit “rougrier” and intended for an audience of even older children, or adults. In a September issue of *Röster i Radio-TV* 1957, it was proudly announced that television programs for children and teenagers would be broadcast on a “more-or-less daily basis.”

The category with the second most program slots was entertainment, with the subcategory “Entertainment: Other” as the most frequent, closely followed by the category film (features, shorts and documentaries), news, and programs concerning the arts, with music particularly favored. Programs with music content thus continued to be frequently scheduled on Swedish television in 1957. This is further enhanced by the fact that most of the program slots within category “Entertainment: Other” also contained musical entertainment, some of which was *Scenartist med visor* [Stage Artist with Songs], in which actress Gerd Hagman was interviewed and presumably (with the program title in mind) also performed; *Wien, mina drömmars stad* [Vienna, the City of My Dreams], which was an evening’s entertainment with, among others, Deppo Birks Quartet; *Nöjesnytt med Charlie Norman* [Entertainment News with Charlie Norman], where Norman played the piano; special programs with artists Zarah Leander (*Egen här är guld värd*) [Own Hearth is Worth Gold] and Alice Babs (*Alice Babs*); as well as two different programs with actress Gaby Stenberg: *Med Gaby på sängkanten* [Gaby by the Bedside] and *Gaby Stenberg sjunger* [Gaby Stenberg Sings], in which Stenberg performed light entertainment musical numbers.

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335 For a further discussion on U.S. filmed series on Swedish television during the 1950s, see chapter “Influences from the West.”


337 *Röster i Radio-TV*, no. 37, 1957, 16.

338 See graphs 25-26 in Appendix I.

339 The complete list of television programs within category “Entertainment: Other” during Sept-Dec 1957 is as follows: *Hemma hos Yngve Gamlin; Scenartist med visor; Ett ögonblick!* (x2); *Med Gaby på sängkanten* (x5); Kalejdaskop; *Wien, mina drömmars stad; Nöjesnytt med Charlie Norman; Egen här är guld värd; Alice Babs; Vi som fick chansen…; TV-jazzen; TV-jazzen: prisutdelning; Sigge Fürst på besök; Artist på besök (x2); Gaby Stenberg sjunger; *Små elaka visor; Vinterkväll på Danviks hem; Gata Regerings 53; Inga Tidblad läser Zachris Topelius “Vintergatan.”
Interestingly, sitcoms, which were a standing Saturday night entertainment in 1956, did not appear at all during September to December 1957. Instead, the Saturday night entertainment of 1957 consisted of U.S. adventure series, the Swedish version of U.S. format quiz show *21*, a number of, mostly, international feature films,\(^{340}\) as well as a few Swedish entertainment shows.\(^{341}\)

News had a continued frequency over the program schedule. In fact, *TV-Journalen* received a regular slot on Saturday nights, as did children’s programs, scheduled in the early evening at 6 p.m.\(^{342}\) A French-Italian co-production film with Stan Laurel and Oliver Hardy, *Atoll K* (*Utopia*, Léo Joannon and John Berry, 1951) was aired on December 7 (marked as French in the graphs), an unknown program slot, titled *Filmprogram*, aired on December 14, and two program slots (most likely from the U.S.), titled *Tecknade filmer* [Cartoons] aired on December 21 and 28.

Of the 451 programs that were broadcast in the fall and winter of 1957, 78 percent of all program content was produced in Sweden. However, as in 1956, the bulk of the international news material in *TV-Journalen*, as well as in children’s news program *Tittut – veckans bilder*, was bought from the U.S. and the UK, but these programs are nonetheless accounted for as Swedish, as they were produced domestically. Other U.S. influences that might be considered in this regard were program formats that were brought to Sweden like, for example, the quiz show *21*. These programs were, of course, also accounted for as Swedish productions in the graphs, but still display an interesting connection to the U.S. The internationally produced material aired on Swedish television in the fall and winter of 1957 mainly came from the U.S., the UK and France (see graphs 27-28 in Appendix I).\(^{343}\)

Programs from the U.S., which amounted to 46.5 percent of all international imports, consisted of children’s adventure series, feature films

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\(^{340}\) Produced in the U.S. (x4), Germany (x2), France (x2), Russia, the UK, Italy, Austria, and Switzerland.

\(^{341}\) *Med Gaby på sängkanten*, *Taube*, *Pang i bygget*, *Sigge Fürst på besök* and *Artist på besök* (x2).

\(^{342}\) *Sagoboken och annat roligt* (The story book and other fun things) and *Innan vi lägger oss* (*Before we go to bed*) both with Inga Tobiason, who read books and played with her young children.

\(^{343}\) 46 programs, or 10.2 percent came from the U.S., 14 programs, or 3.1 percent came from the UK, and 12 programs, or 2.7 percent came from France. Apart from that four programs (or 0.9 percent) came from Germany, three programs (or 0.7 percent) came from Italy, two programs (0.4 percent) each came from Austria, Canada, Denmark, former Czechoslovakia, the Netherlands, Russia, Switzerland, and only one program (or 0.2 percent) each from Belgium and Norway. 4 programs (or 0.9 percent) are undetermined.
Television content from the UK, which amounted to 14.1 percent of all international imports, consisted of crime series *Inspektor Fabian vid Scotland Yard* [*Fabian of the Yard*, BBC, 1954-1956], as well as two documentaries, a feature film, and a silhouette film with religious content. And television programs bought from France, which amounted to 12.1 percent of all international imports, consisted of seven feature films, two shorts, one documentary, one program presenting a small French town (within the Eurovision collaboration *Vår lilla stad*... [*The Small Town...*] series), and one dance performance.

1957 was also the year when the first Swedish television program were to claim international success, when documentary film *Viggen Viggo* (Bertil Danielsson, 1955) won the Taormina price in Prix Italia. The documentary was also the first Swedish program to be sold on the international television market. *Viggen Viggo* followed the daily life of an abandoned tufted duck that Bertil Danielsson and his wife took care of over the summer. It was shot without sound, with an explanatory voice-over and guitar track recorded separately and added on later. The guitar thoughtfully follows the movements of the duck, as if giving voice to the animal, as Danielsson educationally narrates the movements and habits of the bird.

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346 *Miguel* (Director and year of production unknown)
347 *A Christmas Carol* (Ralph Levy, 1954)
349 *Night Mail* (Director and year of production unknown) and *Fortare och högre* (Director and year of production unknown)
351 *Betlehem stjärna* (*The Star of Bethlehem*, Lotte Reiniger, 1956).
353 *Det stulna hjärtats saga* (Director and year of production unknown) and *Idyllernas Paris* (Director and year of production unknown)
354 *Skeppsvarv* (Director and year of production unknown)
355 *Vår lilla stad*: *Gien*.
356 *Dansfantasi*.
357 TV 0, C11, Inköp och försäljning, Historik, written down by Gunilla Widegren.
1958: Eurovision, *Aktuellt* & an In-House Television Theater

The expansions continued during the television year of 1958, both geographically and economically. Henrik Hahr, program director at the Swedish Broadcasting Corporation, stated that:

New parts of middle and south Sweden will be incorporated into the television network, so that 60 percent of the Swedish population will be able to watch television. Connections to Europe will be tied together. The Eurovision’s net end points will be Stockholm and Sicily. Plans for the northern parts of Sweden will take shape and the television programs will spread north. New studio premises will be built. Program production will also branch out to Malmö and Gothenburg. The program budgets will expand.359

As stated by Hahr, Swedish television was connected to “Eurovision,” a union of European Public Broadcasters, EBU (European Broadcast Union), which made it possible, economically, but also literally through a new network linkage between countries, to exchange programs across a large number of other Western European countries. By 1958, some minor exchanges between Sweden and the corporations connected to the Eurovision had already occurred. Swedish television was represented at the Eurovision’s annual congress in Rome, as early as in September 1955. An agreement was made at the congress for Swedish television to participate in two projects: one about democracy in Europe, and one about life in a provincial town with less than 10,000 inhabitants.360 Sweden’s contribution to the latter was *Vår lilla stad: Vadstena* [*The Small Town: Vadstena*], which aired on Christmas Eve 1957. Interestingly, the United States also contributed a 30-minute film within the EBU series *The Small Town*. On March 6, 1958, Swedish television aired *Vår lilla stad: Anamosa* [*The Small Town: Anamosa*], letting the television audience get acquainted with the small town in Iowa, U.S.361

In the summer of 1958, Sweden hosted the World Cup in soccer, which was effectively the starting point for the collaboration with other Western European countries through the Eurovision network linkage. The sports event

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361 SRG 1955-1975, C10, D2, 1. “Utländska filmen med fri visningsrätt för SR.” And TVHF 1956, C10, EI, 1. “European Broadcasting Union, Exchange by Film,” December 21, 1956. Other participating countries were: Italy, France, the Netherlands, Germany, Great Britain, Luxemburg, Denmark and Switzerland.
also meant a rapid increase in sales of television sets.\textsuperscript{362} In fact, during the television season of 1957 to 1958, sales of television sets were four times the amount estimated in the forecast.\textsuperscript{363} The fact that Sweden hosted the World Cup had not been calculated to be such a catalyst for the upward license curve. In the Swedish Government Official Report on television in 1954, a cautious approach was instead taken to the medium’s progression:

> It is not possible to be guided by the experiences from the build-up of radio. The radio medium’s rapid progression from its very early years had to a great extent to do with the general public’s curiosity about the technical wonder. One can surely not count on a similar reaction regarding television. Moreover, the expense of buying and using a television receiver is much higher. In addition comes the fact that the person who wants to benefit from the television program needs to invest more in both concentration and time than is needed for the radio programs.\textsuperscript{364}

Contrary to the statement, the number of television licenses grew from 60,000 to 212,000 within the year of 1958 alone (the forecast for 1958 had been 37,000).\textsuperscript{365}

The first Swedish production to be broadcast through Eurovision was \textit{Från Drottningholmsteatern [From the Drottningholm Theater]}. On June 1, the television program was able, simultaneously, to reach an audience in Sweden, Denmark, Germany, Switzerland, Belgium, the Netherlands, France, Monaco and Great Britain.\textsuperscript{366} Following \textit{Från Drottningholmsteatern}, ten soccer games, in all, were broadcast via the transmitter in Stockholm and across the Eurovision network, from June 8 until June 29, when the finals finished it all.\textsuperscript{367}


\textsuperscript{367} Ibid., 10.

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Från Drottningholmsteatern was a two-part program. The first part was a short film, *Drottningholmsteatern presenteras* (*Presenting the Drottningholm Theater*), where the television audience was given a walk-through inside the 18th century theater and its stage machinery. The second part consisted of one act from Gluck’s *Orpheus and Eurydice* as performed at the theater. To give the short film *Drottningholmsteatern presenteras* a sense of liveness, the plan was to let each country add its own live speaker, or voice-over, in their respective language. This worked out tremendously well in every country, except for Sweden, where the film was broadcast without any voice-over at all, because of a cable failure.\(^{368}\) The result may not have been what the producers had imagined, but in a way, the lack of an explanatory voice for the images only adds to the sense of illusory magic of the well-preserved theater from 1766, and in extension it also, interestingly, adds a sense of liveness. Large parts of *Drottningholmsteatern presenteras* are completely without sound, but then suddenly one hears the rumbling of large stones rolling in a wooden box to simulate the sound of thunder, or a creaking and cracking when stage workers drag ropes or spin a large wheel to change the stage decor. The contrast between silence and the background noises that do appear makes the sounds concrete and elevated. For example, two very distinct sounds are heard as a man in the film walks outside the theater: chirping of birds and footsteps in gravel. The minimalistic stance in having all other sounds stripped away makes not only hearing, but also other senses sharpened: one can almost get a sense of how it smells in the park. Without the voice-over, all other sounds occupy a privileged position, which undoubtedly adds a sense of immediacy. Despite the past tense of the program, the lingering impression is one of presence—or liveness.

A total of 530 programs aired on Swedish television during September to December 1958. That is around four programs per day, on average.\(^{369}\) The total airtime was 20,650 minutes or approximately 344 hours. Similar to the previous year, week 11 (November 10-16) had the most hours of broadcast with 1,945 minutes, or circa 32 hours. This is because of the televised political debates from the Nordic Council in Norway, scheduled on six different occasions during that week.\(^{370}\) Saturdays had the most number of programs scheduled per week, with an average of six programs per day (or 107 programs across the 17 Saturdays in question). Sunday was, however, the day with the

\(^{368}\) TV-kansliet 1955-1968, C12, AI, 1, Protokoll fört vid producentsammanträde den 6 juni 1958. See also Bjelfvenstam, 64-65.

\(^{369}\) Calculated with a seven-day program week.

\(^{370}\) The televised debates from the Nordic Council (Nordiska Rådet) aired on Monday, November 10th, at 10:00 a.m.-12:30 p.m., on Thursday the 13th, at 3:00-6:00 p.m., on Friday the 14th at 10:00 a.m.-12:30 p.m., and at 3:00-6:00 p.m., and on Saturday the 15th, at 10:00 a.m.-12:30 p.m. as well as in the afternoon, at 3:00-6:00 p.m.
longest airtime scheduled, with an average of around four hours per day (or 3,910 minutes across the 17 Sundays in question).\textsuperscript{371}

A weekday schedule breakdown of 1958 can be found in Appendix I.\textsuperscript{383} The Monday schedule of 1958 consisted mostly of children’s puppet theater, programs concerning society and programs of a political nature.\textsuperscript{384} Tuesdays focused mainly on news, both for adults and children.\textsuperscript{385} Wednesdays had a dominance of programs within the category family/housewife.\textsuperscript{386} Thursdays focused on children’s programs and news,\textsuperscript{387} and Fridays had the weather forecast and television theater.\textsuperscript{388}

Saturdays in 1958 came, more or less, with a fixed schedule\textsuperscript{389} starting with sports in the early evening every other Saturday,\textsuperscript{390} followed by a program for young children at 6:00-6:30 p.m.\textsuperscript{391} After a one hour pause, a British adventure

\begin{footnotesize}
\begin{enumerate}
\item See graphs 29-31 in Appendix I.
\item See graphs 32-38 in Appendix I.
\item Other than that, Mondays consisted of 7 sports programs, 7 programs concerning music, 4 programs with the category entertainment: other, 3 news programs, 3 history programs, 3 short films and only 1 or 2 programs each concerning the following topics: variety, family/housewife, teenage programs, dance, television theater, quiz show, feature films, health, a crime series program, and travel/geography.
\item Apart from that, Tuesdays had 11 arts programs of different kinds, 7 programs with the category entertainment: other, 7 programs concerning society, 3 sitcoms, 3 crime series programs, and only 1 or 2 programs each concerning the following topics: travel/geography, history, documentary, quiz show, children: other, magic show, variety, family housewife, short film, health, politics, religion and sports.
\item Wednesdays also consisted of 5 programs with religious content, 5 arts programs of different kinds, 4 entertainment programs of different kinds, 3 children’s programs and only 1 or 2 programs each concerning the following topics: short films, politics, education, documentary, feature film, society and sports.
\item Apart from that, Thursdays also consisted of 9 feature films, 6 society programs, 4 entertainment: other, 3 documentaries, 3 arts programs of different kinds and only 1 or 2 programs each concerning the following topics: family/housewife, history, crime series, anthology series, health, politics and travel/geography.
\item Fridays also had 7 children’s programs, 5 programs concerning politics, 4 news programs, 4 entertainment programs, 3 programs each concerning music, feature film, and society and only 1 or 2 programs each concerning the following topics: opera, nature/animals, family/housewife, short film, history, sports and travel/geography.
\item Deviations from the fixed schedule mainly consisted of short programs put in between family entertainment and the news program, such as the French short film Affären Manet, travel program Resa i Albanien and nature programs Så går en dag and Havets hemligheter. Apart from that, a seasonal program, Alla helgons dag was broadcast, as well as a political debate from the Nordic Council, and a five-minute long program produced for new TV owners: För nya TV-ägare.
\item Landskamp över Östersund which aired at 5:30-6:00 p.m. every other Saturday during Sept-Dec 1958, was a sports program where older children from Sweden and Denmark competed against each other. Other sports programs scheduled in the early Saturday evening slot were a swimming competition between Sweden and Britain on October 11 at 6:00-7:00 p.m., and a soccer game between Italy and Czechoslovakia on December 13 at 2:15-4:20 p.m.
\end{enumerate}
\end{footnotesize}
series for the somewhat older children started.\textsuperscript{392} At 8:00 p.m. the first Swedish situation comedy, \textit{Greta och Albert} [\textit{Greta and Albert}, based on a format taken from the U.S. sitcom \textit{Ethel and Albert} (NBC, 1953-1954; CBS, 1955; and ABC, 1955-1956) was scheduled.\textsuperscript{393} The series ran from September 6 until October 25, when the eight o’clock slot was taken over by a variation of family entertainment.\textsuperscript{394} After that, news program \textit{Aktuellt} had a fixed time slot (at first at 8:40-9:00 p.m., and later at 9:00-9:30 p.m.), and the evening, most often, ended with a quiz show,\textsuperscript{395} crime series\textsuperscript{396} or the NBC variety program \textit{The Perry Como Show} (1955-59).\textsuperscript{397} On one occasion the evening ended with the concluding episode in a three-part court drama,\textsuperscript{398} and on yet another occasion the Saturday night ended with a seasonal December 13th Lucia-celebration.\textsuperscript{399} Finally, Sundays mainly consisted of programs within the category “Children: Other” and programs concerning society and history.\textsuperscript{401}

Children’s programs continue to be an important part of the schedule during September to December 1958, with the subcategory “Children: Other” as the most favored, with 42 programs.\textsuperscript{402} A major program slot within the category “Children: Other” was the U.S. series \textit{Disneyland} with 17 programs. Most of the episodes of \textit{Disneyland} were cartoons featuring some of the most prominent Disney-figures, such as Donald Duck, Mickey Mouse and Pluto, and some of the episodes contained filmed documents of wild animals. Walt Disney himself was presenter. In the second largest program slot, with 14

\textsuperscript{391} Mysteriet med den ensamma arvtagerskan (\textit{Perry Mason}, CBS, 1957-66) and Alfred Hitchcock presenterar (\textit{Alfred Hitchcock presents}, CBS, 1955-65)

\textsuperscript{392} Between Sept. 6 and Nov. 15 \textit{Robin Hood (The Adventures of Robin Hood}, ATV London, 1955-59) was scheduled in this slot, followed by \textit{Sjörövarna (The Buccaneers}, ITV, 1956-57) between Nov. 22 and Dec. 27.


\textsuperscript{394} On November 1, an entertainment program called \textit{Stockholm by night} was aired, and for the same 8:00 p.m. slot the following Saturdays: \textit{Titta i November}, \textit{TV-Jazzen}, \textit{12 rätt}, \textit{För hela familjen}, \textit{Den gamle biografen} and \textit{Kvitt eller Dubbelt}.

\textsuperscript{395} Fråga mig nå’ annat, and Gissa mitt jobb!

\textsuperscript{396} The Perry Como Show aired on four occasions during September-December 1958: November 8 & 29, and December 6 & 20.

\textsuperscript{397} Hur skulle ni döma?

\textsuperscript{399} Luciafirande bland stapelbäddar.

\textsuperscript{400} Other than that, Sundays consisted of 9 arts programs of different kinds, 8 feature films, 6 sports programs, 4 documentaries, 3 entertainment shows, 3 programs with religious content, 3 programs of a political nature and only 1 or 2 programs each concerning the following topics: short film, lifestyle/hobby, family/housewife, health, nature/animals, news, science and crime series.

\textsuperscript{401} See graphs 39-40 in Appendix I.
programs, came the Swedish program series *För de yngsta: Åka på låtsas* [For the Youngest: Imaginary Travelling].

The category with the second most program slots continued to be entertainment, with the subcategory “Entertainment: Other” as the most frequent; and the category “News.” During the time-period, a traditional news journal, *Härs och Tvärs* [Here and There], with the explanatory subtitle “images from across the world,” was part of the weekly schedule. *Härs och Tvärs*, as the title implies, consisted of a mix of nationally produced, and internationally acquired current affairs films, broadcast with a Swedish speaker and was, as such, similar in form to *TV-Journalen*. However, one of the major investments for Swedish television in 1958 was the implementation of a new format for broadcasting news. *Aktuellt*, first aired on September 2, 1958, used the new program format that was built on news anchors and reporters, and with a mix of live studio broadcasts and cut-ins to filmed news events. The relatively small, and therefore easily portable, film camera—as opposed to the large, static, wire-based electronic television camera—was the preferred choice in getting news material as quickly as possible for the broadcast. But, even so, the issue of racing against time, of getting “absolutely fresh news material” for the broadcast, was addressed early on. In 1959, head of programming Per-Martin Hamberg stated: “As soon as we released the first weekly journal, which in principle was not differently built than a regular film newsreel, the demand for fresh daily news footage was an absolute necessity. […] So far, our main effort has been to build a network of film correspondents across the country. People who, with the shortest possible notice, can be in place, at the time something happens.” Considering that the Swedish Broadcasting Corporation was a male dominated work place, it is remarkable that *Aktuellt*, from the start, had one male (Olle Björklund) and one female (Gun Hägglund) news anchor. In 1960 another female news anchor, Jeanette von Heidenstam, was employed. However, according to media scholars Monica Djerf-Pierre and Lennart Weibull, the status of the early news anchors was equivalent to that of program announcers. They were to read the news—texts that had been written for them—in a clear and pleasant manner, recruited for “their personal style, appearance, voice and ability to convey news in a trustworthy way.” How the news anchors were perceived
by the public is another question. One established fact is that Björklund (and not, to the same degree, Hägglund or von Heidenstam) became immensely popular with the audience. Considering the general social climate of the 1950s, it is not a completely wild idea to suggest that the popularity, in large part, came down to his gender. Managers and reporters of Aktuellt were all men, with the exception of Ingrid Öhnell (later Schrewelius), who was employed as a reporter on Aktuellt in 1960. Because of her gender she was, however, invisible to television viewers at the beginning of her career. Schrewelius was not allowed to use her own voice in the reports. Instead, a male co-worker read her prepared texts in the news program.407 Olle Björklund’s persona was, on the contrary, considered to “go through” the television screen, straight into the living rooms of the viewers in such a distinctive manner, that he acquired the nickname “Mr. Television.”

Aktuellt rapidly received fixed time slots in the fall schedule for 1958, on Tuesdays, Thursdays and Saturdays (with the exception of Christmas day), and with the aim of having a news program on a daily basis within the near future.408 In the first issue of 1959, Röster i Radio-TV conducted an opinion poll, where they asked 50 television owners in the Stockholm suburbs of Tallkrogen and Gubbängen, and 50 television owners in Partille, just outside Gothenburg, about their impressions of the new medium. 58 out of the 100 answered positively when asked if they liked the broadcasts in general. 31 answered negatively, and 11 said they did not know. The most favored program, according to the poll, was Aktuellt, with 21 votes.409 The least likable programs, according to the poll, were feature films, with 22 votes. Interestingly, the people who participated in the poll were most negative towards international feature films, and called for more domestic ones. Often feature films (as well as documentaries and the Alfred Hitchcock Presents series) were critiqued for “scaring the children,” often with the addition: “and it was for the children’s sake we bought television.”410 Confronted with the poll, the newly appointed head of television, Nils Erik Bæhrendtz, went straight to the concept of quality: “We must pursue a responsible policy with quality as the benchmark. If we limply ‘give the people what they want’, without taking into account the quality requirement, it would be very bad indeed.”411 Later that same year, in conjunction with Swedish television’s five-year anniversary on October 29, 1959, Röster i Radio-TV conducted a

407 Ibid., 133.
408 Hamberg (1959), 85.
409 Ulf Nilsson, “Är det fel på TV?, Röster i Radio-TV, no. 1, 1959, 7-9. The second most favored programs, according to the people in the poll, were children’s variety show Sigges Cirkus and television theater, with 11 votes each. The third most favored were “sports” and “children’s programs,” with 8 votes each.
410 Ibid., 7.
411 Ibid.: “Vi måste driva en ansvarig politik med kvalitet som riktpunkt. Om vi släppt skulle ‘ge folk vad folk vill ha’, utan att ta hänsyn till kvalitetskravet, då vore det verkligen illa.”
second opinion poll. This time they questioned 100 people in Stockholm and in five other middle-sized towns. The outcome was very similar to the previous poll. The program considered as most favored was, again, Aktuellt with 58 votes. And feature films drew the shortest straw this time too, with 18 votes: “They’re too old and tired,” it was generally thought, and “If they do run garbage old films, why not garbage old films made in Sweden?”

Yet another major investment this year was the formation of an in-house television theater ensemble. Previously, Swedish television had been experiencing difficulties in hiring actors for their televised theater productions. If an actor were to be on television several nights a month, their faces could be “worn out,” it had been argued. Whether this was a real fear of the film industry’s, or just a pretext for sabotage, the gist was that the Swedish film industry did not want “their” actors on television. This resulted in the investment of the Swedish Broadcasting Corporation’s own, permanent, in-house television theater ensemble: “TV-Teatern” [“The Television Theater”], in 1958. Seven actors were hired to be part of the permanent ensemble. Ingvar Kjellson, one of the actors, discussed his hopes for the television theater in an article in Röster i Radio-TV:

I will surely miss the direct contact with the audience, but there is a lot that compensates for that. For example, the possibilities of using the finest gestures, as in film acting, and still maintaining the unbroken overall grip on the role [as in performing the play live]. I hope that the Television Theater can stimulate interest in theater and the art of acting so that viewers also visit the regular theaters. I do not think that TV theater can replace or be in competition with regular theater, but instead it will find its own form—as it has on radio—and thus give us a new playground for the art of acting.

In 1958 the Television Theater performed twelve television plays with the new permanent ensemble. Of these, eleven were broadcast during September to

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412 20 people were asked in Eskilstuna, 20 in Örebro, 10 in Arboga, 10 in Köping, 20 in Västerås and 20 in Stockholm.
413 Röster i Radio-TV, no. 42, 1959, 22-23 and 62: “De är för gamla och slitna” and “När dom ändå kör gamla skräpfilmer, så kunde dom väl köra gamla skräpfilmer av svenskt märke.”
415 The first members of the Television Theater were: Gunnel Broström, Aino Taube, Nadja Witzansky, Ingvar Kjellson, Jan Malmsjö, Erik Strandmark and Erik Berglund.
December. Seven of the plays where written by authors from Sweden. Each play had an average production time of three weeks to a month, according to Bæhrendtz. A year later, in the fall of 1959, the permanent ensemble had twice as many members, and planned to produce one play per week, due to its immense popularity.

The small screen of the television set made for new ways of thinking about image compositions. For instance, long shots, night scenes and images crowded with people worked better for the cinema screen in the 1950s. Instead, close-ups were frequently used in television, to establish intimacy with the audience at home. Within a television theater context, this was discussed already in 1955, when Alf Sjöberg directed Hamlet to be broadcast within the Swedish Broadcasting Corporation’s test program. In a televised interview—or perhaps more accurately described as a lecture—Sjöberg compared the TV production of Hamlet, to a production of the same play, which he had previously directed at the Royal Dramatic Theater in Stockholm. Sjöberg argued that Hamlet saw the world as a prison. At the Royal Dramatic Theater this notion was conveyed, in part, in the stage decor, which was made to look like a prison cell: large bars covered the entire back of the theater, making Hamlet look small and overwhelmed, as he stood in one corner. That image would not work on television, according to Sjöberg, who instead implemented a “nutshell” metaphor in the television production, and used close-ups to convey big thoughts in small and confined spaces.

The international material aired on Swedish television in the fall and winter of 1958 mainly came from the U.S., UK and France. Of the 530 programs that were broadcast in the fall and winter of 1958, 400 were produced in Sweden, amounting to 75.5 percent of all program content. 55 programs, or 10.4 percent came from the U.S., 34 programs, or 6.4 percent, came from the UK.

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417 The rest came from Ireland, the U.S., Britain, Germany and Norway. All authors were male. Jeppson by Karl Ragnar Gierow aired on August 29, 1958. Between Sept-Dec, 1958 the following plays were performed on Swedish television: Gå över gatan (Erik Müller); Avsked (Hjalmar Bergman); Döden som läromästare (Hjalmar Bergman); Skandalskolan (Richard Sheridan); Maria Angelica (Lars-Levi Laestadius); Rabies (Olle Hedberg); Hughie (Eugene O’Neill); Hemma klockan sju (R.C. Sheriff); En stormträta (Sigfrid Siwertz); Oh, Mein Papa (Erik Charell and Jürg Amstein); and Ett dockhem (Henrik Ibsen).

418 Bæhrendtz (1961), 83.

419 “TV-teatern byggs ut,” Antennen, summer 1959, 17. The permanent members of the Television Theater in the fall of 1959 were: Erik Berglund, Gunnel Broström, Axel Düberg, John Elfström, Heinz Hopf, Barbro Hiort af Ornäs, Tor Isedal, Ingvar Kjellson, Gunnel Lindblom, Mona Malm, Curt Masreliez, Isa Quensel, Ulla Sjöblom, Erik Strandmark and Ingrid Thulin.


421 The interview was part of the retrospective television program Dramat i soffan (Marie Nyreröd, prod., 2004).
and 14 programs, or 2.6 percent, came from France.\textsuperscript{422} Programs bought from the U.S. accounted for 42.3 percent of all international imports. They consisted of crime series \textit{Alfred Hitchcock Presenterar} and \textit{Perry Mason}, short films presented within the program series \textit{Den gamla biografen}, children’s series \textit{Disneyland}, the sitcom \textit{Överste Flacks bravader} [\textit{Colonel Humphrey Flack}, DuMont, 1953-1954], \textit{The Perry Como Show}, one episode from an anthology series,\textsuperscript{423} two shorts,\textsuperscript{424} four documentaries,\textsuperscript{425} and eight feature films.\textsuperscript{426} TV content from the UK during September to December 1958 amounted to 26.2 percent of all international imports. It consisted of the adventure series \textit{Robin Hood} and \textit{Sjörövarna} [\textit{The Buccaneers}, ITV, 1956-1957], \textit{Andy Pandy}, three feature films,\textsuperscript{427} a Christmas themed silhouette film by Lotte Reiniger, a television theater,\textsuperscript{428} the first two programs in a series of six (which continued in early 1959) about Borneo, and four Eurovision broadcasts: one of the opening of the British Parliament, a circus performance, a soccer game, and a magic show from London.\textsuperscript{429} In addition, programs from France, which amounted to 10.8 percent of all international imports, still mainly consisted of feature films.\textsuperscript{430} Other programs from France were one

\textsuperscript{422} In addition, seven programs (or 1.3 percent) came from Denmark and Norway respectively, three programs (or 0.6 percent) came from Italy, two programs (0.4 percent) came from Germany and only one program (or 0.2 percent) each from Austria, Belgium, and Switzerland. 5 programs (or 0.9 percent) are undetermined.

\textsuperscript{423} \textit{Levande livet}.

\textsuperscript{424} \textit{En finfin affär} and \textit{Den vita kostymen}.

\textsuperscript{425} Three war documentaries as well as \textit{Nanook of the North} by Robert Flaherty, 1921.

\textsuperscript{426} \textit{Triumfbågen} (\textit{Arch of Triumph}, Lewis Milestone, 1948), \textit{Blockad} (\textit{Blockade}, John Howard Lawson, 1938), \textit{Att vara eller icke vara} (\textit{To be or not to be}, Ernst Lubitsch, 1942), \textit{Handen på hjärtat} (\textit{Magic Town}, William A. Wellman, 1947), \textit{Skräckdagar i Prag} (\textit{Hangmen Also Die}, Fritz Lang, 1943), \textit{Dubbelliv} (\textit{A Double Life}, George Cukor, 1948), \textit{Laurel and Hardy: Vi reser västerut} (\textit{Way Out West}, James W. Horne, 1937) and \textit{Brev från en okänd kvinna} (\textit{Letter From an Unknown Woman}, Max Ophuls, 1948).

\textsuperscript{427} \textit{Det var i maj} (\textit{Maytime in Mayfair}, Herbert Wilcox, 1949), \textit{Kärlekskuren} (\textit{The Cure for Love}, Robert Donat, 1949) and \textit{Mysteriet Milton} (\textit{The Ringer}, Guy Hamilton, 1952).

\textsuperscript{428} \textit{Porten} (\textit{The Door}, episode of the \textit{Lilli Palmer Theater Series}).

\textsuperscript{429} In terms of international news material in 1958, \textit{TV-Journalen} had been replaced by \textit{Aktuellt}, but \textit{Härs och tvär} still contained much material bought from the U.S., and the UK. As for previous years in this study, international news material is not included in graphs 41-42, but counts as Swedish programs, due to it being produced domestically. Further, entertainment programs where U.S. and British artists perform as studio guests in Swedish productions could be noted: \textit{Sarah Vaughan med trio på besök i studion} [\textit{Sarah Vaughan with trio visiting the studio}], \textit{Gloria Davy sjunger} [\textit{Gloria Davy sings}], \textit{Europas skifflekung Lonnie Donegan på besök i studion} [\textit{Europe’s king of skiffle Lonnie Donegan visiting the studio}] and \textit{Delta Rhythm Boys}.

short film and four Eurovision broadcasts: one about the Paris Opera, one midnight mass from Mont St. Michel, a musical entertainment program to celebrate UN Day and the inauguration of the new UNESCO building in Paris.

1959: TV-Free Wednesdays & International Film Premiers

A total of 544 programs aired on Swedish television during September to December 1959. That is around 4.5 programs per day, on average. The total airtime was 20,277 minutes or approximately 338 hours, which interestingly is slightly less than for the same period the previous year. The Christmas week (December 21-27), week 17 in the charts, had the most hours of broadcast with 1,655 minutes, or around 28 hours. The Christmas week had 42 programs scheduled, which is roughly 10 program slots more than any other week during September to December 1959. Saturdays had the most number of programs scheduled per week, with an average of six programs per day (or 104 programs across the 17 Saturdays in question), and Thursdays had the longest airtime scheduled, with an average of around 3.9 hours per day (or 4,232 minutes between the 18 Thursdays in question).

The Wednesday dip in the graphs appears because only occasional programs were broadcast on Wednesdays in 1959. Wednesdays, which in the press came to be called “TV-free Wednesdays,” continued to be without scheduled programs until October 1961, when major rearrangements of the television schedule took place. The mid-week television pause was appreciated by the film and entertainment industries, as well as by different societal associations, who experienced a loss of attendance due to the

431 Affären Manet (Director and year of production unknown)
432 See graphs 41-42 in Appendix I.
433 Calculated with a seven-day program week.
434 The average program number per week during September to December 1959 was 30.
435 See graphs 43-45 in Appendix I.
436 In total, 12 programs were broadcast on Wednesdays during September to December 1959: five of which were Eurovision broadcasts (four sports events and one variety show), two programs with political content, two programs containing music, one feature film, one program concerning health, and one nature program.
437 Other changes in the program schedule, starting on October 1st, were that the television evening started earlier, news program Aktuellt got a new, longer and “richer” overview at the beginning of the program, an extra five minute long news program, Kvällsnytt [Evening News] was scheduled at the end of each weekday, and youth programs were rescheduled from Thursdays to Fridays, which was believed to suit the intended audience better. See “Nya tider för radio-TV,” Röster i Radio-TV, no. 40, 1961, 30. See also the program schedules for 1961 in Röster i Radio-TV.
popularity of television.\textsuperscript{438} The evening newspaper \textit{Aftonbladet}, for example, reported: “[a] major Stockholm cinema [Sergel at Hötorget] can show that the TV-free Wednesday is a better day to go to the cinema, by 60 percent, than Tuesdays are. […] Others give the same report.”\textsuperscript{439} In another article it was claimed that “the TV-free Wednesday became the big premiere day in the [outdoor theaters in the] parks.”\textsuperscript{440} In yet another article one television viewer pleaded: “Let us keep the TV-free Wednesday! We need that night to socialize with our children and friends and to attend society meetings!”\textsuperscript{441} The issue was debated, but already in 1959 Nils Erik Bæhrendtz had stated that “[o]n the contrary, we will increase the program schedule from 18 to 35 hours a week in the next few years and will also broadcast on Wednesdays. […] Do like I do: Turn it off! Days go by without my kids watching TV, I myself watch very little and when I have guests they are invited to other things than watching TV!”\textsuperscript{442} As stated, Wednesdays were without programs due to financial reasons, and not, according to Bæhrendtz, because the film and theater industries demanded it to be so.\textsuperscript{443}

A weekday schedule breakdown of 1959 can be found in Appendix I.\textsuperscript{444} The Monday schedule of 1959 consisted mostly of children’s programs and sports,\textsuperscript{445} and Tuesdays consisted of news, children’s puppet theater and family/housewife programs.\textsuperscript{446} The sparsely scheduled Wednesdays have been discussed. Thursdays predominately offered children’s programs of

\textsuperscript{440} \textit{TV-fria onsdagen blev stora premiärdagen i parkerna,” Aftonbladet}, 2 June, 1960.
\textsuperscript{441} Ture Gerdes, “Barnen har tröttnat på TV. Pappa Bæhrendtz stänger själv av,” \textit{Aftonbladet}, 21 Aug., 1959, 5: “Låt oss behålla den TV-fria onsdagen! Vi behöver den kvällen för att umgås med våra barn och vänner och för att gå på föreningsmöten!”
\textsuperscript{442} Ibid.: “Vi kommer tvärtom att öka TV-tiden från 18 till 35 timmar i veckan de närmaste åren och ska sända även på onsdagarorna. […] Gör som jag: Stäng av! Det går dagar utan att mina barn ser TV, själv tittar jag mycket litet på programmen och när jag har gäster hemma bjuds de på annat än TV!”
\textsuperscript{443} Bæhrendtz (1961), 91.
\textsuperscript{444} See graphs 46-52.
\textsuperscript{445} Apart from that, Mondays also consisted of 9 programs of a political nature, 9 entertainment shows of different kinds, 6 arts programs of different kinds, 5 programs concerning health, 3 feature films and only 1 or 2 programs each concerning the following topics: history, nature/animals, society, education, family/housewife, short film and travel/geography.
\textsuperscript{446} Tuesdays also consisted of 13 entertainment programs of different kinds, 10 programs with an educational content, 4 programs concerning society and only 1 or 2 programs each concerning the following topics: programs with the categort arts: film, filmed anthology series, feature film, short film, politics, programs with the category children: other, fine arts, lifestyle/hobby, nature/animals, sports, and science.
different kinds, news and feature films. The Friday schedule focused on programs devoted to society, the weather forecast and television theater, and Saturdays had a focus on children’s programs, news and variety shows. Finally, Sundays mainly offered sports, news and programs with religious content.

As in previous years, programs for children were the most featured program slots—the sub-category “Children: Other” was most favored, with 49 programs. As for the same period in 1958, the most frequent program slot within the category “Children: Other” was the U.S. series Disneyland, now with twelve different program slots. The second largest program slot, with eight programs, was the Swedish program series Humle och Dumle [Humle and Dumle], as well as Farbror Nisses djurparad [Uncle Nisse’s Animal Parade]. The category with the second most program slots was news, with 79 different slots on the schedule. Aktuellt continued with fixed time slots on Tuesdays, Thursdays and Saturdays, and was furthermore joined by Söndagsjournalen [The Sunday Journal] and Nyheter (endast ljud) [News (Sound Only)], an audio only news program, which aired on Saturdays. The weather report, which hitherto had been a detached program slot, was, from 1959 onwards, incorporated into the main news program Aktuellt. The categories of entertainment and arts also continued to be frequently scheduled during September to December 1959.

447 Apart from that, Thursdays also consisted of 8 programs concerning society, 6 entertainment shows of different kinds, 6 arts programs of different kinds, 5 sports programs, 3 programs with religious content and only 1 or 2 programs each concerning the following topics: a filmed anthology series, nature/animals, politics, documentary, short film, adventure series, and history.
448 Fridays also consisted of 5 programs concerning arts of different kinds, 4 nature/animals programs, 3 variety shows and only 1 or 2 programs each concerning the following topics: documentaries, feature films, news, politics, sports, children: other, short film, an anthology drama, a sitcom, history, a sermon, science and travel/geography.
449 Apart from that, Saturdays also consisted of 7 crime series programs, 6 adventure series, 4 feature films, 4 programs concerning society, 3 programs each of sports, arts programs of different kinds and documentaries and only 1 program each concerning the following topics: an anthology drama, the category entertainment: other, nature/animals, travel/geography and politics.
450 Sundays also consisted of 10 arts programs of different kinds, 9 entertainment shows, 8 programs concerning society, 5 programs each of history and nature/animals and only 1 or 2 programs each concerning the following topics: documentary, feature, short film, science, programs for teenagers, education, health and lifestyle/hobby.
451 See graphs 53-54 in Appendix I.
452 Other programs within the category Children: Other were: Dan efter dopparedan, De avundsjuka djuren, Drömresan, Ett besök på barnens bokvecka, Julklappspyssel i tant Brittas lekstuga, Kalas i barnkammaren, Saga, sång och rytmisk lek, Det lilla Gotlandsrusset, Djurfilm, Karragömma, Ute blåser sommarvind, Innan vi lägger oss, Hälsovård från Danmark, Hälsovård från Sverige, Lille Petters dröm, Medan vi väntar på klapparna and Födelsedagskalaset.
The international material aired on Swedish television in the fall and winter of 1959 mainly came from the U.S., UK and Germany. Of the 544 programs that were broadcast during September to December 1959, 429 were produced in Sweden, amounting to 78.9 percent of all program content. 48 programs, or 8.8 percent came from the U.S., 20 programs, or 3.7 percent came from the UK, and 12 programs, or 2.2 percent came from Germany. Programs bought from the U.S., which amounted to 41.7 percent of all international imports, consisted of eleven feature films, of which two had their Swedish premiere on television, twelve programs in the Disneyland series, six episodes of The Perry Como Show, six short films, four filmed television crime series, three adventure series, four anthology dramas, and two documentaries. TV content from the UK, which amounted to 17.4 percent of all international imports, consisted of three episodes of Andy Pandy, four feature films, of which one had its Swedish premiere on television: Spader dam (Queen of

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454 See graphs 55-56 in Appendix I.
455 Apart from that, nine programs (or 1.7 percent) came from Italy, seven programs (or 1.3 percent) came from Austria, six programs (or 1.1 percent) came from Denmark, three programs (or 0.6 percent) came from France, two programs each (or 0.4 percent) came from Belgium and Norway, and only one program (or 0.2 percent) each came from former Czechoslovakia, former Southern Rhodesia, Poland, Russia, and Switzerland. 1 program (or 0.2 percent) is undetermined.
456 Macbeth (Orson Welles, 1948) and På vift i New York (So This Is New York, Richard Fleischer, 1948). Other U.S. feature films broadcast on Swedish television during Sept-Dec 1959 were: Högt spel i Saratoga (Saratoga Trunk, Sam Wood, 1946), Louis Pasteur (The story of Louis Pasteur, William Dieterle, 1936), De dog med stövlarna på (They Died With Their Boots On, Raol Walsh, 1941), Night and Day (Michael Curtis, 1946), Champion (Mark Robson, 1949), I hemligt uppdrag (Home of the Brave, Mark Robson, 1949), Så går det till i krig (The General, Clyde Bruckman och Buster Keaton, 1926), De tappra 600 (The Change of the Light Brigade, Michael Curtiz, 1936) and Fötterna först (Feet First, Clyde Bruckman, 1929).
457 One presented within the film magazine program Den gamla biografen (Det lilla, lilla tåget över prärien: an American parody on Wild West series), Brinnande bombplan (stated in the archive schedule as “American flying film built on authentic events”), Ingen där? (stated in the archive schedule as “American film with Earl Holliman”), Barnkär mamma söker (stated in the archive schedule as “Short film comedy with Macdonald Carey”), Livsfarlig landning (“American flying film built on authentic material”), and Pianoexpressen (Music Box, James Parrott, 1932).
458 Perry Mason (x 3) and Fallet F.M.Q. (stated in the archive schedule as “American crime film with Will Hutchins, Rex Reason, Edward Binns”)
459 Lassies äventyr (Lassie, CBS, 1954-1971 ) (x 2) and “En ros till Lotta” (Bonanza, S01E01: “A Rose For Lotta,” 1959).
Spades, Thorold Dickinson, 1949),\(^{464}\) three episodes of adventure series Wilhelm Tells äventyr (The Adventures of William Tell, ITC, 1958-1959), three episodes of crime series Slå nio-nio-nio till polisen [Dial 999], two programs with content concerning arts,\(^{465}\) two sports events, one program about the British election and one about refugee aid in South Korea.\(^{466}\) Programs bought from Germany, which amounted to 10.4 percent of all international import, consisted of five feature films of which one had its Swedish premiere on television,\(^{467}\) three sports events, two programs broadcast through the Eurovision program: a political program, and an opera performance, a children’s program, and finally a nature/animals program, where the viewer got to visit the Hagenbeck Zoo. During a special film week September 3-10, 1959, no less than six international feature films had their Swedish premiere on television: Spader dam (Queen of Spades, Thorold Dickinson, 1949), Herr Fridolins sällsamma äventyr (Die seltsamen Abenteuer des Herrn Fridolin B., Wolfgang Staudte, 1948), Prins Bajaja (Jiří Trnka, 1950), Macbeth (Orson Welles, 1948), Sommarens sista dag (Ostatni dzien lata, Tadeusz Konwicky, 1958) and För två styver hopp (Due Soldi Di Speranza, Renato Castellani, 1952).\(^{468}\)

Chapter Conclusion

The scheduling practices of the 1950s were more often than not in a state of experimentation and flux. There were, however, also elements of horizontal programming, as when the same television program was scheduled in the same time slot every day of the week. News had a tendency to become a regular fixed staple, as did children’s programs. Then again, at this early stage in Swedish television programming it is easier to spot vertical elements, like for

\(^{464}\) Other feature films from the UK broadcast on Swedish television during Sept-Dec 1959 were: Ultimatum (Seven days to Noon, John Boulting, 1950), Flickparaden (Lady Godiva Rides Again, Frank Lauder, 1951) and Nätet (Trent’s Last Case, Herbert Wilcox, 1952).

\(^{465}\) Svart på vitt, about British caricaturists and TV theater Sista Mötet (The Last Reunion by Kenneth Hydes).

\(^{466}\) Again, educational Swedish production This is English, which was aired on 12 occasions during September to December 1959, is worth mentioning in terms of British influences on Swedish programs, as are entertainment slots where U.S. and British artists perform as studio guests, notably Koserthusshow med Johnnie Ray [Johnnie Ray in Concert], on Nov. 15, and På besök, [On visit], with Betty Johnson and Petula Clark, on Nov. 16.

\(^{467}\) Herr Fridolins sällsamma äventyr (Die seltsamen Abenteuer des Herrn Fridolin B., Wolfgang Staudte, 1948). Other feature films from Germany broadcast on Swedish television during Sept-Dec 1959 were: Skolans skräck (Feuerzangenbowle, Helmut Weiss, 1943), Munchhausen (Josef von Bakys, 1943), Se upp för flickan! (Ich War Ein Hässliches Mädchen, Wolfgang Liebereiner, 1956) and Den sönderslagna krukan (Der Zerbrochene Krug, Gustav Ucicky, 1937).

\(^{468}\) See the Television Archive’s program schedule of 1959.
example scheduling programs for housewives on Tuesdays, and sermons on Sundays. A typical 1950s television week in Sweden looked something like this: news programs would appear on average three times, most often on Tuesdays, Thursdays and Saturdays. On Mondays an arts program or a variety show was most often scheduled, together with programs that discussed social matters or programs of a political nature. A program for children and sports could also appear. Tuesdays mainly consisted of children’s programs and programs for the housewife. Wednesdays had a dominance of feature films and children’s programs. On Thursdays the schedule was mainly made up of programs concerning the arts, entertainment programs and children’s puppet theater. Fridays had the weather forecast, and were also traditionally the theater night. The latter to avoid a conflict of interest with the radio program, which had theater productions scheduled on Thursdays. Saturday was the big entertainment night, with for example U.S. sitcoms, variety shows, adventure series, or quiz shows. Sundays were more sparsely scheduled, and mainly consisted of feature films, sports, programs with religious and/or historical content, or programs concerning society. Apart from these, more or less, fixed program slots, a typical television week in the 1950s also contained a number of both serious and light programs, which were spread out over the week, to give the audience a program schedule with as versatile content as possible.

As is evident, the public service aims to put focus on education and information shines through in the Swedish Broadcasting Corporation’s scheduling practices. Programs for children appeared several times a week, and were, in fact, the most featured program category in the schedule of the years discussed in this study (see graph 57). News and sports programs saw a relatively large increase in program slots from year to year, whereas popular program categories such as “entertainment,” “arts” and “film” held more of an even figure from year to year.
Within the period September to December, the broadcasting hours steadily increased from approximately 1.34 hours per day in 1956,\textsuperscript{469} to 2.17 hours per day in 1957,\textsuperscript{470} 2.82 hours per day in 1958,\textsuperscript{471} and then decreased slightly in 1959 to 2.77 hours per day,\textsuperscript{472} which is explained by the TV-free Wednesday.

\textsuperscript{469} 163 hours in total. Calculated with a seven-day program week.
\textsuperscript{470} 265 hours in total. Calculated with a seven-day program week.
\textsuperscript{471} 344 hours in total. Calculated with a seven-day program week.
\textsuperscript{472} 338 hours in total. Calculated with a seven-day program week.
The number of programs, however, increased each year during the selected period, from 2.5 programs per day in 1956,\textsuperscript{473} 3.5 programs per day in 1957,\textsuperscript{474} 4 programs per day in 1958,\textsuperscript{475} and 4.5 programs per day in 1959.\textsuperscript{476} Graph 58 shows that the most intense week in terms of minutes of broadcast was week 11 (November 10-16) of 1958, which had televised political debates from the Nordic Council scheduled on several days. The Christmas holiday weeks were also generally high in minutes of broadcast.

![Graph 58: Total minutes of broadcast programs per week, Sep-Dec 1956-1959.](image)

In 1956 and 1957, Tuesday evenings had the most number of programs scheduled per week, and for 1958 and 1959 it was Saturdays that attracted most number of programs. Wednesdays were generally a day with fewer programs in the schedules, as were Fridays in 1956. The airtime duration per day mimics the graph of number of programs per day, with just a slight variation (see graphs 59-60).

\textsuperscript{473} 303 programs in total.  
\textsuperscript{474} 451 programs in total.  
\textsuperscript{475} 530 programs in total.  
\textsuperscript{476} 544 programs in total.
Graph 59: Number of programs per weekday, Sep-Dec 1956-1959.

Graph 60: Minutes of airtime per weekday, Sep-Dec 1956-1959.
Looking at the graphs of countries (graphs 61-62) it is evident that most of the television content broadcast on Swedish television in the 1950s was domestically produced. One should, however, take into consideration that the presented graphs do not display the amount of international news material used in, for example, *TV-Journalen* and *Tittut – veckans bilder*. Nor do they present other types of international influences, such as program formats—e.g. *Kvitt eller Dubbelt*, the Swedish version of the U.S. show *The $64,000 Question*, or *Greta och Albert*, modeled on the U.S. sitcom *Ethel and Albert*—or country collaborations, such as *Årskrönika* and *Nyårshälsning från Europa*, where material from several other countries was featured. If these programs were to be considered as not merely Swedish, but transnational, counted as having two—or several—country affiliations, the frequency of international television material in the graphs would be considerably higher. Further, the programs categorized with an “undetermined” country of origin—*Reportage* (Oct. 7 and 21, 1956), *Film* (Oct. 6, 1957), *Filmprogram* [*Film Program*] (Dec. 14, 1957), *Tecknade filmer* [*Cartoons*] (Dec. 21 and 28, 1957), *Havets hemligheter* [*Secrets of the Ocean*] (Oct. 18, 25, 31, and Nov. 30, 1958), *Det händer varje dag: om flyktinglägren i Europa* [*It Happens Every Day: About Refugee Camps in Europe*] (Nov. 30, 1958), and *För din välgång: En informationsfilm från Världshälsoorganisationen* [*For Your Well-Being: An Informational Film from the World Health Organization*] (Oct. 11, 1959)—were most likely all (or next to all) internationally bought films.
Graph 62: Internationally produced programs on Swedish television, Sep-Dec 1956-1959.
Most prominent, in these presented figures, is the fact that television content from the U.S., and not from the U.K.—as one might have thought—constituted the largest numbers of imported material during the 1950s. The U.K. is instead the second largest country in terms of imports, followed by France and Germany. The productions bought from the U.K. featured many programs with pedagogical content. U.S. productions, on the other hand, had a predominance of entertainment formats often aired on commercial networks.

Program content from the U.S. might not have been as noticeable in Swedish 1950s television schedules as I first thought when I started this study, but it is, nonetheless, relatively prominent at this early stage. Moreover, programs from the U.S.,\textsuperscript{477} and program formats from the U.S.\textsuperscript{478} were major reasons as to why television so rapidly became popular in Sweden. In the following chapter I will continue to discuss these, as well as other forms, of transnational flows and processes of “Americanization.”

\textsuperscript{477} Predominantly big entertainment series, such as \textit{I Love Lucy} and \textit{Lassie}, followed by the tremendous success of \textit{Bonanza} (NBC, 1959-1973) in the 1960s (the first episode of \textit{Bonanza} was broadcast on Swedish television on December 26, 1959).

\textsuperscript{478} Again: entertainment, such as \textit{Kvitt eller Dubbelt}, and \textit{21}, followed in the 1960s by the huge success of \textit{Hylands Hörna}, modelled on \textit{The Tonight Show} (NBC, 1954-present).
3. Influences from the West: Inspiration—Aversion

Mr. Television Gets in Trouble

Programs from the U.S. dominated the international content broadcast on Swedish television in the 1950s. It was, however, not without controversy. The Swedish Broadcasting Corporation did not want to be associated with commercial television content or commercialism at large. Olle Björklund, news anchor of Aktuellt and popularly called “Mr. Television,” got to experience this first hand. When Björklund wanted to spend his 1961 summer holiday touring the park theaters as presenter of entertainment shows, the head of television, Nils Erik Bæhrendtz, gave him an ultimatum: decline the park offer or get fired from Swedish television. The reason: the park tour was commercially sponsored, and employees of the Swedish Broadcasting Corporation were not allowed to compromise the company’s good reputation and trustworthiness by such associations. The fact that Olle Björklund was one of the most recognizable faces on Swedish television at the time, surely played a part. One (of many) aspect(s) of watching television that differed from going to the cinema in the 1950s, was the people depicted on the screen. As Leif Furhammar argues in Filmen i Sverige, a celebrity among “ordinary people” within a Swedish television context matched the star system developed within the film industry. These television celebrities were partly the contestants in quiz shows such as Kvitt eller Dubbelt [The $64,000 Question] and 21, but perhaps even more so, the television hosts and announcers—people who were not, like the film stars, acting as someone else, but instead were appearing as themselves:

These faces became known, both in the sense of “famous” and, above all, in the sense of “acquaintances.” This celebrity-intimacy seemed to be characteristic of television and it surely contributed to television, despite its status as a mass medium for many years, clearly being

479 Svenska Dagbladet, June 30, 1961, 11.
480 Leif Furhammar, Filmen i Sverige (Stockholm: Bra Böcker/Filminstitutet, 1998 [1991], 252-253.)
Björklund was not only “Mr. Television,” he was one of the faces of Swedish public service, and the company did not want to be linked to commercialism. The proposition that led to the Parliament’s decision to appoint the Swedish Broadcasting Corporation to be the television broadcaster in Sweden had specifically pointed to the importance of independence, objectivity and neutrality. A television that was to be run in the same manner as radio: without commercial interests.\footnote{Karl-Hugo Wirén, *Kampen om TV: svensk TV-politik 1946-66* (Malmö: Gidlunds, 1986), 129-130.} That was the foundation of the public service broadcaster. Thus, when Björklund was touring parks theaters, with commercial content for a beer brand, and several cigarette brands incorporated into the show he hosted, it did not give a good impression. The newspaper *Expressen*’s description of the evening was quite clear in letting their readers know of their distaste:

Olle showed himself for money (SEK 700) and spoke with his usual charm about various games of low class. Blindfolded people had to feed each other with cake and smear cream in each other’s faces to be rewarded with a beer glass with a Dutch beer label... People had to walk a relay with plates on their heads and napkins between their knees to be rewarded with a commercial pack of a US cigarette brand... People had to compete in soda drinking through a nursing bottle to be rewarded with a commercial pack of another US cigarette brand...\footnote{Gösta Ollén, “Olle har blivit lurad,” *Expressen*, July 6, 1961, 6: “Olle visade sig för pengar (700 kronor) och pratade med sedvanlig charm till diverse lekar av låg klass. Folk med förbunda ögon fick mata varandra med tårtä och smeta grädde i varandras ansikten för att belönas med ett ölglas med det holländska ölmarkens etikett... Folk som fick gå stafett med tallfikar på skallarna och servetter mellan knäna för att belönas med en reklamförpackning av ett amerikanskt cigarett cigarettmärke... Folk som fick kappdricka läsk genom napp och belönas med en reklamförpackning av ett annat amerikanskt cigarettmärke...”}

Not only was the show sponsored, but the entertainment, in itself, was considered to be of low quality. These were circumstances that the Swedish Broadcasting Corporation could not support. Still, Björklund was offered a reconciliation, if he was to cancel all of the remaining park appearances. Björklund was, however, not willing to break his agreement with the park theaters. He firmly stated that he had been promised that there would not be any commercial content in conjunction with his name, and was under the belief that he had done nothing wrong. The Broadcasting Corporation thought otherwise, and “Mr. Television” was fired from his employment with
Processes of “Americanization” in 1950s Sweden

The Broadcasting Corporation’s stance against commercial television and its content was, however, not as straightforward as it seemed. In fact, the connection to the U.S. and American commercial television displayed a, sometimes surprising, ambivalence. In this chapter I will attempt to problematize the conceived dichotomy between public service and commercial television, as well as discussing the connected, and nebulous notions of “taste” and “high quality.”

The first agreement between the Government and the Swedish Broadcasting Corporation in 1924 concerned radio. It contained a requirement that program content should “be kept at a high cultural and artistic level and be marked by truthfulness, objectivity, and impartiality. Furthermore, the operation should be conducted so that enlightenment and education would be promoted.”

The agreement also contained a ban on advertisements. From the start, Swedish radio was a non-commercial public service enterprise, much like the British BBC, who traditionally produced programing of a high quality to “educate and enlighten” the general population. In the Swedish Government Official Report on television in 1954, it is clear that the British programing model was preferred for television as well. Indeed, one of the prerequisites for television broadcasting, according to the statement, was that program quality should be equal to the BBC’s.

If, then, British public service radio and television came to stand for quality in the mid twentieth century, the contrasting alternative was U.S. commercial television. However, the “quality” public-service route, producing television funded by a license fee, was not an obvious choice over “low-quality” commercial television in the years leading up to the start of television broadcasting in Sweden. Rather, a heated debate took place over which way to move forward with Swedish television, which resulted in the one-week trial with commercially funded television in 1954. The debate about commercial television often centered on

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484 Ibid.
486 Ibid.
good and poor taste, and high and low quality, in which horrific examples of the latter were taken from U.S. television.488 As an example, the Swedish Broadcasting Corporation’s yearbook of 1958, took a stance concerning television for children, stating that “[o]f course, pure horror shows which are very often shown on American television, for instance, will never be aired; directly inappropriate images and moods will be excluded.”489 The statement was a response to concerns about U.S. imported television content for children, such as:

We would, however, like to pose a major question concerning the imported American [televised] films for children. We had hoped to be spared this kind of Americanization. All of the films might not directly be crude and cause anxiety, but one is always uncertain about them: one does not know what to expect, and one would preferably want to be able to watch the film[s] in advance (for example during the morning), so as to know whether or not to turn off the television set in the evening.490

“Americanization” was here used in a negative sense: a word of caution, or something vulgar. Indeed, the notion of “Americanization” was often used, within an early Swedish television context, to underline certain aspects of television programs that were perceived to exert a negative influence—such as depictions of physical violence and using crude language—particularly on children. Concerns were also raised regarding the trustworthiness of U.S. commercial television, a television that was set as a polar opposite to the Swedish public service television. For instance, when Swedish television was connected to the Eurovision network in 1958, producer Arne Arn bom made a plea for a “World Television” under the control of the UN, with the purpose of avoiding what was feared as possible “alternative” or “untrue” facts from the U.S. commercial networks:

The perspectives are incredibly staggering. Eurovision is one thing, a good thing. But now, perhaps, World Television is coming. […] However, a prerequisite is that World Television will be under the control of the United Nations; commercial exchange is probably good, but imagine if a U.S. company distorted a Khrushchev interview, what if they

488 Today, of course, the situation is much the opposite; although not the only type of television coming out of the country, quality television, as a concept, is closely linked with U.S. television networks and streaming services such as HBO and Netflix.
Of course, the fear that U.S. commercial television would potentially “distort” facts to suit their own purposes, was an extreme viewpoint in 1950s Sweden. It is, however, an interesting interjection that illuminates the complexity of “Americanization” in a broader sense. The flip side of the coin displayed Americanism as a break from stifling traditions and old habits, and towards a more modern lifestyle, which was, one could imagine, something that was not without interest for Swedish television, or, for that matter, for Swedes in general.\(^493\) As an example, Sweden’s first suburb, Vällingby, was in part inspired by U.S. suburbs, and was positively discussed in terms of its modern Americanism.\(^494\)

American Studies scholar Erik Åsard argues that two main, historical, understandings of the word “Americanism” can be deciphered. He connects the first to the 1920s socio-economic developments, where “Americanism” was associated with materialism, efficiency, mass production, mass consumption, large scale, standardization and automatization, as well as with democracy, pragmatism, reformism, optimism, generosity and spontaneity.\(^495\) The second understanding of the term took form over time, particularly after the Second World War, when “Americanism” got closely associated with popular culture and the entertainment industry.\(^496\) Although U.S. popular culture and entertainment increased in Swedish homes in the 1950s, they had been present well in advance of the Second World War. U.S. films, for example, dominated the repertoire at Swedish movie theaters already in the 1920s.\(^497\) In fact, the verb “Americanize” was recorded in the Swedish Academy Dictionary as early as in 1852, when it was used to describe how


\(^{493}\) At least not for the large group of young adults who were increasingly finding their own voice in the 1950s.

\(^{494}\) See chapter “Television and the Home.”


\(^{496}\) Ibid.

emigrated Swedes adopted U.S. customs. “Americanization” then is often described as a kind of uprooting force: “Echoing from Heidenstam to Bryn, Americanization has been understood to dislodge the national, and replace it with the ahistorical and superficial,” ethnology scholar Tom O’Dell writes. “Similarly, a […] closely related sub-genre has identified processes of Americanization as the great global homogenizer, and the conduit of cultural imperialism. In all of these cases it has been defined as morally decrepit, the most despicable of flows.” As mentioned in the introduction, I find the term “Americanization” problematic, precisely because it implies the notion of one American culture affecting another (singular) culture, leaving issues of transnational flows and locality behind. Instead, the more recently coined term “glocalization,” as “a global outlook adapted to local conditions” is useful in this context. Glocalization, a portmanteau of globalization and localization, is thus the simultaneous occurrence of the universal and the particular. Here, the local contexts into which, in this case, American influences are introduced are taken into consideration. While I consider the term “glocalization” a better description of the transnational flows of television programs, formats, and ideas in the 1950s, it was, however, the term “Americanization,” with all its imbedded negative connotations, that was of use during the time of this study. This is also the reason why I continue to use it throughout this text.

U.S. historian Victoria de Grazia begins her study of America’s advance through 20th-century Europe with a speech President Woodrow Wilson made at the first World’s Salesmanship Congress in 1916. In it, Wilson advocated a transnational traffic in values as well as commodities:

[...] let your thoughts and your imagination run abroad throughout the whole world, and with the inspiration of the thought that you are Americans and are meant to carry liberty and justice and the principles of humanity wherever you go, go out and sell goods that will make the world more comfortable and more happy, and convert them to the principles of America.

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499 Ibid., 35.
500 Compare with O’Dell, 43.
502 The term ”glocalization” stems from the Japanese word ”dochakuka,” originally the principle of adapting farming techniques to local conditions, and later taken over as business jargon during the 1980s. See Robertson, 28.
De Grazia argues that “America’s hegemony was built on European territory.” In what she refers to as a “Market Empire,” American foreign trade would work so that people would benefit not only from the traffic of goods, but also from the principles imbedded in them. Hollywood cinema, for example, would, by its promotion, stimulate not only more trade, “but also a lively market in new identities and pleasures.” “Americanization” then, is seen as something which we participate in, and contribute to, in terms of reception, adaptation or transformation. Likewise, Tom O’Dell, when discussing American 1950s cars in Sweden, argues that “the Americanness of the American car made it special as it was closely associated with the hope of tomorrow and the hope of a new Swedish society […] The car concretely symbolized the better standard of living which the Social Democrats had promised the welfare state would provide.”

As stated, Swedish imports of American films increased considerably during the 1920s. Films from the U.S. were popular with the general public. Moreover, they were cheap to buy, due to a clever move from Hollywood to dump their prices on the international market. The same approach was also taken in the 1950s with U.S. filmed television series, as will be discussed shortly. The price dumping in the 1920s had consequences for Swedish film exports, which decreased with worrying speed. At the same time, the film industry in Sweden had made substantial investments in large-scale studios that were not being used to their capacity. The film industry found itself in a financial crisis, and could not afford, at least not to the same degree as before, to uphold the previous high standard of filmmaking. Instead, as Leif Furhammar notes: “The Swedish audience had to make do with a lot of average [low budget] summer films.” During the 1920s, nearly 5,000 different feature films were shown in Swedish movie theaters. Only three percent of these were produced in Sweden, while 70 percent of the international films came from the U.S. Furhammar concludes: “The 1920s was the decade of American breakthrough in our cultural history, and nowhere was the incipient cultural imperialism more evident than within the film industry.” Much like the discussions around “Americanization” through 1950s television, the binary “commerce” and “prestige” were used in a 1920s film context: “While the youth were flocking around the movie theaters in delight, and increasingly seemed to adapt the mannerisms and behavioral patterns of the American stars, the advocated attacks against the film industry’s vulgarized and pernicious influence over the Swedish youth.

504 Ibid., 4.
505 Ibid., 6.
506 O’Dell, 136.
508 Ibid., 95.
509 Ibid.
accelerated. [...] The industry was undoubtedly in a difficult dilemma between the commercially necessary and the prestigiously desirable.”

One important aspect of these American films, and later television programs, was the implementation in Sweden of using subtitles. While some countries, like Germany and Spain, have used dubbing, which may present a firewall to a new language, subtitling instead provides access to the many temporal, emotional, and cultural nuances of a foreign idiom.

“American slang” was also used as one, amongst many, enticing recognitions for the U.S. cultural presence in the world, when Henry R. Luce, in 1941, claimed that the 20th century was “America’s first century as a dominant power in the world.”

In an analysis of the U.S. potential involvement in World War II, Luce argued that for Britain to win, U.S. participation was inevitable. As a possible outcome, Luce imagined an “American internationalism,” instead of isolationism. In fact, in the midst of World War II, Luce argued, American values and leadership were needed. Besides, parts of the American lifestyle were already circulating the world: “American jazz, Hollywood movies, American slang, American machines and patented products, are in fact the only things that every community in the world, from Zanzibar to Hamburg, recognizes in common.”

For Luce, the American cultural presence in the world signaled the country’s political role in the 20th century. Luce was the publisher of, among others, Time magazine which, in the words of Jan Olsson and Kingsley Bolton “resonated with the burgeoning culture of speed that was gaining hold in the U.S. during these decades, for which the automobile, cinema, Fordism, and Taylorism provide shared discursive links [...]”

Just a decade later, 1950s Sweden offered imported U.S. popular culture and consumer goods on a large scale, further propelled by literature, film, radio and television, as well as by the emergence of teen culture. With rock and roll, and influential artists such as Elvis Presley, Johnny Cash and the like; with “rebellious” new fashion and hairstyles, activities and lifestyle drastically changed from the previous generation. For a young medium such as Swedish television in the 1950s, although formally modeled on British public service television, it is not surprising that inspiration also came from the exciting,

510 Ibid., 97-98: “Medan ungdomen förtjust flockades kring biograferna och i allt högre grad tycktes anamma och ta efter de amerikanska sjärnornas manér och beteendemönster så tilltog de opinionsbildande angreppen mot filmindustriens förlackande och fördärvliga inflytande på den svenska ungdomen. [...] Branschen befann sig onekligen i ett svårhanterligt dilemma mellan de kommersiellt nödvändiga och det prestigemässigt önskvärda.”


513 Ibid., 161-165.

514 Ibid., 169.

pulsating land across the Atlantic. In fact, the U.S. television market was in many ways used as an inspiration for Swedish television right from the start. In 1946, when television in Sweden was still in its early planning phase, technology scholars Björn Nilsson and Hans Werthén, as mentioned, travelled to the U.S. for six months to gather information and inspiration. The U.S. was thus one of the first countries that Swedish television pioneers chose to travel to for inspiration, a fact that has been largely overlooked in Swedish television history. The study trip was financed with scholarships from the Royal Institute of Technology, the Sweden-America Foundation and the technology company LM Ericsson. When Nilsson and Werthén got back to Stockholm they wrote a report, stating that the main purpose of the trip had been “to seek an understanding of the current technical situation and the future tendencies of American television.” In their report they gave detailed descriptions, focusing largely on the technical aspects of television broadcasting. Another example is the use of an American survey on viewing habits, in a program-planning meeting for the second official season (spring 1957). Program director Henrik Hahr presented the survey, which served as an example of what could be expected from a Swedish point of view. The first point in the survey stated that the average viewing time per day in the U.S. was 4 hours and 50 minutes. As is shown in the previous chapter, that was more than double the amount of what was aired on Swedish television in 1957. The second point in the survey stressed that there was no danger of eyestrain due to watching television. A third point stated that television had reduced the reading of weekly magazines, but not of daily newspapers, and a fourth point claimed that by watching television together as a family, one could more easily participate in the different interests of other family members. Eating and sleeping habits had become irregular, according to the survey, but children were calmer during the meals in homes with a television. Finally, it was thought to be beneficial if programs had a calm and balanced rhythm. Felindaskolan was taken as an example of a Swedish television production with such a tempo.

Hence, “Americanization,” in the context of Swedish 1950s television, is not an easy notion to define. It points to ambivalent and complex negotiations that Swedish television—and other countries with public service television—adopted towards the land in the West. As media scholar Jérôme Bourdon argues:

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516 Nilsson and Werthén also travelled to France, Switzerland, the Netherlands and Great Britain during 1946 and 1947; see Wirén, 39-41.
517 Björn Nilsson and Hans Werthén, Televisionen i Amerika (Stockholm: Kungliga Tekniska Högskolan, 1947), 1: “att söka få en teknisk bild av den aktuella situationen och framtidstendenserna inom amerikansk television.”
518 TV-kansliet 1955-1968, C12, AI, 1, program-planning meeting 26 October 1956.
Public service television had no choice but to find compromises between its commitment to be primarily an instrument of education and culture and the necessity of adapting itself to the popular. This has always reflected a basic weakness: from the start, it was difficult for public service television to confront the popular and to adapt itself to television as a popular medium of quickly delivered entertainment. [...] I believe the difficulty was common to a number of societies where taste had long been organized along class lines, especially old European societies.519

The question of taste in relation to class and culture is something that has been discussed by other scholars as well. Media scholar Amanda Lagerkvist, for example, states, in her study of the construction of an imaginary America in Swedish travel writing from 1945-1963, that it was common in several of the travel stories from the 1940s and 1950s to describe the U.S. as having “a young and more jovial culture than in Europe,” and that this could be “misunderstood as lack of taste and style.”520 Lagerkvist gives a number of examples of how Swedes who travelled to the U.S. between 1945 and 1963 conceived the mix of different modes of expressions as highly ambivalent:

The artificiality and the remarkable mix of things that do not really belong together, the blasphemy of mixing high and low, entertainment and propaganda, body and machine, commerce and religion, sometimes caused loathing among the authors. Sometimes it was precisely this impure mix that got their hearts to beat with joy for America. The authors thus touched on the cultural struggle that had long been going on between high and low, between European and American self-images and cultural expressions, but they often did so in a conciliatory tone. Often, there was a kind of exotic enthusiasm for American mass culture and at the same time a sharp criticism of the same within the writings of one and the same author, an ambivalence that generally characterized the discourse about modern media in the postwar era.521

With the one-week trial of commercial television, the so-called Sandrew Week in 1954, the Swedish audience experienced its first television broadcasts

520 Amanda Lagerkvist, Amerikafantasier: Kön, medier och visualitet i svenska reseskildringar från USA 1945-63, (Stockholm: JMK/Stockholms Universitet, 2005), 145: “en ung och mer jovialisk kultur än den europeiska,” and “missuppfattat som smaklöshet och brist på stil.”
aimed at the general public. That same year, after a study trip to the U.S., Per-Martin Hamberg reported two crucial factors concerning U.S. television: the same corporations that dominated the radio industry were also dominant within television (NBC and CBS), and the U.S. television was commercially financed, which Hamberg was critical of. As Hamberg returned from the U.S., he delineated a quite detailed report on how advertisements were integrated with programs on U.S. television: they usually started with an announcement of the program’s title, followed by the name of the sponsor. The program would pause for a three-minute advertising break, somewhere in the middle of the show, and then end with a new reminder of the sponsor.

Whether or not the producers of the Sandrew Week had read Hamberg’s text, it is clear that the procedure around commercial integration during the scheduling of the programs was inspired by U.S. commercial television. The programs that were aired during the Sandrew Week would either completely circle around a sponsor, or the sponsor’s name would be presented at the start and end of the program, followed by a commercial for the sponsored brand. *Mannekänguppvisning – hela familjens sommargarderob* [Fashion Show – the Whole Family’s Summer Wardrobe] was broadcast during the first day of the Sandrew Week, on May 17, 1954, and was a fashion show sponsored by department store Nordiska Kompaniet (NK). The 12-minute long program was a fully integrated advertisement for NK. The film followed a family who, after being pleasantly welcomed into the department store by a concierge, walked inside to look at the summer fashion, “presented by NK.” The film ended with the happy, clearly satisfied, family members coming out of the department store with bags in their hands as a voice-over proclaimed: “Isn’t mom cute in her new coat and chic dress? And dare we say, no one doubts the happiness of the teenagers—all teenagers enjoy clothes from NK. NK knows what the whole family enjoys. And the whole family enjoys NK.” Even when the sponsors did not fully integrate their products with the different television programs aired during the week, there was often a connection.

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523 Per-Martin Hamberg, “Mitt möte med TV,” *Röster i Radio*, no. 3, 1954, 4-5. Karl-Hugo Wirén emphasizes that the commercially funded radio and television system in the U.S. most likely could be explained by the country’s political and economic traditions. What in Europe has traditionally been financed by the Government, has often tended to be privately owned and financed in the United States. For example, the U.S. railroad and telegraph systems have been financed privately, whereas in Europe state financing has been preferred. See Wirén, 22.
526 Filmarkivet.se, “Mannekänguppvisning—hela familjens sommargarderob”:
527 Ibid.: “Är inte mamma söt i sin nya kappa och den chica klänningen? Att tonåringarna är belåtna tvivlar väl ingen på—allta tonåringar trivs i NK-plagg. NK vet vad hela familjen trivs i. Och hela familjen trivs på NK.”
between the sponsor and the program. For example, *Erk du, Maja du*, broadcast on May 18, was a program which discussed the developments of architecture and housing, with a focus on the popular “egnahem-boendet,” a small, functional family house, which in the program was presented by an architect and a home decorator. After the program, the sponsor—a bank—told the television viewer how to apply for a housing loan through them. A more unusual approach, during the Sandrew Week, was to do as oil company BP did, and sponsor an entertainment program that had no apparent connection to their brand at all.

As stated earlier, the Sandrew Week, despite being highly successful—based on number of viewers and attention in print press—only lasted one week.\(^{528}\) But even though television financed with licenses became a fact in Sweden soon thereafter, the question of commercial television was nonetheless up for discussion on several occasions even after the dismissal of the Sandrew Week. For example, the television inquiry of November 21, 1956, advocated a commercial television model, in order to be able to afford a swift expansion of the television net.\(^{529}\) In 1959, a discussion concerning commercial television in Sweden occurred again, when the Nordic Council put the topic up for debate. Herbert Kastengren, head of technology at Philips, argued for a commercial television channel, but with the right progenitor:

Advocates for state monopoly tend to pull out the American television as an example. They point to its exaggerated and clumsy advertising. That is a blow below the belt. We do not want advertising of that kind, the Swedish audience would never receive it well, and such advertising would contradict its own purpose. Instead, we want to follow the British system with two competing channels.\(^{530}\)

Olle Franzén, who was head of sales at Philips at the time\(^{531}\) also made a plea for the choice of commercial television:

The debate has often been shifted from factual, to more general questions about culture, good and poor taste, influence on program choices, etc., where subjectivity and demagogy easily can emerge. In their argument

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528 See, for example, Olle Franzén, “Kommersiell television,” in *Boken om TV* (Malmö: Bengt Forsbergs Förlag, 1961), 112. And Wirén, 92.


531 Olle Franzén was also a participant in meetings for the private consortium which in 1953 applied to broadcast commercial television in Sweden, but was rejected. See the Introduction chapter, and Wirén, 84-85.
against commercial television, many have completely ignored the fact that other countries, for example Britain, have managed to deliver high-quality commercial television [...] Instead, the worst examples primarily from American television have been highlighted. It has also been said that what is appropriate in the USA does not serve old Europe [...] We have a particularly important problem here: how we perceive our society; state versus individual; who can determine what viewers may and want to see; guardianship or not.532

According to Franzén, the choice of commercial television was a question of democracy and competitive freedom. It was also a political decision, Franzén argued. Although officially stated to be an apolitical question, it was clear, looking at the votes in Parliament, that party members of the left wing (the sitting Social Democrats and Sveriges Kommunistiska Parti) preferred not to have Swedish commercial television, while party members from the right wing (Högern and Centerpartiet) supported it (Folkpartiet rooted for a “middle way” in the question).533

In early 1960, Per-Martin Hamberg discussed the different parameters of commercial television, stating that in American television, “the TV company should do nothing but provide broadcasting time. [...] Advertising and program content is considered a unity, all control of television programming is with advertising-driven industries and companies.”534 This was something that the Swedish public service broadcaster wanted to avoid, but, nonetheless, one of the two programs that were aired on the very first day of regular broadcasts was an American program where the sponsored product was intertwined with the program narrative: I Love Lucy (CBS, 1951-57).

532 Franzén, 111: “Debatten har ofta fört bort från det sakliga planet till mer allmännämngliga frågor om kultur, god och dålig smak, påverkan vid programval, etc., där subjektivitet och demagogi lätt kan användas. Många har i sin argumentering mot kommersiell television helt bortsett från att man i andra länder, tex. England lyckats åstadkomma TV-program av utomordentligt hög kvalitet på kommersiell bas […] Istället har i första hand alla skräckexempel från den amerikanska televisionen dragits fram. Det har också ofta sagts, att vad som lämpar sig i USA inte passar i gamla Europa […] Vi har ju här ett synnerligen väsentligt problem: hur vi uppfattar vårt samhälle; stat contra [sic.] individ; vem kan avgöra, vad tittarna får och vill se; förmyndarskap eller ej.”
533 Ibid., 111-112.
Do You Love Lucy?

September 4, 1956, marks the official start of the Swedish Broadcasting Corporation’s regular broadcasts. But it was not until September 15, 1956, that “[t]he actual season start took place […] from which day programs are broadcast every day of the week except Fridays.”

The two programs that were scheduled for Saturday September 15, were the Swedish variety show *Sigge slår på stora trumman* and the U.S. situation comedy *I Love Lucy*. *I Love Lucy* was, thus, one of the very first programs to be broadcast on Swedish television, as its regular broadcasts commenced. And it was not the first time the show was broadcast on Swedish television. *I Love Lucy* had previously been included in a test broadcast as early as August 12, 1953. Interestingly, in the schedule for that day, two commercials were included in the broadcast, most likely the same that were used for a U.S. audience.

The series had also been mentioned in Swedish press prior to the television debut in 1956. In September 1955, for example, evening paper *Aftonbladet* reported that Per-Martin Hamberg had seen *I Love Lucy* when in London, and “seemed determined to enrich the Swedish TV schedule with this first class entertainment.”

In another evening paper, the show was stated as one of the major attractions for the coming television launch:

The Swedish Broadcasting Corporation was, on the night of Friday, granted the commission to broadcast television by Parliament. Already on Friday afternoon, radio director general Rydbeck, who was on a flying visit to Gothenburg, was able to present the plans for next year’s broadcasts in Stockholm. [...] There will be 300 hours of broadcast during the season. That is about an hour a day. [...] The 300 hours include a large number of films. During the last couple of days, the Swedish Broadcasting Corporation has bought a lot of foreign TV films: [among others] thirteen half-hour films of America and Britain’s most popular series “I love Lucy.”

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536 See figure 12.

537 See for example, *Aftonbladet*, March 15, 1953, 13; *Expressen*, May 7, 1954, 12; and *Aftonbladet*, November 6, 1955, 7.

538 *Aftonbladet*, September 26, 1955, 6: “[…] verkade fast besluten att berika det svenska TV-programmet med denna förstklassiga underhållning.”

539 *Expressen*, May 26, 1956, 11: “Radiotjänst fick natten till fredagen riksdagens uppdrag att ta hand om televisionen. Redan på fredagseftermiddagen kunde radiochefen Rydbeck vid ett hastigt besök i Göteborg lägga fram planerna för nästa års sändningar i Stockholm. […] Det blir 300 timmars sändning under säsongen. Alltså ungefär en timme om dagen. […] I de 300 timmarna ingår en hel del filmsändning. Just i dagarna har radiotjänst köpt åtskilligt med utländsk TV-film: Trettio halvtimmesfilmer av Amerikas och Englands populäraste serie ‘I love Lucy’.” Other television programs mentioned in the article were *Our Miss Brooks*, “a not
"I Love Lucy" builds on contradictions and dichotomies, featuring Lucy (Lucille Ball) and her husband Ricky (Desi Arnaz). Lucy is a parody of the self-sacrificing housewife. She is depicted as self-absorbed, impulsive, irrational, and a brag, whereas Ricky is shown as stable and practical. Lucy dreams of showbiz stardom, but is, despite several attempts, stuck at home as a housewife. Ricky is a performer at a nightclub. The series is in many ways about traditional gender roles, with the twist of Lucy playing with the traditions; putting herself in the center, and doing whatever comes to her mind. One of the central aspects of why "I Love Lucy" became so popular, and is still considered a classic today (with continuous reruns in the U.S.), is indeed the way the narrative and characters dramatized cultural conflicts about gender and marriage in postwar America. Another attraction of "I Love Lucy", for a U.S. audience, was its blend of reality and fiction. As Lucille Ball and Desi Arnaz were a couple in real life as well as in "reel life," winks towards the couple’s double identities run throughout the show. As writer Saul Austerlitz remarks:

Lucille Ball embodied Lucy McGillicuddy Ricardo, frustrated housewife dreaming of showbiz triumph, even when viewers knew her as one of the most famous, instantly recognizable women in the world. This double sense—of a world within the television and another outside—was compounded by "I Love Lucy"’s exploration of the fragile membrane dividing television from not-television. For someone desperate to appear on television, Lucy sure was on TV a lot.

For a Swedish audience this was not as obvious, which might play into the fact, or be a piece of the puzzle as to why the series did not work as well in Sweden as it had in the U.S.

Season one of "I Love Lucy", which consisted of 35 episodes, was originally broadcast in the U.S. in 1951 to 1952. The Swedish Broadcasting Corporation aired 13 of these episodes in 1956, but strangely enough they were not broadcast in the original order, but slightly switched around. Instead of beginning with episode one: “The Girls Want to Go to a Nightclub,” Swedish television viewers got their first experience with the series through episode four: “Lucy Thinks Ricky Is Trying to Murder Her.” The subsequent order was similarly random. Was it a conscious decision to begin with episode

yet named detective series,” “Tarzan-films made especially for television,” Andy Pandy, and a Swedish production: “a series of visits to places which are restricted for the general public” [Tillträde förbjudet].


Ibid., 28.


According to the program binders at the Swedish television archive the broadcast order of the first 13 episodes of series 1 (or, more accurately, the first 12 episodes, since episode 1 is
four? Did this episode have something that was perceived to resonate with a Swedish audience at this time? I will come back to these questions shortly. The series returned to Swedish television in 1957, but only for five episodes (S01E14–S01E18). These were broadcast in the same order as originally in the U.S.

*I Love Lucy* had been scheduled as a weekly Saturday night slot on Swedish television all through the fall of 1956, but was replaced by *Our Miss Brooks* (CBS, 1952-56) as part of the Saturday entertainment on December 15, and the following two Saturdays before New Year’s Eve (claiming the desirable Christmas holiday Saturday night slot). *I Love Lucy* had been a huge success in the U.S., and one can assume that the head of programming at the Swedish Broadcasting Corporation during this time, Per-Martin Hamberg, had hopes for it to be similarly successful in Sweden. This was, however, not the case. At least not if one looks at the press reception during the fall of 1956, which was almost unanimously negative towards the series. Part of the critical response had to do with the Swedish subtitles, which were considered to be on screen either not long enough, or the opposite, for too long a time. But the biggest problem seemed to rest with Lucy herself. *I Love Lucy* was, according to the Swedish press, too brash and vulgar, indeed, too American. One critic stated that the series was: “garishly American with ‘comic’ situations belonging to early cinema,” another critic called it: “imported tastelessness,” and a third commented that “one has to turn down the volume on the receiver just in time, from the shy Swedish grumbling in *Lyckohjulet* [a Swedish variety show broadcast before *I Love Lucy*], to Lucy’s shrill American voice.” One reviewer considered the series to be a “banal and partly shabby b-production”; another stated: “it can hardly be considered an American contribution to culture. The whole thing was a cheap

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broadcast twice) of *I Love Lucy* were as follows: S01E04; S01E01; S01E02; S01E03; S01E05; S01E07; S01E06; S01E11; S01E12; S01E10; S01E08; S01E09; S01E01.

544 See for example: Olle Bengtzon, *Expressen*, September 30, 1956, 15; Chevalier & Co, *SvD*, September 16, 1956, 15; and Conny Jonsson, “Träff med TV-familj,” in *Röster i Radio*, no. 52, 1956, 17. One should note that the subtitles were done with a texting machine, invented by Swedish television engineers Bengt “Jocke” Johansson and Eugen Vöhrman, and that *I Love Lucy* was the very first program that used the machine. Hence, a few teething problems connected to the new machine were to be expected. See “Två herrar gör en maskin,” *Röster i Radio*, no. 46, 1956, 38.

545 S.L, sign., *Aftontidningen*, September 16, 1956, 10: “amerikanskt skrikig och med ‘komiska’ situationer som hör filmens barnom till.”


and tasteless joke about a silly woman”; a third “a naive and harmless thing with conventional pitched voices”; and a fourth concluded: “the American popularity is most likely a mystery to most Swedish viewers.” As early as in 1953, the Swedish newspaper Aftonbladet wrote about the series in a similar, far from impressed manner: “It is about a married couple, Lucy and Ricky Ricardo, who week after week, without major variations, air their marital controversies and pleasures. It is not very varied or inspirational. But the American television audience seems to love them and never gets tired of following their fate.”

As argued by Peter Dahlén, the negative critique most likely had to do with the expectations of the new medium to mimic public service radio as a channel for education, culture and good taste. Dahlén further suggests that most of the people who, at this time, could afford a television set—the press journalists included—belonged to the middle and upper class, who tended to subscribe to a conventional taste in culture, which was perhaps too far removed from the physical, unrestrained slapstick comedy that I Love Lucy displayed. Lynn Spigel argues that the U.S. family sitcom emerged from a mash-up of two types of theatrical traditions: “On the one hand, it drew its conventions from the legitimate stage, incorporating principles of theatrical realism that emphasized story constructions and character relationships. On the other hand, it tapped into the culture’s renewed interest in vaudeville, a theatrical aesthetic that pulled it toward physical humor that emphasized the immediate impact of performance over and above story development and characterization.”

Spigel continues to argue that both genres based their appeal on intimacy, immediacy, and spontaneity and that “[i]n merging vaudeville with theatrical realism, the sitcom created a middle-ground aesthetic that satisfied television’s overall aim in reaching a family audience.”

I Love Lucy was filmed in front of a live audience to create the illusion of a live broadcast. The physical comedy that, in particular, Ball displayed, also

554 Lynn Spigel, Make Room for TV: Television and the Family Ideal in Postwar America (Chicago: The University of Chicago Press, 1992), 142.
555 Ibid., 143-144.
played an important part in evoking a sense of presence so important in early television. When discussing the domestic sitcom as genre, Spigel argues: “By emphasizing the immediacy of performance, the programs created an aura of theatricality, encouraging viewers to feel as if they were on the scene of presentation, watching a live show.”

Indeed, *I Love Lucy* was the first situation comedy show to display many of the standard narrative and technical processes in sitcoms today, such as having a live audience, as well as the three-camera setup, the use of telefilm, the reliance on syndication for profit, and the weekly production schedule. The multiple camera system and the high-key, even lighting allowed the production team to achieve variation in camera angle and distance without retaking scenes, which speeded up the production schedule. A much-impressed Lennart Ehrenborg, who visited the set of *I Love Lucy*, discussed the camera technique and production flow of the show as something quite remarkable:

[…] The idea is of course to create the illusion of a live broadcast, to take advantage of its spontaneity. For this reason, the recording must take place in front of a live audience (even if it is never shown on screen). That in turn makes it necessary for the narrative to run in sequence as much as possible, as in the theater. And that in turn requires that all of the filming (long shots, medium close-ups and close-ups) takes place simultaneously. […] The shoot runs amazingly smoothly and with an impressive precision. Not one retake. Everything is done in one hour.

Ehrenborg later implemented some of the same techniques in Swedish filmed TV programs that were made to look as if being live broadcasts. For instance, in *TV-resan: Med Gustaf Näsström i Japan*, a multi-camera setup (one that filmed Gustaf Näsström in medium close-up and close-up, and one that centered on the objects and pictures that Näsström had before him), together with skilfull editing, gave the appearance of the program being a live broadcast. The visit to the set of *I Love Lucy* might very well have been a source of inspiration in this regard.

In the U.S., it was standard for television shows of the 1950s to have a sponsor and product placements. When *I Love Lucy* started, it was exclusively sponsored by cigarette brand Philip Morris, which is visible in more ways than

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556 Ibid., 154.
558 Spigel (1992), 222 (note 66).
The first episode of *I Love Lucy*, “The Girls Want to Go to a Nightclub,” aired in the U.S. on October 15, 1951, and opened with a two minute sponsored introduction, which starts with actor Johnny Roventini, dressed in the brand’s signature look, as a bellboy, holding up a pack of cigarettes and shouting the slogan: “Call for Philip Morris!” The image transitions into an animation of Lucy and Ricky—or Lucille and Desi; it could really be either, or both—sliding down the side of a huge pack of Philip Morris cigarettes. Or, rather, Lucy slides down while Ricky throws down his rope, only to dive after, making Lucy run to catch him. A hint, telling us that traditional 1950s gender roles might not always be preferred in the coming show. Here, Lucy is depicted as the strong and clever one. The *I Love Lucy* title card briefly appears as a voice-over states that “Philip Morris, America’s finest cigarette, presents the Lucille Ball—Desi Arnaz Show: *I Love Lucy!*” The image then closes in on a live action shot again, of Philip Morris spokesman and actor John Stephenson, casually leaning over a chair, slowly smoking and exhaling a cigarette. He promises the show will start in just a moment, but first he wants to ask a very personal question: “Do you inhale?” He continues by explaining just why Philip Morris is a better cigarette than any other leading brand, emphasizing it is less irritating and milder to smoke: “Later in the show you’ll see how you can prove that fact to yourself. But right now, why not light up a Philip Morris and enjoy America’s finest cigarette, as we watch Lucille Ball and Desi Arnaz in *I Love Lucy.*” The image of John Stephenson transitions into the first scene of the show, as a music cue blends the images of the man, now sitting in the chair, and Lucy, doing the dishes.

In Sweden, *I Love Lucy* was of course aired without sponsored introductions or commercial breaks, but the sponsor brand Philip Morris was very much visible in the actual series as well, thus becoming an integrated part of the viewer’s experience of the sitcom. Already 1.45 minutes into the above-discussed episode, Ricky is seen smoking a cigarette, as he is making plans with neighbor Fred concerning what to do for Fred and Ethel’s anniversary. A couple of minutes further into the scene, as Lucy and Ethel have entered, the conversation comes to a halt, and to lighten the mood Lucy suggests they all have a cigarette. At this point the women are trying to be as nice as they can to the men, so that they will celebrate the anniversary at a nightclub, which is what Ethel prefers. The men, in turn, are likewise trying to be as nice as they can to the women, so that they can celebrate at a boxing arena, which is what Fred prefers. In a fumbling over-the-top-friendliness, they all try to light each other’s cigarettes, which however ends with each one lighting their own.

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561 Philip Morris was the sponsor of *I Love Lucy* from 1951-1955.
562 In Sweden, the episode “The Girls Want to Go to a Nightclub” aired on September 22 and December 8, 1956.
563 The sponsored clip can be watched on youtube at: https://www.youtube.com/watch?v=_1rpAUhbARY (checked on August 5, 2018).
Before the episode is over they all get a chance to light up once more. This time, cigarettes are used as a narrative driving force as the women, who are in disguise, reveal themselves by knowing where to find cigarettes in Lucy and Ricky’s home. The episode, simply put, revolves around smoking whilst debating whether to go out to dance and drink, or to watch a fight. One might argue that these issues did not sit well with the Swedish Broadcasting Corporation’s aim to air “good quality” non-commercial television: television in “good taste.” In a short letter to the CBS sales service department, dated August 8, 1956, Henrik Hahr wrote: “Together with Mr. Fleisher I have today discussed some smaller alterations in the program order concerning I LOVE LUCY and OUR MISS BROOKS which have been indicated in the order. The signed order is returned to you.” I have not found any transcription of the above mentioned discussion between Hahr and Fleisher, but it is not terribly farfetched to imagine that the explicit use of the sponsored product played into the decision not to air episode one: “The Girls Want to Go to a Nightclub” as a first impression for a Swedish audience, but to instead schedule it to be aired after episode four. Episode four, “Lucy Thinks Ricky Is Trying to Murder

Figure 14: Lucy lights up. Screen shot from I Love Lucy, S01E01: “The Girls Want to Go to a Nightclub.”

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564 Henrik Hahrs arkiv T03, E2, 1. Letter from Henrik Hahr, addressed to Miss Gloria Lesser, CBS Sales Service Department, August 8, 1956.
“Her,” was instead the first episode to be broadcast on Swedish television, and here, the cast smokes considerably less. In fact, neither cigarettes nor alcohol are seen or even mentioned in this entire episode. In an article from 1962, Nils Erik Bæhrendtz comments on how the procedure of choosing which episodes to broadcast in fact was an essential differentiation between the public service and the commercial television models:

>A recurring criticism is to delightfully display how the non-commercial monopoly is recurrently and shamelessly exploiting American commercial television products. [...] Against these critics, it can be emphasized that the television program management independently of outside influences make an effort to review and on the basis of program quality, we select and decide what to broadcast.\footnote{Nils Erik Bæhrendtz, “Amerikansk smörja? Några synpunkter på de importerade filmerna i TV,” \textit{Sveriges Radios årsbok 1962}, ed. Manne Ginsburg (Stockholm: Svenska Tryckeriaktiebolaget, 1962), 124: "En återkommande kritik är att med förtjusning visa hur det reklamfria monopoliet idög och skamlöst utnyttjar amerikanska kommersiella TV-produkter. [...] Gentemot dessa kritiker kan man med skärpa framhålla att TV:s programledning obevånt av inflytande utifrån bemödar sig om att sovra och på programmässiga grunder själv avgöra vad som skall visas.”}

Another way of differentiation between 1950s commercial and public service broadcasting was the amount of commodities that could surround the production. Media scholar Susan Murray argues that by the 1950s, sitcom stars such as Lucille Ball and Desi Arnaz were “aggressively packaged and sold to audiences in more ways and forms than ever before, and the participation of stars in commercial processes was imperative.”\footnote{Murray, 139.} For the \textit{I Love Lucy} fan living in the U.S. there was plenty of merchandise to choose from, such as furniture, clothing, dolls and comic strips, all to which Ball and Arnaz had outsourced their names and personas. In Sweden, the audience was less “bombarded” with Lucy and Ricky merchandise, but interestingly Swedes did get to know the couple in more ways than one. In 1953, evening paper \textit{Expressen} proudly presented their new comic strip “Lucy” on the front page, claiming “Lucy is a series which will appeal to all young families.”\footnote{\textit{Expressen}, July 8, 1953, 1.} Of course, articles and “news stories” about Lucille Ball and Desi Arnaz were also of some frequency in Swedish newspapers and tabloids.

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\begin{thebibliography}{99}
\bibitem[566]{566} Murray, 139.
\bibitem[567]{567} \textit{Expressen}, July 8, 1953, 1.
\end{thebibliography}
The promotion of Philip Morris at each opening of the television series *I Love Lucy* was done with Ball and Arnaz acting as “themselves,” directly addressing the audience. Lynn Spigel points out that these commercials not only “work as a graphic reminder that the story had been brought to our homes through the courtesy of the sponsor, it also served to make the advertiser’s pitch appear to be in a world closer to the viewer’s real life since the commercial message was conveyed by stars who came out of their roles in the story to directly address the viewer at home.”

Advertisements that merged

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568 Spigel (1992), 168.
the brand and the personas promoting it also appeared in magazines, for example, as depicted in figure 17. The integration of the brand and the series is here interlaced to the point that there is an advertisement for the TV show inside the advertisement for the cigarette brand.

Several episodes of *I Love Lucy* self-reflexively played with the show being a sponsored sitcom on television. Perhaps most evidently so in episode 30 of the first season: “Lucy Does a TV Commercial.” The episode was not aired in Sweden, most likely due to its explicit commercial content: in an attempt to show Ricky her acting talent, Lucy dresses up as the Philip Morris bellboy, climbs inside the compartment box of their television, and re-enacts the sponsor’s ads for the opening credits, holding up a pack of cigarettes and shouting the slogan: “Call for Philip Morris!” The brand thus completely merged with the narrative of the text.

Figure 17: Magazine advertisement for Philip Morris cigarettes, with Lucille Ball and Desi Arnaz. Public domain.

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569 For a further discussion on the episode “Lucy Does a TV Commercial,” see Landy, 38-42; and Spigel (1992), 168.
The negative press reception of the series in 1956 was most likely the reason for the show’s cancellation on Swedish television after only 18 broadcast episodes. However, bad reviews in the 1950s aside, Lucy did come back on Swedish television screens in the 1960s with the follow-up *The Lucy Show* (CBS, 1962-68). And, as late as in the 1990s, a Swedish version of *I Love Lucy* was produced: *Älskade Lotten* (*Beloved Lotten*, Mastiff, 1996-98), broadcast on the commercially funded TV3.

A Matter of Quality: U.S. Shows and Formats on Early Swedish Television

Correspondence between the television audience and the Swedish Broadcasting Corporation was fairly common in the 1950s and 1960s, which is visible in the document archive, as well as in the Corporation’s yearbooks and the Government Official Reports. In the following passage from the 1965 television inquiry, Swedish television was, for example, contrasted with commercial media, hinting at U.S. commercial radio and television:

> The frequently expressed requests concerning good [quality] programs for children and youths must be deemed to be extremely urgent. In this case, radio and television have a particular duty, associated with a responsibility. Much of the distraction that the entertainment industry and the commercial media offer children and young people is inappropriate, indifferent, or degrading. The great interest in radio and
television, shown in all groups, gives [the Swedish] media an opportunity to offer something better.\textsuperscript{571}

However, despite the criticism of commercial media, the Swedish Broadcasting Corporation did look to the U.S. for inspiration. The most visible U.S. influence on Swedish television in the 1950s was imported material such as television series—like \textit{I Love Lucy}—or feature films. Less obvious was the borrowing of program formats. Two of the most popular programs in the history of Swedish television, and by many considered to be “quintessentially Swedish,” \textit{Kvitt eller Dubbelt} and \textit{Hylands Hörna}, borrowed their formats from the U.S. \textit{Kvitt eller Dubbelt}, the Swedish version of \textit{The $64,000 Question} (CBS, 1955-1958), was a tremendous success that made heroes out of “ordinary” people with a vast knowledge on a specific subject. It was an excellent way for the Swedish Broadcasting Corporation to make education entertaining. \textit{Kvitt eller Dubbelt}, which has been discussed as an important part of the breakthrough for Swedish television,\textsuperscript{572} ran from 1957 to 1989, albeit in slightly different forms, and was thus also one of the longest-running shows on Swedish television. \textit{Kvitt eller Dubbelt} did not have any sponsor, of course. Nor were there any commercials connected to the show. Even so, one advertisement with connection to the original U.S. version \textit{The $64,000 Question} did appear in Swedish magazines. A cosmetic brand—the sponsor for the U.S. show—used the program to promote their brand in Sweden as well. With the slogan “Revlon’s $64,000 lipstick: known from the world’s most talked about TV show,” a woman is seen holding a bright red lipstick, stretching her arm out of a stylized television set.\textsuperscript{573} Several aspects of the advertisement point to American references: the woman’s pose is not unlike that of the statue of liberty, and the television set in the image displays one of the winners of the U.S. show. Similar to the magazine advertisement for Philip Morris, with Lucille Ball and Dezi Arnaz, the cosmetic brand and the television show were intertwined: the brand promoted the television show as much as the television show promoted the brand.


\textsuperscript{573} “Revlons ‘64000 dollar läppstift’,” \textit{Femina}, no. 45, 1956, 8.
Figure 20: Magazine advertisement for “Revlon’s $64,000 lipstick.” *Femina*, no. 45, 1956, 8. Reproduction: The National Library of Sweden.
Hylands Hörna (1962–83) was Sweden’s first talk show, and it borrowed its form from The Jack Paar Tonight Show (The Tonight Show, NBC, 1954-present; with Jack Paar as host between 1957-1962). In 1958, the eponymous host of Hylands Hörna, Lennart Hyland, had been sent to the U.S. by the head of programming at the Swedish Broadcasting Corporation, Per-Martin Hamberg, to study television and Jack Paar, with the specific purpose of creating a similar show for Swedish television.574 Much like Paar, Hyland had a warm and relaxed tone towards the people he interviewed, and many times persuaded his guests to open up in a sometimes-surprising manner. For example, on December 19, 1962, the Swedish Prime Minister Tage Erlander was a guest on the show, and told a joke in the dialect of the Swedish province of Värmland. The television event had an enormous influence, and saw the Prime Minister go from being Mr. Erlander to Tage with a large part of the Swedish population. Conversely, when the same Prime Minister four years later, in a different television program, was asked a specific question about the housing policy, he was unable to come up with a convincing answer. This, several have argued, contributed to the fact that the municipal election of 1966 was a defeat for the Social Democrats.575 It thus became clear, early on, what an impact television could, and did, have in reaching out to a large part of the population.

The producers of Kvitt eller Dubbelt and Hylands Hörna spoke openly about the origins of their program formats, but others were more reticent. Ulf Jonas Björk’s research has shown that the Swedish Broadcasting Corporation’s representative in the U.S., Claes Dahlgren, frequently reported back to Sweden with descriptions of U.S. television content suitable for possible production in Sweden.576 My own findings in the archive point in the same direction. In the 1959 international special edition of staff paper Antennen, Dahlgren was presented as the Swedish Broadcasting Corporation’s man in New York: “Negotiations and official contacts all go through the Dahlgren office. […] He is a vigilant reporter too. If a new or original program is presented on American TV or radio, he immediately lets K8 or A1 [Swedish Broadcasting Corporation’s offices] know.”577 Dahlgren himself referred to

577 Antennen, October 1959, 24-25: “Underhandlingar och officiella kontakter går genom det dahlgrenska kontoret […] Han är en vaksam rapportör också. Kommer det något nytt eller originellt program i amerikansk TV eller radio, så blir det larm direkt på K8 eller A1.”
this as “spy work” on several occasions. In a letter to producer Roland Eiworth at the Swedish Broadcasting Corporation, he wrote:

I am pleased to hear that the program ideas and spy reports are useful. A new report will follow tomorrow. Noting that there is a special need for ideas from People Are Funny and similar shows, I will especially be on the lookout for such.578

The “spy reports” mostly consisted of detailed descriptions of short skits or gags that were translated to fit a Swedish programming form. Other program forms asked for were quiz shows, which were considered relatively cheap to produce,579 and “morning programs,” i.e. programs that addressed housewives.580 Karl Haskel, an associate of Dahlgren, also reported back home:

Further, I have discovered that a rewarding show to “borrow” ideas and gags from is Jack Benny’s half-hour, filmed or taped, ‘show-within-a-show format’, i.e. not his primarily one-hour variety show. It is impossible to get hold of the script for programs like these, if you do not live in Hollywood and know someone at the company in question. However, I will try to fill my little secret black notebook with shorthand and pictures.581

Roland Eiworth, wrote to Dahlgren on another occasion:

Otherwise, I just want to confirm what I previously said on the phone and by letter, that your ideas have been used throughout the spring, and I am of course grateful for more in the same style, considering that we, in the autumn, once again will have a Saturday program with skits.582

582 TVU (1957–58) 1959, C39, EI, 1. Correspondence between Roland Eiworth and Claes Dahlgren, 17 July 1959: “I övrigt vill jag bara bekräfta vad jag tidigare sagt i telefon och per brev, nämligen att Dina idéer har kommit till användning under hela våren och naturligtvis är jag tacksam för mera i samma stil, då vi under hösten återigen ska ha ett lördagsprogram med lekinslag.”
The fact that words such as “spy reports” and “secret notebook” occur in the correspondence shows that the writers were aware that what they were doing might be a violation of programming rights, or at least ethics. According to Leif Furhammar, a legal payment system for program formats started to be used in Sweden as late as in the mid-1980s. Before that, it was common practice to send out “spies” to other countries, with the purpose of bringing home new program ideas.583 There were, however, some concerns regarding the practice, emphasized in a statement by Per-Martin Hamberg concerning the possibility of the TV network ABC having an office in Stockholm—and whether or not to use some of the network’s proposed ideas:

If this network [ABC] has an office here in Stockholm, and thus knows what we do, we should diffusively reject their program proposals. The fact is that their proposals consist of many previously introduced ideas, and one can therefore hardly speak of original works. It is possibly related to us previously stealing things [ideas], but since we are likely to return to some of the things that have been outlined here, some similarities should be pointed out. […]The program] The closed door is [on the contrary] very new and very original and should not be stolen.584

The correspondence between the Stockholm-based Swedish Broadcasting Corporation and their New York office in the late 1950s and early 1960s regarding “borrowed” or “stolen” program formats is both enlightening and bewildering, considering that the Swedish Broadcasting Corporation, outwardly at least, took the opposite approach: quality before quantity, and television “in the service of society, culture, education, and the home.”585 In a letter from 1949, Hamberg declared:

Television is something truly grand, but if the interest is to be maintained and not run to a quick climax, only to subside, it is absolutely essential that we know what to do with it. It is not difficult to gather a bunch of funny skits, that would be interesting for half a year or so at best, but there is nothing that will look more stupid once the first curiosity has passed.586

586 Wirén, 67: “Det här med television är någonting verkligt storslaget, men om inte intresset skall gå mot en snabb klimax och sedan avta, fordras det absolut, att vi vet vad vi skall göra med den. Det är ingen konst att samlä ihop en massa lustiga nummer, som kan intressera
The same argument was also expressed in the 1954 Government Official Report, where it was argued that television should aim to reflect society and promote culture, but, emphatically, “this goal is bound to fail, if the television producer caters to the lower taste of the audience.”

Talking about taste in this sense was something that occurred in other media and art forms as well during this time. As an example, Harry Schein, who implemented the 1963 Swedish film reform (where “quality film” was introduced as a pivotal term), in an article from 1947 called for a restructuring of entertainment taxes, with “good” films proposed to be wholly exempt from taxes and “poor” films proposed to be taxed harder, in order to support the production of quality films and, by extension, the “taste of the film audience.”

Why, then, did the Swedish Broadcasting Corporation decide to “spy” on U.S. commercial television, which figured as the contrasting other to the public service model, for inspiration and program slots? One of the main concerns for the Government-appointed inquiry into television was program production and the number of hours to be broadcast per week. An underestimation would mean a financial loss, whereas an overestimation would be too costly. Furthermore, for a small organization it was difficult to produce a sufficient number of productions of necessary high quality to fill the schedule. The situation led to a dependency on filmed material, and a cost-efficient way to get hold of such items was to turn to the international market. At the end of the 1950s, filmed material, as opposed to live television, accounted for around 70 percent of the total broadcast hours on Swedish television. A large part of the filmed material was externally produced, rented or bought films, from European countries such as Britain, Czechoslovakia, and France, but primarily the U.S. The leading Swedish film production companies refused to sell their feature productions to the Swedish Broadcasting Corporation, fearing that their audience would abandon cinemas.

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588 The major propositions of the film reform of 1963 (that movie theaters would be exempt from the entertainment tax and instead pay ten percent per sold cinema ticket to the newly formed Swedish Film Institute, who in turn would distribute the resources as support for quality films) was in use until January 1, 2017, when a new film policy took over.
590 Wirén, 61; and Dag Nordmark, Finrummet och Lekstugan: Kultur och Underhållningsprogram i Svensk Radio och TV (Stockholm: Prisma, 1999), 189.
when given the opportunity to watch films at home instead. In the early 1960s, however, the Swedish Broadcasting Corporation negotiated a deal with the Swedish Film Industry, and got permission to air around ten Swedish feature films per year, granted that the films would be picked from the older repertoire. In 1958, Swedish television aired around one feature film per week. About one-third of these came from the U.S. However, the largest category of imported U.S. material, measured in airtime, was filmed television series, such as Perry Mason, Lassie, I Love Lucy, and Bonanza, which all became extremely popular with audiences. As Jan Olsson has shown, the audience for some of these shows (relative to the total population) was larger in Sweden than in the U.S. and offered more viewing options across the schedule. Then again, the U.S. domination of international programs on Swedish television did not pass without a debate in Swedish print media. Wild West series was a genre of particular concern for many viewers—especially parents—resulting in several defending articles in, for example, Röster i Radio-TV. For example, when series Gunsmoke (CBS, 1955-1975) had its premiere on Swedish television in 1959, Nils Erik Bæhrendtz firmly stated that: “My own kid happily watches Wild West films and has not taken any harm.” Interestingly, in the same text Bæhrendtz is (uncharacteristically for the trade paper) referred to as “Associate Professor.” By subtly presenting his academic background in a sentence (“Associate Professor Bæhrendtz will give an orienting introduction [to the show]”), he was undoubtedly given further authority when addressing the concerns. In another article Bæhrendtz enthusiastically argues for the Wild West series as an excellent way to escape reality for a while, and quite simply be entertained. Nonetheless, Wild West series did exacerbate debates about television and violence, especially when, in March 1961, a seventeen-year-old dressed in clothes similar to a cowboy’s, walked into a school dance and started to shoot into the crowd. One person was killed, and six injured, and in the press the following days one could read that the killer was acting out fantasies from watching Bonanza. When the police investigation was made public, it was however revealed that the killer had seen few Western series and did not even have a television set at home.

592 A fear that was well-grounded: between the years 1956 and 1963 the number of cinema tickets sold fell by half.
594 Nordmark, 193.
595 Olsson (2004), 251.
597 Ibid.: “Docent Bæhrendtz håller en orienterande inledning.”
The connection between television and violence had nonetheless already been established.\(^{600}\)

U.S. commercial television was often seen as catering to popular tastes with what was considered low quality programming—the very opposite to the educational ambitions of public service. Media scholar Ib Bondebjerg, however, nuances the connection between the U.S. and low quality programming, and what he calls the “cultural war”:

In strong public service cultures both fictional and factual programming in the early years of television were very much oriented to national high cultural aspirations and had a very educational tone. This national conflict between high and popular culture had nothing to do with American culture as such. But US strength in producing and exporting popular genres influenced the national balance: in many ways American culture was seen as the equivalent of popular culture, whereas in fact popular culture was both a national and global phenomenon. The cultural war with America was therefore an indicator of the processes of modernisation and globalisation of post-war Europe in which television was one increasingly important aspect.\(^{601}\)

In U.S. television history, the period between the 1950s and the mid-1980s is often referred to as the Network Era. This was an era dominated by “the big three”—CBS, NBC, and ABC—three major networks that established norms and standards for program scheduling, season planning, and pairing commercials with fitting television programs.\(^{602}\) What the network oligopoly also did was to dump the prices of their filmed television series on the international market.\(^{603}\) Head of television, Nils Erik Bæhrendtz, argued that the U.S. networks’ financial model, with commercials as well as sponsors for individual programs, made it possible to generate substantial profits on the production costs alone, making international distribution an additional bonus.

\(^{600}\) See, for example, “Ville vara som Cartwrights!,” *Aftonbladet*, March 5, 1961, 1 and 4; “Desperado i skola,” *Dagens Nyheter*, March 5, 1961, 1 and 6; and “Våldsscener i TV,” *Svenska Dagbladet*, March 8, 1961, 4. For a further discussion on Western series on Swedish television during the 1960s, see Ulf Jonas Björk, “‘Have Gun, Will Travel’: Swedish television and American westerns, 1959-1969,” in *Historical Journal of Film, Radio and Television*, vol. 21, no. 3, 2001, 309-321. An interesting further note is that one of Swedish television’s largest export successes today is the very thing it was feared would prompt audiences to violence, that is, crime dramas such as *Wallander* and *The Bridge*.


which made it possible to keep selling costs low.\footnote{Nils Erik Bæhrendtz, “Amerikansk smörja? Några synpunkter på de importerade filmerna i TV,” \textit{Sveriges Radios årsbok 1962}, ed. Manne Ginsburg (Stockholm: Svenska Tryckeriaktiebolaget, 1962), 118.} In Britain and other parts of Europe, the situation was often the opposite: contract regulations and union conditions were such that individual television companies generally could not afford to pay the cost of acquiring the rights for sales outside the country, meaning that many European programs cost more than a corresponding product from the U.S.\footnote{Ibid.} At the same time, the Swedish Broadcasting Corporation found that the production of entertainment series, in particular, was difficult to master, as costs were high and there existed a shortage of actors available to work for Swedish television.\footnote{Ibid., 121.} These reasons were all of importance as the Swedish Broadcasting Corporation turned to the international television market.

\section*{Inroads: the Travels of International Programs on Swedish Television}

So, “spy reports” were one route for traffic from U.S. network television into Swedish living rooms in the 1950s. But of course it was not the only route. Sven Bertil Norberg was the head of the department of rentals and purchases at the Swedish Broadcasting Corporation in the 1950s, and it was often he who acquired the rights for international television programs to be broadcast in Sweden. According to the Swedish Broadcasting Corporation’s in-house-written history of the department, Norberg was employed in 1955, partly to edit film programs, and partly to run the “international traffic in terms of international exchange, acquisitions, and correspondence.”\footnote{TV 0, C10, Hyrfilmssektionen, Historik, upprättad av Gunilla Widegren: “utlandstrafiken i form av internationell utbyte, beställningar och korrespondens.”} In 1956, Norberg’s employment description changed to “program secretary with particular responsibility for the acquisition and review of films, Swedish as well as international.”\footnote{Ibid.; “programsekreterare med särskild uppgift att svara för anskaffandet och granskningen av film, såväl svensk som utländsk.”} International rentals and purchases had taken place before Norberg was employed as well, but without anyone being in charge of such duties.\footnote{Ibid.} The international television material was acquired in a number of ways. For example by getting information about a program from one of the neighboring countries, as was the case with \textit{Robin Hood [The Adventures of...}
Robin Hood, ITV, 1955-1959], which Norberg heard about from Danish Television. In a letter addressed to the Incorporated Television Programme Co. Ltd. on August 20, 1956, Norberg wrote: “Through The Danish Television Service we have heard about the series ‘MONTE CHRISTO’, ‘THE SCARLET PIMPERNEL’ and ‘ROBIN HOOD’. We would be interested in getting from you a sample copy or two of each series with information about the conditions on which we eventually could purchase these films for the Swedish Television.”\textsuperscript{610} An early cooperation between the Nordic countries was also visible in correspondence between the Finnish Broadcasting Company and Norberg, where he was asked about a specific contact for buying films from the U.S.\textsuperscript{611} and he referred them to a Scandinavian representative based in Denmark.\textsuperscript{612}

Upon being asked by a British distributor what kind of role the Swedish Broadcasting Corporation had within the Swedish television industry, Norberg replied: “[…] we would like to let you know that Radiotjänst [the Swedish Broadcasting Corporation] is the official Swedish Radio and Television Service and that we in no way are acting as agents. Please note also that Radiotjänst is a non-commercial organization.”\textsuperscript{613} As the Swedish Broadcasting Corporation became known internationally as the official television company in Sweden, it also became more common for international television productions to be offered as suggestions to be broadcast on Swedish television. For example, in early 1957, New York based distribution company Commonwealth Film and Television, Inc. wrote to the Swedish Broadcasting Corporation to introduce themselves at the suggestion of the Swedish Consulate General’s office in New York.\textsuperscript{614} Another example was the case of The Star of Bethlehem, a short silhouette film by Lotte Reiniger. The film was made to be broadcast within the Christmas programming; the story was adapted from the Bible, and the soundtrack featured traditional Christmas carols. The Star of Bethlehem was offered to the Board of Telecommunications in Stockholm, as early as November 5, 1956, and was purchased and later broadcast by the Swedish Broadcasting Corporation on Christmas Evening three years in a row (1956-1958).\textsuperscript{615}

\textsuperscript{610} TVHF 1956, C10, EI, 1. Correspondence between Sven Bertil Norberg and Incorporated Television Programme Co. Ltd., 20 August 1956.
\textsuperscript{613} TVHF 1956, C10, EI, 1. Correspondence between Sven Bertil Norberg and Max Gumpel, 5 Oct. 1956.
\textsuperscript{614} TVHF 1957, C10, EI, 2. Correspondence between Leo Gottlieb and Per Martin Hamberg, 19 Feb. 1957.
When dealing with U.S. TV companies, such as NBC or CBS, correspondence often ran through their European offices. In correspondence between Norberg and Romney Wheeler at the European office of NBC, the different routes of television productions were discussed for two of the programs in the series *A Visual History of the 20th Century* that had been acquired by Norberg.\(^\text{616}\)

We will be sending you tomorrow (or as soon as the fog lifts from London Airport) the print and ‘international’ soundtrack of *THE GREAT WAR*, which you will be televising on Jan. 6, 1957. After you have transmitted the program, kindly return the print and soundtrack to NBC in London […] Your next film, *THE JAZZ AGE*, will be coming to you from Copenhagen. The Danish Television Service has scheduled this program for Jan. 21, and I have asked Dr. Jens Fr. Lawaetz, the head of Danish Television, to ship the print and soundtrack onwards to Stockholm after this broadcast. As there will be almost two weeks between his broadcast and Feb. 3, when you plan to televise the film, there should be no difficulty about this. After you have finished with *THE JAZZ AGE*, kindly return the print and soundtrack to NBC in London.\(^\text{617}\)

As for CBS, one example was *The Secret Life of Danny Kaye*,\(^\text{618}\) a program produced by CBS in cooperation with UNICEF. It was an ambitious production, planned to be broadcast on the same day (December 2, 1956) in a number of countries across the world.\(^\text{619}\) The program was sold as “entertainment, leading up to more serious aspects in the latter part.”\(^\text{620}\) In Sweden, the program was titled *Danny Kayes dubbelliv* [*The Double Life of Danny Kaye*], and it was aired on December 2, 1956. When scheduling the travels of the program, all eventualities were taken into account:

UNICEF New York will send you directly, at the end of this week, the script of the Ed Murrow commentary of the film for your national

\(^616\) The NBC-produced series *A Visual History of the 20th Century* contained four episodes: *The Great War, The Jazz Age, The Twisted Cross* and *Three Two One -- Zero*.

\(^617\) TVHF 1956, C10, EI, 1. Correspondence between Sven Bertil Norberg and Romney Wheeler, 19 Dec. 1956. In the same letter, Wheeler suggests the use of *The Jazz Age* for radio as well, either as a simulcast to be transmitted at the same time as the television program, or as a separate radio program.

\(^618\) A title which referred to the film *The Secret Life of Walter Mitty*, featuring Kaye in the title role.

\(^619\) TVHF 1956, C10, EI, 1. List of “[c]ountries which have agreed to telescast Danny Kaye Show on 2nd December, 1956”: Sweden, Denmark, Belgium, Netherlands, Switzerland, Austria, Italy, France, United Kingdom, Luxembourg, USSR, United States, Canada, Cuba, Mexico, Japan, Australia, New Zealand, Thailand. In addition to the list, the document states that Germany was to televise the show either on the 2nd or the 12th of December, and that “affirmative answers on televising the show are still expected from some stations in Latin America and Asia.”

adaptation. The entire show (90 minutes) will be completed in New York as of 2nd November and it is expected that the 16 mm copy, with international sound track, which you have agreed to take, will be shipped directly from New York around 10 November. Every effort will be made to get the shipment to you in one or two days from the time of despatch. It is hoped that the diplomatic pouch may be used to transmit the film direct to you, or through the Swedish Committee for UNICEF in Stockholm, which would then forward it to you. Should the Swedish pouch not be able to accept the package, New York might consider sending it, via the U.N. pouch, to the Information Center in Copenhagen, asking them to arrange immediate air onforwarding to you.621

The third major U.S. network company, ABC, approached the Swedish Broadcasting Company directly from their New York office in May 1956 (i.e. even before the regular broadcasting had commenced):

The history of television in the United States has shown that television film has been one of the most efficient and economical ways of attracting large audiences. ABC Film Syndication, one of America’s leading distributors of television film programs is expanding into the international markets.622

The letter continued by asking for additional information, such as a copy of the weekly program schedule, in order to get an idea of the sort of content that might interest the Swedish market.623

Yet another approach was taken by Per-Martin Hamberg when, in June 1955, he wrote a letter addressed directly to Peg Lynch, the creator (and co-star) of the sitcom Ethel and Albert. Hamberg was interested in acquiring scripts for the show to make a Swedish adaptation:

Dear Mrs Lynch, When I visited the United States in December 1953 to pursue television studies, my favorite situation comedy was ‘Ethel and Albert.’ Since Swedish TV at that time was still in a very experimental stage, I saw no particular reason to make any effort to acquire the rebroadcast rights for Sweden. Since then, however, we’ve progressed to the point where we transmit TV programs at least several hours per week. With a new entertainment season coming up this fall, I should like to ask your permission to look through some old ‘Ethel and Albert’ scripts.624

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623 Ibid.
Hamberg went on to explain that the payment would be fairly modest and asked for the possibility to make a selection from a number of scripts. When Lynch wrote back, in November 1955, she was positive towards the idea of “licensing the use of some of my “Ethel and Albert” television scripts for a one time telecast in Sweden.”\footnote{TV:s programsektion, C15, EI, 1. Korrespondens extern, 1956-1959. Letter from Peg Lynch, addressed to Per-Martin Hamberg, November 9, 1955.} She was, however, reluctant to send many scripts from which a selection could be made. In Hamberg’s response, he pushed further:

> Although I understand that it might be an irresponsible request, I now wonder whether you would trust me with these scripts. I quite understand that the author must be doubtful of this way of going about his conditions, but you can rest assured that we would not take undue advantage of the confidence given. Television in Sweden is still on an experimental stage and we hardly have a chance of handling these matters in a businesslike manner. We have however a couple of actors, who would be excellent in the parts as Ethel and Albert.\footnote{TV:s programsektion, C15, EI, 1. Korrespondens extern, 1956-1959. Letter from Per-Martin Hamberg, addressed to Mrs. Peg Lynch Rönning, November 19, 1955.}

Further correspondence between Hamberg and Lynch could not be found in the archive folder, but suffice to say that the Swedish adaptation of the series—*Greta och Albert*—was broadcast in 1958, indicating some sort of agreement between the two.

International news footage of importance had to travel across the globe as fast as possible. In an article in the staff magazine *Antennen*, technician Arne Sanfridsson described the travels of footage of Nikita Khrushchev’s visit to the U.S. in 1959 as an extraordinarily rapid achievement. Khrushchev’s arrival was broadcast live in the U.S. A television monitor of the live transmission was filmed and immediately developed in New York, whereupon transmission via cable to London was arranged. Two cables were used, and the speed of the transmission was one frame per eight seconds, making one minute of footage take 50 minutes to transmit. The footage was redeveloped in London, and broadcast on British television. After that, the footage was, presumably via the Eurovision network, converted from the British television system to the Swedish system, and transmitted to Stockholm where it was recorded on tape. The television broadcast of the tape was finally transmitted through the Swedish network. According to Sanfridsson it took less than five hours from Khrushchev setting foot in the U.S. to the broadcast of *Aktuellt*.\footnote{Arne Sanfridsson, “Tusenlapp i sekunden kostnad för Chrustjev ,” *Antennen*, October 1959, 8.} Prior to the Eurovision network, international news films bought by the Swedish Broadcasting Corporation had to be physically transported to Stockholm by train, boat or airplane, which meant that the broadcast news was always at
least a couple of days old. Thus, the five hours travel of the U.S. footage from the time of the actual event was a rapid achievement indeed.

Besides reports from the U.S., much of the international news material that was broadcast on TV-Journalen emerged from the EBU collaboration: “During the critical days in Hungary, all possible stations were alerted with the result that excellent film material came from Austria. With London, there is daily telegram contact; with Columbia [CBS], there is a half-year contract on mainly U.S. material; and in Paris, Swedish television has its first foreign correspondent in Gerd Almgren.” Swedish film journals were sent abroad as well, but not to the extent that the Broadcasting Corporation had hoped: “The staff are unable to send quotes and translate text lists at the rate that is required. For example, a film journal to the U.S. must be sent within ten hours after being shot in order to interest the Americans. We managed to do so when it came to [a film of] the departure of the Swedish Suez Group, and we hope to be able to deliver footage from the Lucia celebrations, which has been a topic of interest abroad.”

Chapter Conclusion

This chapter has demonstrated that the influx of U.S. television material to Sweden took many forms. Some programs, such as Kvitt eller Dubbelt and Hylands Hörna, were formats of successful American shows, reshaped to fit a Swedish audience. At times, segments in entertainment shows, such as skits or gags, were “borrowed” or “stolen” from American shows, without giving credit to the original production. Television programs could also be acquired, directly through a television company, through a distributor, or via contact primarily with other Nordic countries. As the Swedish Broadcasting Corporation became known in the international market, suggestions and offers of television programs and series also started to be made.

Swedish television in the 1950s should be understood in terms of its public service aims: to educate and inform the general public. However, U.S.

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630 Ibid: “Personalen räcker inte till att skicka offerter och översätta textlistor i den takt som erfordras. En journalfilm t.ex. till USA måste vara iväg inom tio timmar efter tagningen för att intressera amerikanarna. Det lyckades man klara när det gällde den svenska Sueztruppens avfärd, och man hoppas också kunna leverera bilder från Luciafirandet, som intresserar utlandet mycket.”
influences on early Swedish television have figured as a reminder of the central role that television also had in broadcasting popular entertainment. The conflict between high-quality cultural television and commercial entertainment raises interesting questions about taste: what is good taste, and who are its arbiters? In an article from 1954, Per-Martin Hamberg declared, “American television has but one main goal—to sell. Apart from a few stations […which are] relatively insignificant in terms of airtime and economic possibilities, American television is completely at the service of business.” The statement was clearly intended as a criticism of U.S. commercial television and the type of programs produced for that market, explicitly to make money, and implicitly, therefore, perhaps, not directing the same attention towards “high quality” programming. The dismissal of Olle Björklund has, in this chapter, served as a concrete example of the way that the Swedish Broadcasting Corporation wanted to differentiate itself from commercial networks. Yet, as this chapter has also shown, purchased programs and borrowed formats from the U.S. were important parts of Swedish broadcasting in the 1950s (and beyond), and they also helped to promote the popularity of television in Sweden, with programs such as Bonanza, Kvitt eller Dubbelt and Hylands Hörna. Indeed, I would argue that American television programs—and formats—were one of the main reasons why television rapidly became a popular medium in Swedish homes. Therefore, instead of placing public service and commercial television as opposites, I would argue that the formative years of Swedish television instead, in many ways, was a convergence of the British public service model and of U.S. program techniques, ideas, and formats.

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Vällingby “… somewhat American”

A big sign with a capital V on the one side, and the word “centrum” (city center) on the other is slowly rotating on top of a building, visible from afar. Under the sign, 55 stores have just opened in what came to be Sweden’s first suburban center, Vällingby, located northwest of Stockholm. It is November 14, 1954, and according to a newsreel not only Vällingby residents gathered for the opening ceremony—a number of people had travelled in from Stockholm as well, “[…] crowding into stores, trying on hats and watching it all.”[632] Next to the commercial center, groups of modern town houses had been built together with amply-sized tower blocks filled with what were considered at the time to be spacious apartments. Emphasizing Vällingby’s catchphrase “the city of the future,” the newly-built subway rail line cut through the suburban landscape.

Two years later, on October 30, 1956, Swedish and Danish television offered a simultaneous broadcast in the spirit of the Nordic Day. Swedish television opted to display Vällingby as the prime example of the country’s positive progression. In the program, En hälsning över sundet [Greetings Across the Strait], Vällingby was acclaimed as Sweden’s first decentralized suburban town with its own industry and trade, and with impressive architecture: “As an idyll, one could say that Vällingby is somewhat American. As an idea, a controversial exponent of advanced experimentation by Swedish architects and city planners.”[633] The modernity of Vällingby, here emphasized in terms of its Americaness, was both wanted and needed.

During the postwar years, Sweden experienced rapid economic growth. Not taking active part in the Second World War made it possible for the

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country’s industries to expand when borders reopened. The 1940s also experienced a huge baby boom in Sweden (as elsewhere) and during the latter part of the decade urbanization swiftly increased. However, Stockholm had a shortage of housing, and the apartments available were often small and of poor standard. In the inner-city areas of Klaraberg and lower Norrmalm, homes were in the process of being demolished to make way for offices, banks, stores and parking structures. It was in this context that new suburban areas, like Vällingby, with houses especially planned for nuclear families, started to be built. Vällingby came to be the example of the so called ABC-suburb, where the residents were offered work [Arbete], housing [Bostad], and a commercial center [Centrum]—with postal and bank offices, a supermarket, health center, library, church, cinema and other venues for social activities—all within their suburban area, and at a convenient distance from Stockholm city center. When building Vällingby, influences were mainly drawn from Britain’s “new towns”: self-supportive satellite cities with community centers, built in close, or semi-close, proximity to London. Inspiration for infrastructure, especially with concern for traffic, came from the U.S. With the Radburn Community in New Jersey in mind, Vällingby was explicitly designed to separate traffic and pedestrians. With a system of paths that did not cross any major roads, children could play and walk to school without running into any traffic. In fact, the suburb was built with overall architectural consideration for children, with a landscape of built-in nature; schools; sport gyms; and playgrounds situated in such a way as to get children away from trafficked roads and empty backyards. Adults and children alike literally did not have to leave their suburb if they did not want to. In the booklet Vällingby:

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635 Of course, not everyone could afford these newly built houses. New suburban areas, like Vällingby, became quite homogeneous, to a very large extent populated by middle class families.


637 Kihlberg, 37. See also television program: *Vällingby: Framtidsstaden* (Anders Wahlgren, 2000).


639 Architect Sven Markelius drew the original city plan for Vällingby. Many of the buildings in the city center, such as the community center and the cinema Fontänen (as well as the first tower blocks) were designed by Sven Backström and Leif Reinius. Newly graduated architects, approved by Markelius (for example Jon Höjer, Sture Ljungqvist and Josef Stäck), drew many of the tower blocks and the town houses which were situated at the periphery, but still within walking distance of the center. See Sax, 33-34 and 44-46.
It was emphasized that “Your staff will be better off, working and living in the same neighborhood.”\textsuperscript{640} It was further explained that:

Vällingby has been planned in order to expand business buildings and housing in parallel; Employees should have their own residence within walking or biking distance. [...] They should be able to have lunch at home and have more time for recreation and for their family. The result: greater job satisfaction, and more efficient work conditions.\textsuperscript{641}

It is clear that the booklet was reaching out to nuclear families, and the working husband in particular. However, with an aim to present Vällingby as a modern city area, the booklet also mentioned the possibility for “housewives to take on employment even when the children are small,” and promised to build day-care centers as the population grew.\textsuperscript{642}

Into these new suburban homes and the lifestyle they entailed entered television. With TV the number one site of exhibition for spectator amusements gradually changed from the public space of the cinema to the private sphere of the home. Television rapidly became a popular pastime in Swedish homes, which, among other things, can be understood through the increase of the viewer base, measured in number of sold television licenses. In 1956, 8,920 licenses had been sold and by 1959 the number was 506,500.\textsuperscript{643} Six years later, in 1965, the number had gone up to 2,042,000.\textsuperscript{644} However, the actual number of people watching television during this time period is considered to be much higher. For every television set and license sold there were, more often than not, a whole family and sometimes a couple of friends too, in front of the screen. The television broadcast was, at this early stage, an event in itself. People tended to watch everything that was broadcast, which, in the beginning was approximately two to five programs—divided into a duration of one to three hours—of television per day.\textsuperscript{645} It was also common to invite friends over, or, if you did not own a television, to simply drop by a neighbor or friend, to watch television together.\textsuperscript{646} In the early television years,

\textsuperscript{640} Stockholms Stads Fastighetsnämnd, \textit{Vällingby: Företagens Framtidsstad} (Stockholm: Hera/Ivar Hæggströms, 1952), 1: “Er personal kommer att trivas bättre med att arbeta och bo i samma stadsdel.”

\textsuperscript{641} Ibid., 5: “Vällingby har planerats så att arbetsplatser och bostäder byggs ut parallellt; de anställda skall ha sin egen bostad inom gångvägs- eller cykelvägsavstånd. […] De skall kunna äta lunch hemma och få mera tid över för rekreation och sin familj. Resultat: större trivsel med arbetsförhållandena, effektivare arbetsinsats.”

\textsuperscript{642} Ibid., 8: “[…] husmönstrarna möjligheter att taga förvärvsarbete även när barnen är små […]”

\textsuperscript{643} Antennen, no. 34, 1959, 1.


\textsuperscript{645} See case study in this thesis.

\textsuperscript{646} See for example Birgitta Höijer, \textit{Det hörde vi allihop!: Etermedierna och publiken under 1900-talet} (Värnamo: Stiftelsen Etermedierna i Sverige, 1998), 166; Stig Hadenius, \textit{Kampen
one option could also be to watch television inside the stores that sold them. The entrepreneurial couple Rikard and Ingborg Nilsson, for example, had several shops of different kinds, some of which were situated in Vällingby. In 1954 the Nilsson store was the first in Vällingby to display a television set, and people gathered to get a look at the programs. Once the Swedish Broadcasting Corporation began their regular broadcasts in 1956, the Nilsson couple began to sell television sets and—as was common—also acted as television engineers, helping to set up and carry out repairs on television apparatuses in the homes of Vällingby residents.647

The ABC-suburbs were a concept emanating from the policy of the welfare state and the so-called “people’s home” [folkhemmet]. The people’s home


647 Sax, 81-82.
was a political metaphor introduced by the Conservatives, but taken over by the Social Democrats in 1928 when party leader Per Albin Hansson used the concept in a speech, stating that Sweden should become more like a “Good Home,” marked by equality and mutual understanding. In Hansson’s vision, the people’s home would replace traditional class society by, among other things, making education and health care free of charge and thereby available to all. The Social Democrats’ success in the postwar years could to a large extent be explained by the party’s ability to usher in major social reforms with the underlying idea of the people’s home as a national family—a family where everyone contributes to lessen the division between the wealthy and the less privileged. The people’s home was thus a political and ideological notion for a vision of a society. Universality and equality were emphasized: universal social rights, compressive salary levels and flat-rate benefits, paid from steeply progressive taxation, which allowed broad basic security “from the cradle to the grave.” In Tony Judt’s words: “[t]he Social Democratic parties were the vehicle through which traditional rural society and industrial labour together entered the urban age: in that sense Social Democracy in Scandinavia was not just one politics among many, it was the very form of modernity itself.”

The welfare state is, as history scholar Jenny Andersson argues, a broader term than that of the English word “welfare”: “Welfare in English is about benefit checks and support. The Swedish welfare concept is rather an idea of socio-economic efficiency, an idea that human welfare is not a kind of superstructure in an otherwise functioning economy but, in fact, a cornerstone of society’s organization.” Andersson continues:

[... this is usually referred to as the social contract—according to how thinkers from the French Revolution’s Rousseau to the American
justice philosopher John Rawls depicted society as a kind of imaginary contract that we, as citizens, share with each other. But in Swedish political culture, we have no historical tradition of speaking about society as a ‘contract.’ Instead, our beliefs about society are based on the image of a home. [...] The image of a home, a safe hearth, has a strong symbolic charge for the communal belonging. The home is something familiar and everyday, something deeply recognizable. The term takes on something more than material security, it is also about spiritual and emotional belonging, about the right of inclusion.652

Per Albin Hansson’s “Good Home” was indeed a metaphor for Swedish society, but it was also, literally speaking, the idea of building good homes, as in bigger, more functional houses. Living standards in Sweden in the late 1920s, when Hansson made his speech, were generally poor. Large families often lived in confined spaces. In Stockholm, approximately every other citizen lived in a one-room apartment, without bathroom or central heating, up until the Second World War.653 The “Good Home” thus illuminated something that presumably was on the minds of many at the time. More functional homes, with a larger number of rooms, with a standardized bathroom and central heating, and with a higher, more functional standard of fixtures and fittings, started to be planned in the 1930s.654

In the spirit of the people’s home and the new functionalistic architecture, came the formation of Hemmens forskningsinstitut—literally, and henceforth, the Home Research Institute—in 1944, which had the aim of rationalizing domestic work, through scientific experiments and measurements of different work methods and of kitchen appliances and fittings. For instance, placing the fittings in a specific standardized order so that one would not have to move around in the kitchen more than necessary. This type of social engineering (or domestic Taylorism) would make everyday life easier for housewives, it was thought. The institute’s work was, to a large extent, about teaching people how to conduct domestic work in, what they considered, the right way. An


653 Björkman, 540.

654 The Stockholm Exhibition, which took place between May 16 and September 29, 1930, has been discussed as a breakthrough in this regard. The Stockholm Exhibition was a national showcase of architecture, art and design, arranged by the Swedish Crafts Association. Here, the new, modern Sweden was presented, with small, dark cottages and housing shortages giving way to bright houses and practical rental apartments with refuse chutes and bathrooms. See Björkman, 536-540.
interesting representation of the work done by the Home Research Institute was the so called Housewife Films [Husmors Filmer], which were commercial films promoting products for the home as well as providing consumer information. The films were screened for free in cinemas in the afternoon between the years 1952-1976.655 In one such film, *Ett praktiskt kök* [*A Practical Kitchen*], made in cooperation with the Home Research Institute, the rationalization of the kitchen is illustrated by two drawings. The first (figure 22) shows a regular kitchen that had not been thoroughly planned, and the second drawing (figure 23) shows a “sensibly planned kitchen,” with a large workbench (with a height of 90 cm, as opposed to the previous standard of 78 cm) situated in between the sink and the refrigerator.656 With a pedometer the Home Research Institute calculated that a housewife needed 1,150 steps when preparing dinner in kitchen number one, whereas she would only need to take 350 steps, preparing the same dinner in kitchen number two.657

Rationalizations and standardizations such as these were made with the aim of improving the living conditions, and everyday life, of citizens in general...

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656 *Ett praktiskt kök* (Husmorsfilmer AB, 1953)

657 Ibid.
and of women in particular—or as the film concluded: “It is not the kitchen of your dreams, there is no luxury. Simply the right things in the right place.”

A crucial reform in the postwar years was the generous new general housing loans that made it possible for more families to buy their own house. When the ABC suburbs, such as Vällingby, started to be built in the postwar years, with their modern town houses, equipped with standardized, functionally furnished kitchens and with enough rooms to comfortably house a nuclear family, they were attractive to many. In 1954, Vällingby city center opened, and two years later the regular television broadcasts began. The modernization of housing and technology, in this case, was parallel, and soon a television set was flickering in many homes. With the arrival of the television set people had to find new ways of thinking about their domestic environment, family life and socialization. “How will television affect our furnishing habits? Do we need to sit in darkness? Where does one place the apparatus? How close can one sit to it?” These were all urgent questions appearing in print media in the mid to late 1950s.

660 See, for example, Sax, 26.
661 As if to further emphasize the modernity of family- and people’s home-friendly Vällingby, the suburb also became home to prime minister to be Olof Palme, when he and his family, in 1959, moved into a townhouse in the area.
A New Piece of Furniture: The Living Room Transformed

Late 1950s magazines often described the hassle of having to rearrange furniture to be able to watch television in a satisfactory manner. Nevertheless, advice on how to do so was frequently given in articles discussing television and domestic space. In one illustration in *Röster i Radio-TV* from 1958 (figure 24), the large sofa (1) has been moved from standing against the wall, together with the coffee table (2), to instead face the television screen (3). A small bookshelf, the radio and gramophone units, and two armchairs have been removed from the area to make room for the larger bookshelf (4). Three footstools with foam pads have also been added which, in accordance with the functionalist ideals of the time, could be used to sit on (5), as a coffee table (6) or to place the television on (7). Number 8 suggests where to put the leftover foam pads. The radio (9) and gramophone (10) have

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been placed on the shelving unit, next to the television, and number 11 shows a drop-leaf table, which is suggested to be used as both a writing desk and dinner table. A child sits on a “TV-cushion” (12), and the adult is having coffee in a “TV-cup with saucer” (13).

In the accompanying article, it was made clear that the television set demanded its fair share of space. It was even suggested that the television set should get its own room for those who had one to spare. And to those who did not have an extra room, it was suggested to turn the living room, or “the hobby room,” into a combined TV-room and library, where a relaxing environment with “nicely shielded lighting, warm colors and many comfortable chairs, some cushions and a rug on the floor”\(^{664}\) was proposed. The living room itself was also a new concept. With the functionalist ideal, new demands on the design of the home were made. What once was the parlor, a room often banned for children and only to be used on special occasions, gradually transformed into the living room: the center of the home, a room meant to be used by the whole family, every day.\(^{665}\) To make the TV apparatus less dominant in the room, it was suggested to surround the set with “a few beautiful ornamental objects, books, magazines, gramophone records and perhaps a knitting basket on the shelves—the floor should be free from objects.”\(^{666}\) Making the room feel comfortable, despite the bulky new furniture, was thus important. In fact, television was often marketed as a new way of comfortable socializing, with adults and children able to spend time together in front of the TV. Thus, the family gathered around the television set, with refreshments in hand, in the same manner as they would have around a fireplace, piano or a radio before the arrival of the new medium. In fact, 1950s consumer culture made visible a whole new vocabulary for socializing in front of the television. Similar to the “Radio Cake” [Radiokakan], which was made out of equal parts chocolate/coconut butter and dry biscuits, layered to look like a transistor radio when sliced, TV prefixes started to circulate. Suddenly words such as TV-cushion, TV-cup, TV-tray, TV-thermos, TV-pot, TV-snack, TV-party, TV-lamp, and TV-slippers were in common use.

\(^{664}\) Schrewelius, 23: “fint avskärmad belysning, varma färger och många sköna stolar, några dynor och en fäll på golvet.”

\(^{665}\) See, for example, Maria Perers, Leif Wallin and Anna Womack Vardagsrummet: En plats för allt och alla (Stockholm: Nordiska Museets Förlag, 2013), 55-62.

\(^{666}\) Schrewelius: “med få och vackra prydnadsting, med böcker, tidskrifter, grammofonskivor och varför inte en stickningskorg på hyllorna – golvet skall vara fritt.”
The television sets were sometimes displayed to blend into a bookshelf, not making it necessary to change the general atmosphere of the room too much. In this way the television set also fitted into the 1950s functionalist home discourse, making the living room space more multi-purpose. The TV design in the 1950s was inspired by household architecture and furnishings, often enclosed, and sometimes even concealed in wooden cabinets. Thus the TV, as an object, was manufactured to be part of the overall design of the living room, rather than being emphasized as a technological device.667

Incorporating the television set into a bookshelf—or hiding it in a cabinet—were two ways of dealing with the apparatus in the 1950s. But multi-functional television furniture could take many forms. Not concealed in a cabinet, but certainly part of the living room furniture is the television set depicted in figure 26: “A flower table which also holds a television set, or a radio, or which could partly function as a console table, is both nice and practical,” the caption reads.668 In a more luxurious example of multi-functional furniture, the television set could also be enclosed in a large cabinet, which contained a refrigerator and a bar (figure 27).669

669 Åke Hassbjer, Femina, no 41, 1956, 40-41.
Function was an important aspect when dealing with the television set as a new piece of furniture. The TV apparatus was often described as a less desirable item from a decorative point of view. One article from 1956, in women’s magazine *Femina*, discussed how best to furnish one’s home in terms of “the problem” the new television brought forth. It was, for example, suggested to use portable “TV-chairs,” which could be taken out and arranged as pleased when needed. In the same vein, articles like “Light weight furniture for the television age” gave advice on which light weight armchairs, foldable tables and smaller lamps could be taken out for television watching, and then be put away or rearranged again when the television was switched off. Hence, there was no need to rearrange the entire living room for the benefit of the bulky monstrosity that the television set sometimes seemed to be regarded as. The apparatus was, for many, far from an integrated part of the living room at this early stage.

As is apparent, the television set was discussed as a piece of large furniture, which sometimes even needed its own complementary furniture. And fitting all of this in required space. Another topic of concern for a 1950s television owner was which exact location in the room had to be considered the TV area. The program *Philips presenterar: Vi ser på TV* [*Philips Presents: We’re Watching TV*] was broadcast on May 17, 1954, as the opening of the Sandrew Week and gave some hands-on advice on the matter. The program was constructed in the same manner as a public lecture and was presented by Robert Brandt, who led the viewer through the technical aspects of television and guided them towards its most ideal placement in the home. During the latter part, a detailed drawing of a typical living room was shown, where a cardboard cutout of a television set was pedagogically moved from one spot

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to another. Finally, it reached the area which, according to careful calculations, would provide the viewer with the most satisfactory television experience.

According to the program, many aspects had to be considered in order to find the right spot for the television set. In a calm and didactic tone, Brandt explained that the apparatus should not be placed close to any window, as the lighting would reflect onto the screen. Brandt took a few steps back and forth, but the main movement was with his hand, holding the TV cardboard cutout as it circled around the living room, trying out different positions. The TV set had to be at an appropriate distance from the sofa and various lamps, not too far away, and not too close. After obtaining the perfect spot, the television viewer was advised to sit down comfortably, surrounded by family and friends, with a “lit fireplace, nut bowl, pipe [and] coffee tray.” Again, television was marketed as a new means of comfortable socializing. Sitting in his chair, smoking a pipe, the (male) television viewer was advised to ask his son to switch on the television: “it’s just as easy as switching on the radio,” and to share “the intimate contact with our closest [family and friends], as we listen to, and watch, programs that will broaden our field of vision, give knowledge and enrich our interests.”

A similar discussion concerning how to place the television set in the home was displayed in the housewife program Mitt i veckan: vardagseftermiddag med Charlotte Reimerson [Mid Week: Weekday Afternoon With Charlotte Reimerson] which aired in January 1959, pointing to the fact that the placement of the television set was a topic of interest throughout the 1950s.

The long interest in television and domestic space is also apparent in a 1964 publication, God bostad [Good Home and Living], where the placement of the TV set was still seen as “an unsolved problem.” God bostad advised on norms and standards of living, based on research that had been conducted on habits in the home. Advice on where to place the television set to get the most

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672 Philips presenterar: Vi ser på TV (The Sandrew Week, 1954)
satisfactory experience was also addressed. Concerns were expressed about what to do if people in the same room preferred to do something else besides watching TV:

How watching television is to be coordinated suitably with other functions in the home is still an unsolved problem. The TV set is most often placed in the living room, but if the whole family do not want to watch a TV program, other pastime activities will, in practice, be excluded from the living room during the broadcast. Perhaps in the future, residences will be designed in such a way so that social daytime activities could be divided into two areas—for example a living room next to an enlarged kitchen—so that watching TV necessarily need not block other activities. Another possibility could be to complement the residence with a separate, smaller room for TV watching. In houses with a basement, a TV room could preferably be situated there.673

Further advice on how to watch television was given in televised infomercials, in the daily and weekly press in the late 1950s to early 1960s, as well as in the first large book on Swedish television, *Boken om TV*, from 1961. In the book, five “viewing hygiene rules” on how one should watch television were given: The first rule emphasized the importance of having the television receiver properly installed and correctly set. To avoid sleepy eyes and headaches it was advised to make sure that the image did not contain too much white or had double contours. The second rule stressed the proper amount of lighting. One should not switch off the lights as in a movie theater, but rather place a lamp behind the television set, to let the image be seen against a lit background. By doing this, one avoided seeing lamps mirrored on the television screen, as well as the discomfort of being blinded by the lights. In the third rule, distance was discussed. The television viewer should preferably be at a correct distance from the television set (for a 43 cm or 17” screen the recommendation was 2.1 m; for a 53-58 cm or 21-23” screen, 2.6 m; and for a 60 cm or 24” screen, 3.0 m). If one got too close to the screen, the image could flicker, the text stated. To make sure that one was seated at a correct distance, one should stretch out the right arm and make a fist, which ideally should cover the screen. The forth rule advised viewers to close their eyes or look away from the screen every now and then, so as not to tire the eye. Finally, the fifth rule was to sit in such a manner that the image was just at, or below, eyesight. Children should, for

example, not lie down on the floor and look up at the screen, as this was an unnatural way to use the eyes, as well as too close a distance to the apparatus. These exact measurements mimicked the Home Research Institute’s “sensibly planned kitchen.” Overall, both examples point to a larger context of Swedish rationalizations and standardizations, with the aim of improving living conditions.

The Mediated Housewife

Obviously, not every woman in a household with children was a housewife. But if you had children of pre-school age, and did not have the option of help from the close community, e.g. an older relative or a neighbor, it often fell upon the woman in a household to stay at home. A childcare reform was,  

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675 15 percent of married women in Sweden were in paid employment in 1950, leaving 85 percent of married women to do unpaid work in the home as housewives. In 1960, the percentage of working married women had increased to 26 percent. See Madeleine Kleberg,
however, underway to make it easier for women with children to take on employment. As discussed, the new suburban area Vällingby, for example, wanted to present itself as a progressive, modern suburb with, among other things, the inclusion of day-care centers in the city plan. Still, television, as well as radio and the printed press, often addressed women, overall, as housewives:

A housewife can do the dishes or repair stockings while listening to the radio, but if she is watching television the dishes and stockings will have to wait. With television, we will waste a lot of time, and not just any time, but the time during which we would, or at least should, be undertaking something more useful. The family and home will be put at a disadvantage as well as society at large.  

The male writer in *Göteborgs Posten* discussed what he considered to be the dangerous effects that television could have on traditional 1950s family life. The “we” discussed was, of course, not any “we,” but a woman in a household which allowed one adult to stay at home, ideally spending the day cleaning the house and preparing a well-balanced meal just in time for the other adult’s arrival home after a day’s work. Cleaning and cooking was incompatible with sitting in front of a television set, and merely glancing at the exciting new medium, whilst doing something else, was simply not something that was discussed in Sweden in the mid-1950s. Indeed, one concern, as television arrived, was that housewives would prioritize watching television over doing housework. Nonetheless, programs aimed directly at the housewife, broadcast in the afternoon, were a part of programming right from the start. In fact, when the Government’s Official Report on television from 1964 looked back at the Swedish Broadcasting Corporation’s test broadcasts as early as in 1954, it was self-evident that programs concerning home and family-related questions should be present. A section dealing with these questions was also formed at the Swedish Broadcasting Corporation. Ingrid Samuelsson, who had previously worked on radio programs such as *Husmorshalvtimmen* [the Half-hour Housewife Show] and *Husmorskolan* [the Housewife School] was appointed head of the section. It later came to be called “the section for home

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and family with consumer information.” Ingrid Samuelsson was one of two female section managers in the 1950s. All other managers working with television at the Swedish Broadcasting Corporation during this period were men. Apart from housewives, the representation of female leading roles on TV was to a large degree limited to children’s program and youth program hosts (such as Meta Velander for *Andy Pandy*; Brita Schlyter for *Felindaskolan*; Inga Tobiasson for *Innan vi lägger oss*; or Karin Sohlman—later Falck—for *Vi unga*). Other common representations of women on TV in the 1950s were as announcers in between programs, news anchors, or as attractive assistants in quiz shows, such as *21*.

Regarding programs concerning the home and family, the Government’s Official Report on Television from 1954 had asked relevant agencies, institutions and organizations to contribute opinions and requests regarding the forthcoming programs on Swedish television. Aktiv hushållning [Active Housekeeping], the Home Research Institute, Husmödrarnas samarbetskommitté [the Housewives Cooperation Committee], Svenska slöjdföreningen [the Swedish Design and Crafts Association] and Sveriges husmodersföreningars riksförbund [the Swedish Housewives Association] all participated. According to the report, there was a general optimism within the partaking groups regarding future television programs about the home and family. The Swedish Design and Crafts Association did, however, raise concerns about television as a mediator of taste:

[...] television is automatically influential, in the sense that it displays interiors and objects that are used as settings or props in various programs. It is necessary that this influence on taste has the purpose of being enlightening and educational. The significance of the general taste-molding task of television must be fully understood in the design of the programs.

One mediated image of the 1950s housewife was the previously mentioned commercially and consumer information oriented Housewife Films. According to film scholar Tytti Soila, these films were part of a national educational project, representing the housewife and her well-looked-after

678 Barbro Svinhufvud, as head of the section for children’s programs and youth programs, was the other female section manager.
681 Ibid., 71: “[…] televisionen har en automatiskt påverkande betydelse, genom att den i olika sammanhang visar interiörer och föremål, som används som miljö eller rekvisita till skiftande program. Det är nödvändigt att denna påverkan på smaken sker i fostrande och bildande syfte. Innebörden i televisionens allmänna smakbildnande uppgift måste stå fullt klart vid utformandet av programmen.”
home as a national symbol. The main character in these films was always
the housewife. The expert, however, was often a man in a white lab coat,
telling the housewife how to best maximize the daily work duties in the home.
A somewhat similar program was also presented on television under the title
Vi läser annonser [We Are Reading Advertisements]. The explanatory subtitle
for the program was “A meeting between consumer, advertiser and producer.”
This program, too, featured a male expert in a lab coat, explaining different procedures to the television viewer/housewife. As the title suggested, one section of the program also discussed a selection of
advertisements for the product at hand—an interesting program idea for a
corporation that wanted to avoid commercial content.

In the 1950s, Swedish television offered two afternoon programs which
were directly aimed at the housewife: Hemma [At Home], and Mitt i veckan
[Mid Week], both with female hosts and producers. Hemma was one of the
first programs from the section for home and family with consumer
information to be broadcast. It aired in 1956-1966 and then again in 1970-
1978. Hemma featured Ria Wägner as host, a down-to-earth, warm
personality. Ria Wägner was brought up mainly by her mother, journalist and
writer Ellen Rydelius, and was as a child surrounded by the collective
“Ligan”—feminist pioneers, and some of the first female journalists in
Sweden. Ria Wäger had a master’s degree in Slavic languages, lived and
studied in Rome, and mastered the Italian, French, Russian, German and
English languages. In early Swedish television she became one of the first
female program hosts. Hemma was a weekly program that discussed versatile
subjects such as cultural history, cooking, baking, fashion, the arts, music, and
home decoration. The program was also supposed to function as consumer
enlightenment, which from the start proved to be problematic. In fact, the
Swedish Design and Crafts Association was not far off in their concerns. If
opinions about an item were put forward, it could be considered as advertising,
and as Ria Wägner’s popularity grew, her opinions came to be more influential
and it therefore became important to separate, on the one hand, the
entertaining elements of the program, where personal opinions were
encouraged, and, on the other hand, the consumer-enlightening elements,
where an objective stance had to be taken. With the public service goals in
mind, the Swedish Broadcasting Corporation had to clearly separate consumer

682 Tytti Soila, “Kvinnan i Folkhemmet—Husmodern som nationell ikon,” in Dialoger:
683 See the Television Archive Program Folder of 1958, or “Möte mellan konsument,
reklamman och producent,” Röster i Radio-TV, no. 8, February 24, 1958, 27.
684 “Rent hus med tvättmedlen,” Röster i Radio-TV, no. 8, February 24, 1958, 21.
685 Hemma was later relaunched in 1993 with Ingela Agardh as host.
686 Besides Ellen Rydelius, "Ligan"-members were, among others, Ria Wägner’s aunt Elin
Wägner, and Ester Blenda Nordström.
information from advertisement, although the distinction might not be crystal clear to an audience today. In fact, during the first year of official broadcasting, it does not seem to have been a straight-forward distinction for the Swedish Broadcasting Corporation either. In March 1956, Olof Rydbeck sent a letter to Karin Kock, head of the Home Research Institute, to obtain some clarity:

As you know, it has been stressed that consumer information should be included, as this program format can provide useful guidance not least for our housewives. However, in the case of demonstrating goods, which are often branded, the question arises: What is advertising, which is not permitted, and what is not.\(^689\)

An understanding of how to handle the advertisement conundrum was later clarified in a memorandum from October 1957, where Henrik Hahr wrote:

With regard to consumer information, especially in *Hemma*, the rule is that we do not show things where you cannot fall back on impartial expertise, a scientific institution, or the like. When a product is directly poor, it has generally not been demonstrated. In the case of glass, we have generally mentioned the artist as well as the maker. When it comes to textiles, we have been more careful and mentioned the artist but not the factory. [...] While in debate programs, plays, entertainment programs, etc., you can use interiors with Dux armchairs, String shelves etc., one must be significantly more restrictive with the *Hemma* programs.\(^690\)

The first episode of *Hemma* was broadcast on January 18, 1956, with 14 more episodes to follow that year. Looking at the program schedule of 1956, the episodes broadcast most likely experimented with content and format, as well as target groups. The first six episodes were broadcast on Wednesdays at 3:00-4:00 p.m. The children’s program *Felindaskolan* was scheduled to be a part of *Hemma* these first episodes, and the target group was singled out in the program headline: “Entertainment for preschoolers and a television magazine

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\(^{689}\) Henrik Hahrs arkiv T03, E2, 1. Letter from Olof Rydbeck, addressed to Karin Kock, March 12, 1956: Som Du vet, har det understrukits, att konsumentbelysning bör bedrivas, då denna programform kan ge nyttig vägledning inte minst för våra husmödrar. Då det gäller att i bild demonstrera varor, som ofta är firmamärkta, uppstår emellertid bl.a. frågan: Vad är reklam, som ju inte får förekomma, och vad är inte reklam?

for housewives.”

The succeeding three episodes were broadcast on Wednesday evenings, at a later time in the schedule, and without a children’s program incorporated in the program structure. They were aired at 7:30-8:15 p.m., and had the shorter heading: “A television magazine for housewives.”

Six months followed without the program being broadcast, and when it did come back again, this time on Tuesday evenings at 8:45-9:15 p.m., it had changed its name to Hemma ikväll [At Home Tonight], and had the program description “Current affairs for the family.” This version only lasted two episodes, most likely for the same reason as when the Corporation tried an evening slot for the program in the early 1960s, but had to change back to the afternoon slot, due to “quite loud” negative criticism from a male audience.

“It is likely more appropriate and more beneficial for a program of this type to take place in the afternoon when it wholeheartedly can target the large audience with a special interest in that which is being treated in this program,” was Bæhrendtz’s diplomatic explanation for the quick schedule change.

Hemma was, for this or other reasons, rescheduled in 1956 for Friday afternoons at 3:30-4:00 p.m., with the program rubric “A television magazine with Ria Wägner,” and ran throughout December. Hemma was a live studio program with incorporated filmed elements, such as how to make a traditional egg cake (“spettekaka”) over an open fire; a serenade to the housewife (manifested as a ballet dancer with a feather-duster); or a morning at the fish market, where a plaice was picked up and later cooked in a restaurant kitchen. At least one of the segments in Hemma was “practical and for the housewife,” for example live cooking demonstrations in the studio.

When Röster i Radio-TV in 1959 tried to pinpoint why the program was so popular with a general (female) audience, Ria Wägner’s charming character was singled out as essential, making studio guests, and television audience alike, feel as if they knew her personally.

The studio setting of Hemma was made to look as if the program was broadcast from a home, and indeed many viewers perceived it to be Wägner’s own home, which also might be a factor in the perceived intimacy and success of the program.

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691 The Swedish Television Archive’s “TV-tablåpärm 1956”: “Lite underhållning för småbarn och ett TV-magasín för husmödrar.”
692 Ibid.: “TV-magasín för husmödrar.”
693 Ibid.: “Aktuellt för familjen.”
Negotiating Family Life

The baby boom of the 1940s resulted in a focus on family life in Swedish society during the 1950s, and television came to be part of discussions concerning the home and family. For instance, with the arrival of the new medium came concerns regarding the potential dangers it could pose for children, as well as the effects it could have on family and socialization with friends. Lynn Spigel argues that contradictions between unity and division were central to representations of television during the period of its installation in the U.S., with both its promise of bringing the family together on the one hand, and its diverse programming on the other. TV became a device which was “carefully controlled so that it harmonized with the separate gender roles and social functions of individual family members.” 698 This was also the case in Sweden in the 1950s. For example, with programs like *Hemma* and *Mitt i veckan*. “Discourses on television drew upon and magnified the more general obsession with the reconstruction of family life and domestic ideals after World War II,” Spigel argues. “The 1950s was a decade that invested an enormous amount of cultural capital in the ability to form a family and live out a set of highly structured gender and generational roles.” 699 Although Sweden did not take active part in World War II, Spigel’s analysis is also applicable to a 1950s Swedish context. It was a decade where nuclear family life was in focus, not the least due to the country’s rapid financial growth. It became possible, for example, for many families to buy their own house in the suburbs, where they could socialize with other families from the growing middle class. Living and socializing in a homogeneous, middle class bubble tended to foster structured gender and generational roles. Another reason was influences from countries which had taken active part in the war, where family members had been lost and where those who did come home therefore were all the more treasured—influences that directly or indirectly seeped into Swedish households through news and popular media.

While many entertained high hopes of TV bringing family and friends together, this was, however, not always the case: “So, you buy this television set. And with it, you open up your home to the evil as well as the good,” one journalist wrote in 1958. 700 The writer described the set as “an all too often hulking cabinet that rarely gets to be sensibly placed in an apartment which has been fully furnished for many years; it ruptures all circles, changes family

698 Spigel (1992), 36-37.
699 Ibid., 2.
life [and] reshapes the evening’s socializing.”701 He continued by sharing two
telling anecdotes on how the very early period of television had changed his
social life:

The first from a wedding, where the dinner took place in a rented party
venue with a television in an adjoining room. The dinner was an eerie
fiasco, with most of the guests continuously making errands away from
the table, to regularly be found in front of the television. [...] The second
memory is from a 50th birthday party in the suburbs. I arrived a little
late and was expecting celebratory cheering and loud and happy people.
I was invited into the living room; a half-lit room filled with eerily
staring people in festive attire, irritatingly waving me off to a corner;
and behind the television screen’s heroes of Kvitt eller Dubbelt [The
$64,000 Question], in the dining area, I caught a glimpse of a hostess
almost in tears and a banquet table with extinguished candles and
lukewarm foodstuffs.702

As the examples suggests, there was a transition period where many people,
adults and children alike, devoured everything that was broadcast on
television. A survey on how people watched television, conducted by the
Swedish Broadcasting Corporation in 1958, further emphasized this.
According to the survey, 71 percent, in May 1958, and 78 percent, in
December 1958, of the participating television owners watched a number of
programs during the evening, as opposed to being content with watching just
one or two.703 After the first period of excitement had settled, however, people
tended to pick and choose more. The first period of television excitement
lasted, according to some, only a couple of years, whilst others indicated that
it was still very much a fact some years into the 1960s704—most likely
depending on what year the television set was bought. In the case of children,
one concern was that they got too little sleep from watching too much

701 Ibid.: “ett ofta åbäkigt skåp som ytterst sällan går att få vettigt placerad i en lägenhet,
färdigmöblerad sen många år tillbaks, det rubbar på alla cirklar, förändrar familjelivet, skapar
om kvällsumgänget.”

702 Ibid., 18 and 46: “Det första från ett bröllop, där fina middagen var ordnad i en hyrd
festlokal och där det fanns en TV-apparat i angränsande rum. Middagen blev ett kusligt
fiasco, de flesta gästerna gjorde sig ständigt små ärenden bort från bordet och hittades
regelbundet framför TV:n. [...] Den andra minnesbilden är från en 50-års fest i en förortsvilla.
Jag kom lite sent och vöntade mig jubileumsstämnings, tjo och tjim och glädjen i tak. Jag blev
invisad i salongen, ett halvskumt rum fylt av envist stirrande, högtidsklädda människor,
viptades irriterat bort i ett hörn och över TV-rutans kvitt-eller-dubbelt-hjältar skymtade jag
borta i matsalen en nästan gråtande värdinna och ett stockmat bankettbord med halvglumma
näringsämnen.”

703 Håkan Unsgaard, “Svensk televisionspublik,” Boken om TV, ed. Gert Engström (Malmö:
Bengt Forsbergs förlag, 1961), 108.

704 See for example Elisabeth Husmark and Annmari Lindh, “TV — fara för barnen?,” Röster i
Radio-TV, no 1, 1959, 16-17 and Stig Gränd, “Birn barn TV-berusade?,” Röster i Radio-TV,
A similar issue was that it could be difficult to get the child to stop watching television to do homework. Other concerns were that watching television could lead to bad eyesight, and that children would play outdoors less, which in turn affected their health. In the U.S. there was even talk of the possibility of television causing cancer by transmitting waves of radiation. Not going so far as some critics in the U.S. did, when stating that a child’s television addiction could “reverse good habits of hygiene, nutrition, and decorum, causing physical, mental, and social disorders,” the more careful Swedish stance was that passive television watching would take time from reading or other, more productive activities. It was also argued that children watching violence on television would mimic what they saw and end up as juvenile offenders. In the Government’s Official Report on Television from 1954 a statement wanted to turn the focus away from public service television and instead look at the type of impact a commercial television could result in:

The fierce debate regarding television’s impact on children, which is taking place, particularly in the United States, is primarily linked to the commercialized program activities conducted there. Sharp criticism has been leveled against programs with which business interests are trying to capture children’s attention and encourage parents, through the pressure of the children, to buy the goods advertised in connection with these programs.

In terms of televised feature length films that were not considered suitable for children, Henrik Hahr proclaimed in 1956 that the Swedish Broadcasting Corporation looked to the Swedish censorship board for guidelines:

A press announcement is made beforehand, with information that they [the films] are not suitable for children under 15 years of age. Moreover, a notification is of course made just before the broadcast. Accordingly, we have followed the same rules that apply to foreign television. One must in these cases assume that parental supervision may assert itself. Swedish television must trust in parent’s authority. It can be added that

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705 Husmark and Lindh, 16-17, and “TV-trötta barn blir efter i skolan: Lärare slår larm om sena kvällstider,” Expressen, April 15, 1959, 22.
708 Spigel (1992), 48.
709 Ibíd., 51.
710 Husmark and Lindh, 16-17.
712 SOU, 1954:32, 53: “Den häftiga debatt, som pågår speciellt i USA angående televisionens inverkan på barnen, knyter i första hand an till den kommersialiserade programverksamhet, som där bedrivs. En skarp kritik synes där med skill ha satts in mot alla de program, med vilka affärsintressen försöker fånga barnens uppmärksamhet och förmå föräldrarna att genom barnens påtryckningar köpa de varor som annonseras i samband med programmen.”
Many agreed, however, that one positive aspect of the arrival of television was its effect on keeping teenagers at home on weekends, making family bonds stronger. Several articles celebrated Saturday night entertainment programs such as 21 or Kniv eller dubbelt for keeping teenagers at home with the family instead of “hanging around street corners or cafés every Saturday night.” It was also suggested that youngsters gained new knowledge, which sometimes even segued over into new, constructive hobbies. Television was also regarded as a possible comfort, or even “friend” to those who were lonely or ill. It was, for instance, discussed whether television might have the ability to contribute to a better quality of life in institutions such as rest-homes, nursing homes and juvenile detention centers. In one article in newspaper Expressen, in 1957, it was declared that: “When you see how, after a while, a facial expression changes from tiredness [and] apathy to interest [and] concentration, then television viewing becomes both a joy and a tonic.”

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715 See for example Jonsson and Embring-Jonsson, 48; and Husmark and Lindh, 16-17.


According to the 1954 Government Official Report on television in Sweden, research had shown that television in Great Britain, as well as in the U.S., played a central role in keeping family members at home. The same was to be expected for Sweden: “[p]rovided that television is shaped into an interesting spiritual rallying-point it is likely that it will bring new and important values into homes. The television program as a common connection point for the interests of family members should thus be emphasized. Mutual experiences are a good basis for strengthening family ties.”

The Government’s Official Report further referred to a statement by the Swedish Social Board, where it was suggested that if television could strengthen family ties by keeping family members at home, this in turn could mean that television would be a great asset in Swedish society’s efforts to prevent anti-social behavior and alcoholism. “TV is good for family life,” one man stated in a viewing poll conducted in the small village of Åker, “you stay home more than before. You

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719 Ibid., 52.
fret over having to go to a place where there is no TV. The wife could hardly sleep when we got the TV. She craved the next program. It was a real tragedy when the image was black. In the beginning we watched everything, now we pick and choose a bit more.”

As mentioned earlier, many people did not, however, just watch television at home with their closest family circle. Instead, watching television became part of social life in Sweden in the 1950s. Television pioneer Håkan Unsgaard stated:

You invite people home to watch television, you get invited out to a party and—more or less against your will—get seated to watch the evening television programs. Perhaps this belongs to the new medium’s teething problems. Once everyone owns a television set that may change. But as long as not everyone has access to television at home, it is obvious that people to a large extent will watch television elsewhere. Even those who have a television at home, at times, watch television programs at the homes of relatives, friends or acquaintances.


Television became popular quickly during the 1950s, which also meant that the “newness” of the medium kicked in at the same time for a large number of people. Television was thus new for almost everyone in Sweden at the same time, and therefore a great topic of conversation. For some, it seems, it was next to impossible to forego a good TV evening. When the homestead society of Knislinge was planning their activities in 1959, for example, they wrote to the Swedish Broadcasting Corporation to get an idea of what was going to be broadcast on a couple of specific evenings, in order to plan a public meeting on an evening when “the television program may attract less (from a purely entertaining point of view).” In another letter, also addressed in 1959, a man wrote to ask if the evening broadcast could not begin an hour earlier:

For a worker who often has to get up at 5:00 to 5:30 a.m. it is too late to be up at 10:00 / 10:30 in the evening, especially during the winter months. Often, the intention is to only watch the beginning of a late

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program but if you find it interesting, you will be tempted to see it until the end. This is especially true of the feature length films, which, among others, will keep the half-grown children up for a long time. Please, broadcast the films from 7:10-9:00 p.m.\textsuperscript{723}

A magazine article claimed that families opted to sell their cars to be able to afford a television set. Likewise, the congestion on the train into larger towns—where people travelled to go to the movies—had decreased. Instead, people stayed home to watch the television entertainment.\textsuperscript{724} For some, however, the television craze had gone too far. One resident in the small town of Kvicksund claimed he was forced to sell his television set, as he ended up spending too much money on coffee and liquor for all the visiting guests who came to watch the evening programs.\textsuperscript{725}

Sophisticated Toy or Dumb Box

The first television sets consumers could purchase in Sweden were expensive. Owning one became, partly, a question of which social class you belonged to. As an example, a 17” screen television from the manufacturer Philips was priced at SEK 1,845 in the year of 1956.\textsuperscript{726} The average monthly salary in 1956 for an “office worker with independent work duties” was SEK 1,445 for men, or SEK 1,045 for women. A shop assistant in 1956 earned a monthly salary of SEK 858 as a man, or SEK 633 as a woman.\textsuperscript{727} Tax aside, the male office worker thus had to save more than one month’s salary, and the female shop assistant had to save almost three monthly salaries, to be able to buy the

\textsuperscript{723} TV:s programsektion, C15, EI, 1. Korrespondens extern, 1956-1959. Letter from Stig Danielsson, Karlskoga, addressed to the Swedish Broadcasting Corporation, November 15, 1959: “För en arbetare som ofta måste stiga upp redan kl. 5.00 å 5.30 f.m. blir det för sent att vara uppe till kl 10/halv 11 på kvällarna, i synnerhet under vinterhalvåret. Ofta tänker man blott se början av ett sent program men om man finner detta intressant, frestas man att se det till slut. Detta gäller i synnerhet långfilmerna som bl.a. vill hålla de halvstora barnen uppe för länge. Låt långfilmerna gå mellan 19.10-21.00.”

\textsuperscript{724} Lars Malgefors, “TV-bio är senaste nytt!,” \textit{Röster i Radio-TV}, no. 13, 1958, 8.

\textsuperscript{725} Ibid., 8.


small screen television set. Needless to say, the television set was an exclusive toy during the first years of Swedish broadcasts. At least if you wanted to watch the programs alone. For the working and middle class, one option was to join “television clubs.” One such example took place in an empty garage in the small village of Kvicksund, just outside of Eskilstuna. Here, a supermarket manager with a television interest started a club and took a small monthly fee for members who, like himself, could not afford to buy their own set, but still wanted to watch the programs. The idea was that the fee would go towards the installment of the apparatus, as well as the cleaning and insurance of the premises. Around 40 people (27 paying members plus their children, who did not have to pay a member’s fee) would come to the garage on an average Saturday night. “We were invited to a family with a television set the other night,” one member said, and continued: “21 people arrived at their home, and most of them were not even invited. So, isn’t it nicer to have this club, where you can come and go as you please and if you want to listen to the radio instead, you simply stay at home.”

Another television club was formed in Vällingby to prevent “all the kids from the neighborhood crawling uninvited onto the living room carpet in time for Sigges Cirkus and 21.” The idea was that families without a television could watch TV programs together in the community center. A small fee per family was collected to buy the communal television set.

As prices of television sets decreased, the working and middle class became the new main consumers, which interestingly turned the apparatus from being a sophisticated toy for the privileged few, into a vulgar “dumb-box” for the many. This was further manifested by the display of the television set, which at first was thought of as a proud marker of one’s wealth, and later was hidden away in cabinets. The screen size, too, became a way to distinguish between social classes. According to one infomercial, 66 percent of Swedish households owned a television set in 1963, many of which were single-person households, households where the housewife was older than 65, and/or households with a low income. To reach these target groups an 11” screen

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730 Ibid.

731 Olofsson, 377. Olofsson uses the term “boob tube” to point to television as a vulgar, uncultivated form of expression. See also, for example, Lars Ulvenstam, “Gör pannved av dumburken!,” *Röster i Radio-TV*, no. 42, 1959, 3.

732 Olofsson, 377.

733 *Liten tv-apparat*, 1965.
portable television was manufactured (to complement the most commonly bought 17” and 21” screens). In an attempt to reach out to an even bigger target group (i.e. the middle to upper class), the manufacturer of the small, cheap and portable 11” screen television set also marketed it as an additional television set, to be used in holiday cottages, cars and on boats.734

TV is in Fashion: Using Television to Promote Other Brands

While commercials were not permitted on Swedish public service television as content, there were plenty of advertisements that, directly or indirectly, discussed television in, for example 1950s print media (even in the Swedish Broadcasting Corporation affiliated trade paper Röster i Radio-TV).735 Television in the 1950s was often marketed as something that would add quality to your life, making it more pleasant, comfortable and modern. Television was also used as a promoter of other brands, figuring in the background of advertisements for beverages, clothing brands, etc. The advertisement in figure 33 advocated their beverage as the perfect fit for an agreeable, comfortable TV evening. With the catchphrase “Makes the comfort even more agreeable: Let Pommac be a part of the image,” a tray (notably in color) filled with soda bottles and glasses was literally lifted into the black-and-white living room scene, where the family was cuddling up in front of the TV.736 In a similar vein, slippers in another advertisement (figure 34) were said to add comfort as “the whole family relaxes in front of the TV.”737

734 Ibid. See also Olofsson, 378-379.
735 Here, I will keep to a discussion concerning advertisements that used television as a means of promotion for their own brand. For a discussion on advertisements for television sets in 1950s print media, see Madeleine Kleberg, “Televisionen flyttar in: En analys av veckopressannonser för TV-apparater kring slutet av 1950-talet,” in Kommunikationens korsningar: Möten mellan olika traditioner och perspektiv i medieforskningen, ed. Ulla Carlsson, et al. (Göteborg: Nordicom-Sverige, 1994), 163-185.
736 “Pommac,” advertisement in Damernas Värld, no. 9, 1958, 59.
737 “Gislavedtofflor,” advertisement in Damernas Värld, no. 47, 1958, 12.
Figure 33: Promoting Pommac with the help of television: “Makes the comfort even more agreeable.” Damernas Värld, no. 9, 1958, 59. Reproduction: The National Library of Sweden.

One 1956 advertisement for clothing brand *la Strada* aimed to sell jumpers through a reenactment of a “TV-party.” Television—as the new, desirable thing—was used as a promoter for the brand: a reason to get together and have fun (in decorative attire). The advertisement in figure 35 read: “Britt and Ragnar are a really nice couple! Since they got their television, the gang have gathered at their place, surely a couple of nights a week, to see and hear all and everything from political debates to entertainment shows.” The text suggested that television was such a great attraction in itself that it did not matter what they watched. The important aspect was to socialize in front of the TV. The, quite long, advertisement copy-text continued its narrative with the revelation of Margareta in her new jumper, making the men nod in approval and the women look in envy: “Margareta is domesticated—and decorative!—in her bold narrow striped *La Strada* jumper,” showing the woman with a tray in her hands, ready to cater. The brand name’s catchphrase: “*la Strada*, the road to the man’s heart” is seen in conjunction with an image of a woman firmly holding her arm around the neck of a man, who bends down slightly. It is a playful image, where the woman is seen as in charge of the situation: she has, so to speak, “caught him.” The text in somewhat larger lettering just above the image lists “Six ways to catch a man.” The number six, which in Swedish is spelled the same way as the Swedish (and English) “sex” is—not accidentally, surely—standing out: it is, in fact, one of the first things you notice when you look at the advertisement. It is also the message being forwarded to the reader: the best way to “catch a man” is by “always being attractive.” The images and text bluntly display 1950s gender roles, and women’s role in particular as someone who should be pleasingly attired as well as know her way around a home and kitchen. Contradictory, it seems like the advertisement wanted to, on the one hand, attract a modern, fashionable consumer, with the connection to TV as the new, trendy object to own, as well as the play on the modern man in an apron. On the other hand, the ad appealed to a more conservative reader, who might agree that a women’s place is at home as a housewife. By doing so, the advertisement sought to reach out to a broad target group. The advertisement concluded: “The following week we had a proper TV-party! And you can never guess what we girls were dressed in—*La Strada* jumpers, of course! […] once again we were subject to our men’s admiring glances.”

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738 “*La Strada,*” advertisement in *Femina*, no. 40, 1956, 53. In the fall of 1956, *La Strada* ran a series of advertisements aimed at the “modern, and graceful woman,” all with long, descriptive narratives of different kinds (one of which revolved around television), and all with the catchphrase: “Six ways to catch a man.” Apart from the above, see, for example *Femina*, no. 37, 1956, 56-57; and *Femina*, no. 44, 1956, 58-59.
Television was certainly in fashion in 1950s Sweden, and more than one clothing brand used the new medium to their advantage. One clothing brand even used a television studio as the backdrop for modeling their dresses (figure 36). The background depicts a cameraman on a crane and a floor manager. They are seemingly in the middle of shooting a television program and pay no attention to the three models behind their backs, placed right in front of the camera crane, as if being right in the center of something new and exciting. The slogan for the ad, “TV is in fashion—Cewo is the signature look for the spring fashion,” was direct: the brand, which clearly wanted to promote its clothing line as being the smart, up-to-date, most fashionable clothes one could wear, wanted to be associated with the equally new and exciting world of television.

In a similar vein, another advertisement made use of a television silhouette in the background, as if the advertised coat was appearing in a televised commercial (figure 37). The heading told the same story: “A televised look at this spring’s Simo.” Above the woman in the coat, another woman was framed as if she was taking a casual stroll along the rooftop, next to a television antenna. Again, television as an exciting new mode of address, was used to promote the clothing brand. Men’s fashion, too, was targeted with television as a promoter of the brand. In figure 38, a suit is advertised with the image of the male expert—this time in the shape of a television salesman—in the midst of explaining the technological aspects of the television antenna to a female consumer. The gender representations in all of the above images display men as active—experts in the midst of performing their jobs—while the women are depicted as passively listening or simply being reduced to a body: decoratively demonstrating the advertised clothes.


Figure 38: Men’s fashion also advertised with television as the promoter of the brand. “Herrmoderådet,” advertisement in Damernas Värld, no. 38, 1958, 69. Reproduction: The National Library of Sweden.
Other types of brands, too, promoted their goods with the help of television. One ad promoted their canned goods with the idea of saving time for the housewife: “Offer a TV-snack […] it gives the housewife most money’s worth.” With canned food on the TV-tray, even the housewife had time to sit down, relax and spend time with the rest of the family in front of the television, was the message. Similar to the advertisement for clothing brand Simo, the advertisement for canned crab meat was framed within a square with rounded corners, clearly made to imitate a television screen.


Another advertisement, for a tea brand, praised television as a “renaissance for home-life” (figure 40). In the text accompanying the ad, writer and entertainer Erik Zetterström, in Sweden more known as Kar de Mumma, manages to, via word-play, interlace programs Kvitt eller Dubbelt as well as Sigges Cirkus with the tea brand, and ends with: “Also, invite Your friends and acquaintances over for tea and TV. Your evening will be peaceful and agreeable […]” Interestingly, in the ad, Zetterström was not seen socializing with friends and acquaintances over a nice cup of tea, but instead, appeared as if he was spending time with the woman on the television screen (who is incidentally holding a tea bag). The advertisement hence also pointed to a broader discussion of television intimacy—of being close from a distance: the perception of not being alone, but of spending the evening in the company of the people depicted on the screen.

Clearly, many brands in 1950s Sweden wanted to be associated with television. The excitement about television, previously discussed in terms of watching every broadcast, thus manifested itself in these advertisements as well, making television, and perhaps even more so, socializing in front of—

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Figure 40: "Invite for tea on TV night." "Lipton’s te," advertisement in Damernas Värld, no. 13 1959, 71. Reproduction: The National Library of Sweden.

740 "Lipton’s tea," advertisement in Damernas Värld, no. 13 1959, 71.
and together with—television, a promoter of brands as diverse as slippers, jumpers, and canned crabmeat.

Chapter Conclusion

When, in 1959, evening paper Expressen set out rules of etiquette for watching television, it concluded: “A few years ago, friends made excuses to come home to the rare TV owner to have a look at the novelty. This is still, at least to some extent, the case. But is it not time to consider television as something primarily for the family circle? Thus, when you are having a dinner party, the TV should be off.”741 As the television set came into the living rooms of mid to late 1950s Sweden, socialization and everyday life changed. This chapter has discussed some of these changes, both in terms of domestic settings, as well as viewing habits, excitement and expectations of the new media. The arrival of television in Sweden occurred in tandem with increasing urbanization. Stockholm expanded to include new suburban areas, filled with modern, functional houses, into which the new television sets were incorporated. This chapter’s framing of Vällingby and the welfare state has served two main purposes. Firstly, the economic growth in Sweden during the postwar years, in combination with Social Democrat reforms, meant that a growing middle class, to a greater extent, could afford commodities such as television. The increase in television licenses during the formative years was considerably higher than the forecasts had accounted for, and the rise of the welfare state was undoubtedly a factor. Secondly, the rationalizations and standardizations that took form during, and around, the 1950s exemplified in this thesis by the Home Research Institute’s standardized kitchen, or the detailed recommendations for where to place the television set, ran in parallel to the Broadcasting Corporation’s ambition to a democratization of education and culture.

Early television broadcasts were events in themselves. As shown in this chapter, the excitement over television during the formative years took many forms: people invited friends over, or simply dropped by the house of someone who owned a television set, to watch the programs together. There were also television clubs where, for a small fee, one could watch the programs and socialize. The excitement over television further extended to different kinds of commodities: sitting on a friend’s TV-cushion, one could very well be

served tea from a TV-pot, into a TV-cup, together with a light TV-snack. In fact, television as an exciting new mode of address was used as the promoter of a varied range of products, usually with the message that television together with that specific jumper/beverage/slipper would add quality, comfort, and sometimes even flair to everyone’s life.
In a 1957 article in the newspaper *Svenska Morgonbladet* the, for a Swedish audience, new medium of television was discussed from two opposite viewpoints: was television to become a “cultural factor” or a “cultural danger”? The writer acknowledged television as “the most efficient means of communication hitherto produced by modern technology” and equated it to Gutenberg’s invention of the printing press.\(^{742}\) Liveness was described as one of the main characteristics—and advantages—of television: the ability to virtually transport the viewer to different areas of the world, and let them see what was happening at a precise moment in time—to mediate a direct contact with world events. The intimacy of television broadcasts was also stressed, both in terms of the living room context—the act of watching programs in your own home—and in terms of recording techniques; establishing that wide angles, scenes crowded with people, and landscape panoramas were not well suited for television, but more so close-ups and details. The negative effects that television might cause were also mentioned: the decline of attendance in movie theaters, on literature reading, as well as on other activities. As was the matter of taste: “Particularly when one speaks of commercial television, but otherwise as well, concerns may be raised considering the fact that television could become an institute for a lower form of entertainment and that its possible cultural ambitions would be overshadowed by all manner of romping and playing about [...] there is a great risk that ‘popular’ will be confused with ‘vulgar’.\(^{743}\) Even though the writer acknowledged that the mediation of popular entertainment was part of Swedish television’s undertaking, he also pointed to the need to control the content: “What, however, has to be an absolute prerequisite for such entertainment is that it has finesse and style and tastefulness, and that there is a conscious endeavor within the program management to raise the so-called ‘broader taste’ [of the audience].”\(^{744}\) The

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\(^{743}\) Ibid: “Särskilt när kommersiell TV kommer på tal, men även annars, kan man få höra bekymmersamma farhågor uttalas för att TV skall bli ett lägre sortens underhållningsinstitut och att dess eventuella kulturella ambitioner skall komma i skymundan för allsköns tjo och tijm. [...] risken är stor att man då förväxlar ’populär’ med ’vulgär’.”

\(^{744}\) Ibid: “Vad man emellertid måste ställa som absolut fodran på sådan underhållning är, att den äger takt och stil och smak och att det hos programledningen finns en medveten strävan att i lämpliga doser söka höja den s.k. ‘bredare smaken’.”
concerns voiced in the article, regarding taste vis-à-vis commercial television and the “popular,” are characteristic of the way television was discussed in the Swedish daily press, as well as in Government Official Reports. The article is hence related to most of the issues examined in this dissertation, including the domestic setting, recording techniques, and possible negative effects of the medium, as well as the difficult notion of taste.

This dissertation has examined Swedish television’s formative years, from the first training activities, through the start of regular broadcasts, towards the establishment of television as a central medium in society, and as a pivotal apparatus in living rooms and everyday life. I have adopted a cultural historical approach, examining three strands of early Swedish television: 1950s television programming, influences from the U.S., and television’s arrival into the domestic space. Through an examination of intermedial connections between television, radio and film, as well as a discussion on notions of medium specificity—intimacy, liveness and filmed television material—the dissertation has discussed the scheduling practices and ideas of television programming in the 1950s. It has also analyzed Swedish public service television’s relation to a hitherto largely overlooked influence from the U.S. and its commercial television program model. Further, this thesis also makes visible the social and cultural impacts of the programming practices implemented in the living rooms and everyday lives of Swedes in the 1950s.

As demonstrated, the scheduling practices of the 1950s were—even after the start of the regular broadcasts—highly experimental. A tendency for horizontal programming came to the fore—most strikingly so with children’s programs and news. However, vertical elements such as scheduling programs for housewives on Tuesdays, and sermons on Sundays are easier to spot. Programs for children—both domestically produced and internationally bought—were the most featured program slots in the schedules during the years discussed in this study. Children were an important target group for the Broadcasting Corporation, whereas programs concerning health or science attracted fewer slots in the schedule. While the ability to mediate immediacy and intimacy through live programming was considered a core aspect of television, it only constituted a relatively small part of what the 1950s audience actually watched. Instead, circa 70 percent of all content broadcast was filmed material. This includes entire programs, as well as filmed elements incorporated into live broadcasts. However, the relationship between the television industry and the film industry was not as amicable as the Broadcasting Corporation might have hoped. The Swedish Broadcasting Corporation did not have the resources to produce a sufficient number of programs to fill the weekly schedule, and the film industry in Sweden by and large considered television to be a competitor for their audiences, and did not want to cooperate at any length. Instead, as this dissertation has shown, the Swedish Broadcasting Corporation turned to the international market.
When studying the international influx of programs, formats, and ideas, I have chosen to focus on those that came from the U.S. This approach departs from previous research on international influences on Swedish television, which has tended to focus more on the United Kingdom, and the BBC’s public service model for programming. However, as demonstrated, television content from the U.S., and not—as one might have thought—the UK, constituted the largest amount of imported material during the 1950s. The productions bought from the U.S. were dominated by the light entertainment format often aired on commercial networks, such as *I Love Lucy*, *Our Miss Brooks*, *The Patti Page Show*, and *Jungle Jim*. British productions, however, featured many programs with pedagogical content, as per the public service aims. Furthermore, U.S. influences on Swedish television took many forms, some of which are not visible in the presented graphs. Some of the domestically produced programs had internationally produced segments incorporated into the program structure, such as news journals *TV-Journalen* and *Tittut – veckans bilder*, as well as programs *Årskrönikan* and *Nyårshälsning från Europa*. Other programs emulated formats from international programs, such as *Kvitt eller Dubbelt*, modeled on the U.S. quiz show *The $64,000 Question*, *Greta och Albert*, modeled on the U.S. sitcom *Ethel and Albert*, or *21*, modeled on the U.S. quiz show with the same name. In addition, segments in entertainment shows, such as skits or gags, were “borrowed” from American shows, without giving credit to the original production. These forms of U.S. influences are not visible in my graphs, but are instead pointed to in the text.

It is evident that Swedish television, from the outset, made frequent use of transnational flows in terms of programming ideas and formats, as well as purchases. As has been shown, television programs could be acquired, directly through the television company in question, through a distributor, or via contact primarily with other Nordic countries. As the Swedish Broadcasting Corporation became known in the international market, suggestions and offers of television programs and series also started to surface.

In 1958, after a trip to study television in the U.S., Lennart Hyland claimed to be “[i]mpressed by the incredible technical resources.” But also “[f]rightened by the poor taste that is allowed to occupy space in commercial television.” As has been illustrated with several examples, “commercial television” and “poor taste” were often used within the same sentence in 1950s print media. Hyland concluded that this was “a medium […] that almost only gives people what market researchers believe they want, not directed by anything but cold business interests.”

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746 Ibid., 18: “Ett medium […] som nästan enbart ger folk vad marknadsundersökningar tror att de vill ha, som inte dirigeras av någonting annat än kalla affärsintressen.”
This dissertation emphasizes U.S. influences on the programming practices during Swedish television’s formative years. The Swedish Broadcasting Corporation was, however, modeled on BBC and its public service aims, where program content should aim to be of high quality, marked by truthfulness, objectivity, and impartiality, and where education and enlightenment were key aspirations. The ambition to make factual content more readily accessible to the public is apparent in the many educational and informational programs broadcast on Swedish television in the 1950s. However, television content, formats and ideas from commercial television networks in the U.S. simultaneously played an important part in Swedish television programming right from the start.

“Americanization” in relation to 1950s Swedish television came to hold ambivalent connotations. On the one hand, it underlined certain aspects of television programs that were perceived to exert a negative influence—such as physical violence and crude language—particularly on children. Questions were also raised as to whether one could trust a television model that had the explicit aim of selling consumer goods to its viewers. On the other hand, in postwar Sweden (as well as in large parts of Europe) U.S. culture, such as television programs, films—and film stars—music, and consumer goods, represented modernity, and was therefore embraced by many. U.S. entertainment genres, such as quiz shows, talk shows, and Western series—and to a lesser degree sitcoms—were highly popular with Swedish audiences, both as canned programs and as formats. Moreover, the U.S. filmed television series were relatively cheap to purchase, due to the fact that the oligopoly networks—CBS, NBC and ABC—were able to dump the prices of their filmed television series on the international market. The U.S. networks’ financial model, with sponsors and later spot commercials, made it possible to generate profits on domestic productions alone, making the international distribution an additional bonus. In Britain and other parts of Europe, the situation was often the opposite: contract regulations and union conditions were such that individual television companies generally could not afford to pay the cost of acquiring the rights for sales outside the country. Hence, many European programs were more expensive than a corresponding product from the U.S. In addition, attempts to buy films on the domestic market were usually met with refusals by film producers, who saw Swedish television as a rival. For the same reason, there was a shortage of actors available to work for Swedish television, which, together with cost considerations, made it difficult for the Swedish Broadcasting Corporation to produce a sufficient number of in-house programs to fill the schedule. These were all reasons as to why the Swedish public service broadcaster chose to buy television programs from U.S. commercial networks. Instead of defining Swedish public service television in contrast to the U.S. commercial television model, this dissertation argues that the formative years of Swedish television instead, in various ways,
was a convergence of the British public service model and of U.S. program techniques, ideas and formats.

When television broadcasts officially commenced in the fall of 1956, it was considered to be a late start, at least compared to many other countries. However, the rate of television license sales, which far exceeded expectations, made up for the slow start. The television set was soon a “bulky item of furniture” in the homes of large parts of the population. During the postwar years, Sweden experienced rapid economic growth, and made investments in, among other things, new suburban areas and functionally fitted homes. When television entered these homes it was within a broader context of the welfare state, and of new functionalist—and sometimes standardized—ideals. In this thesis, I have pointed to some of the events and specific programs that are believed to have speeded up the sales of television sets in Sweden, namely the prestigious production of *Hamlet* in 1955, where the hope was to establish television as a medium of high culture; the success of quiz show *Kvitt eller Dubbelt*; and, above all, the World Cup in soccer in 1958. The fact that television arrived late in Sweden, preceded by, for example, Denmark, Britain, Germany and the U.S., also played a part—Swedish television was eagerly awaited. Another factor of the rapid breakthrough of television in Sweden could, perhaps, be explained by the overall aim in various institutions to rationalize during the postwar years. There was a will for a quick progression and a will to save time, as exemplified by the Home Research Institute’s standardized kitchen, or the recommendations for where to place the television set, and how far one should sit from it, etc.
The television set in figure 41 was marketed as “The perfect TV set—the beautiful, easily placed item of furniture,” emphasizing that it “blends nicely into the home environment.”748 The set was embedded in a cabinet with doors,

which could be closed to hide the television screen, making it look like any other living room furniture, ornamental bowl on top. Likewise, with the doors opened the television screen in the advertisement resembled a framed painting, blending in nicely with other art works on the wall. The focus in the ad equally lies with the family, which is gathered around the set to watch the programs together. The advertisement thus points to two discourses analyzed in this dissertation: the television set as furniture, and the social impact that television had in bringing family and friends closer. As this dissertation recognizes, people who did not have their own television set could, and often did, watch the evening programs in the home of someone they knew. Another option was to become a member of a “TV-club,” where people would gather to watch programs together for a small fee; yet another way to socialize with friends and neighbors. This thesis has also demonstrated that television had an effect on teenagers’ leisure time. Instead of going out in the evening, several testimonials pointed to a tendency for youngsters to stay in and socialize with their family in front of the television set instead.

The main goal of this dissertation has been to enable a more precise understanding of the formative years of Swedish television: the expectations, ideas, and influences of early programming, and its impact on the domestic everyday lives of 1950s Swedes. Furthermore, by discussing U.S. television content (programs, formats, ideas, and other influences) on early Swedish television, my aim has been to contribute to a wider, transnational framing of Swedish television history. While I have focused on these issues, further aspects or other directions for future research on early Swedish television could undoubtedly be approached. One example could be to more precisely examine archival practices: what has been saved, how has it been organized, and why—apart from the early live broadcast aspect—was other material discarded? Another route could be to further investigate the relationship between Swedish television and the film industry, and how, partly as an effect of that relationship, the media landscape once again changed in 1963, when the Swedish Film Institute was established. Hopefully, this dissertation manages to spur even further ideas for future research concerning early Swedish television.

The excitement over television during the first years of broadcast was, for many, huge. This is evidenced by different testimonies of, for example, dinner parties where television was the center of attention, or through magazine advertisements where television was used to promote a variety of products. The overarching theme presented in the advertisements was that television was marketed as something that would add quality to one’s life, making it more pleasant, comfortable and modern. In fact, I would argue that these advertisements helped to construct the “good middle-class life,” also promoted by the Swedish welfare state. One could even argue that television in the 1950s became a mediator of the “people’s home” ideology, in the sense of connecting people—physically, in families’ living rooms or TV-club
venues—but even more so through the many educational, informational, cultural, and entertaining programs, simultaneously aired in the homes of millions. Regardless of social class or background, as the 1950s came to an end, most Swedes watched television.
Svensk sammanfattning

Föreliggande avhandling utgår från ett kulturhistoriskt perspektiv i en undersökning av tre sammanlänkade aspekter på tidig svensk television: 1950-talets tablåläggning och programplanering, influenser från USA samt televisionens etablering i svenska hem och svenskt vardagsliv.


Genom den kulturhistoriska vinklingen har avsikten varit att studera den tidiga svenska televisionen som en del av en bredare kulturell och social kontext, som innefattar mediets förhållande till, och i interaktion med, andra medie- och konstformer, televisionen som ett betydelsefullt instrument för bildning och påverkan, som en ny möbel i hemmet samt som kommunikatör för inhemsk och internationell populärkultur. Avhandlingen använder sig således av ett breddat mediebegrepp, så som det har diskuterats av exempelvis Jonathan Sterne och Lisa Gitelman, vilka hävdar att medier bör förstås som sammanlänkade med sociala och kulturella fenomen.749

Tre övergripande teman återkommer i avhandlingens samtliga delar: förhandling, smak och temporalitet. Under det tidsspann som avhandlingen undersöker var televisionens innehåll och funktion föremål för ständig förhandling beträffande vilken typ av television som skulle visas; hur den svenska public service televisionen förhöll sig till den amerikanska kommersiella televisionsmodellen; hur människor påverkades av televisionens intåg; på vilket sätt film, radio och folkparksnöjen påverkades – och vad man eventuellt kunde göra åt de förändringar som blev påtagliga när televisionen etablerades. Särskilt begreppet ”hög kvalitet” förhandlades

intensivt. Vad betydde detta begrepp egentligen, och hur skulle svensk public service television få ihop det ”smakförbättrande” med det breda och populära? Ordet smak kom att få relativt stort utrymme i såväl den svenska pressen som i Statens Offentliga Utredningars föreställningar och värderingar om public service television. ”Hög kvalitet” och ”smak” diskuterades i förhållande till uppsatta mål för public service, och i kontrast till amerikanskt kommersiellt teveinnehåll i form av lättare underhållning. Att visa amerikanska underhållningsprogram på svensk television var stundtals kontroversiell. Förklaringen låg i att den amerikanska kommersiella televisionen ofta blev associerad med ”dålig smak”, något som stod i motsats till public service televisionens ideal. Till skillnad från kommersiell television – som för att gå med vinst behövde ta hänsyn till vilken typ av program som var mest lämpad för den breda publikens tycke och smak – var den licensfinansierade public service televisionens mål att förutom att underhålla, även – och framförallt – att informera och undervisa. Upplysningssfunktionen gällde inte enbart historiska skeenden, sociala frågor, etcetera, utan även smakfrågor i brett hänseende (konst, heminredning och mat bland annat). Den lättare typ av underhållning som ofta kom i program inköpta från USA, blev kontroversiell utifrån det värdesystem som byggts kring kvalitetsbegrepp och bildningstradition. Temat temporalitet är främst förkroppsligat i de analyserade tevetablåerna: vilken tid schemalades barnprogram? När skulle nästa program börja? Hur lång tid varade en tevedag? Ett teveprogram var även antingen direktsänt, där tevetittaren upplevde en händelse i realtid, eller filmat material, där tid kunde upplevas i dåtid. Tiden som spenderades i hemmet fick också anledning att omförhandlas med televisionens intåg: människor lade delvis ned sin tid på andra sysslor (tevetittning) än vad man tidigare hade gjort (bio, böcker, folkparksnöjen, fritidsaktiviteter), osv.

annat att förmedla, och upplysa om, vad som uppfattades vara god kvalitet och smak. Att det var just RTJ/SR som sände television innebar också att många teveprogram var modellerade på radioprogram. Ibland utnyttjades även samsändningar, det vill säga att ett program direktsändes i radio och television simultant. Flera likheter finns också mellan tidig tablåläggning för teve, och de principer som styrde radioschemat.


Kapitel två utgörs av en fallstudie av programtablåer mellan 1956 och 1959. Här har jag systematiskt gått igenom de sista fyra månaderna av ovan nämnda år, och tagit fram de grafer som ligger samlade i Appendix I. Fallstudien belyrser bland annat vilken typ av program som ansågs vara viktiga under tidsperioden – och som därmed fick stort utrymme i tablåerna. Detta illustreras med hjälp av grafernas kvantitativa beräkningar, men även genom mer beskrivande partier, där avhandlingen zoomar in på specifika program eller händelser för att belysa särskilda aspekter av de idéer som fanns bakom programplaneringen (exempelvis kring bildkompositioner och klippteknik, bildningsideal, eller hur man resonerade kring funktionen av exempelvis nyhetsankare eller TV-teatern). Ett syfte med fallstudien har varit att påvisa och bidra till en större förståelse för de idéer och föreställningar kring svensk tevekultur som var bärande under dessa formativa år. Det främsta syftet med fallstudien har varit att visa att program från USA – och inte, som man måhända trott, från Storbritannien – utgjorde den absolut största andelen av internationellt material som visades på svensk television under 1950-talet. I Appendix II finns tabeller av veckoprogrammen, där det dels går att utläsa

anpassas för en svensk publik.\textsuperscript{750} Transnationella flöden, i form av televisionsprogram, idéer och format, utnyttjades således frekvent redan från start.

När televisionen officiellt startade i Sverige 1956, var det med utgångspunkt i public service, med den brittiska televisionen, BBC, som främsta förebild. Programinnehållet skulle sikta på att vara av hög kvalitet, vara fakta- och objektivt, med information och folkbildning som högsta mål. Teveprogram, format och idéer från kommersiella tevebolag i USA spelade emellertid samtidigt en viktig roll i svensk tabläläggning redan från start. Det resulterade i en återkommande oro i svensk debatt under 1950-talet, att den svenska public service televisionen skulle bli associerad med ”amerikanisering” och populärkultur. I avhandlingen hävdas att public service och kommersiell television inte nödvändigtvis var oförenliga dikotomier i en svensk 1950-tals kontext. Istället var grunden för svensk television ett slags konvergens av den brittiska public service modellen och av amerikanska programtekniker, idéer och format.


\textsuperscript{750} Här bör tilläggas att RTJ/SR även hade utsända medarbetare med likande uppgifter i Storbritannien och Frankrike. Programformat togs även in från andra länder, framförallt från Storbritannien, som exempelvis nyhets- och samhällsprogrammet Panorama, som producerades av BBC under samma namn. Mitt fokus i den här avhandlingen har emellertid varit de olika typer av influenser som kom från USA under 1950-talet.

\textsuperscript{751} Se Henry R. Luce, ”The American Century,”\textit{ Life}, vol. 10, nr. 7 (17 februari, 1941), 61-65. Omtvetyckt i \textit{Diplomatic History}, vol. 23, nr. 2 (våren 1999), 159-171.


Det fördes även diskussioner om hur och när man borde titta på teve, vilket bland annat resulterade i detaljerade anvisningar beträffande avstånd till apparaten, eller vilka program som var lämpliga för en barnpublik. 1940-talets babyboom, och landets stadiga finansiella tillväxt, ledde till ett slags familjelivets renässans under 1950-talet, och televisionen blev en del av diskussioner kring det sätt man socialiserade på där nya föremål ingick: TV-kopp, TV-kudde, TV-termos, TV-snack, TV-lampa, och TV-party.

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Appendix I

1956: Graphs, September to December

Graph 1: Total minutes of broadcast programs per week
Graph 2: Number of programs per weekday
Graph 3: Minutes of airtime per weekday
Graphs 4-10: Number of programs per weekday and category, Monday-Sunday
Graph 11: Number of programs per category—main
Graph 12: Number of programs per category—all
Graph 13: Television productions: country of origin
Graph 14: Internationally produced programs on Swedish television

1957: Graphs, September to December

Graph 15: Total minutes of broadcast programs per week
Graph 16: Number of programs per weekday
Graph 17: Minutes of airtime per weekday
Graph 18-24: Number of programs per weekday and category Monday-Sunday
Graph 25: Number of programs per category—main
Graph 26: Number of programs per category—all
Graph 27: Television productions: country of origin
Graph 28: Internationally produced programs on Swedish television

1958: Graphs, September to December

Graph 29: Total minutes of broadcast programs per week
Graph 30: Number of programs per weekday
Graph 31: Minutes of airtime per weekday
Graph 32-38: Number of programs per weekday and category Monday-Sunday
Graph 39: Number of programs per category—main
Graph 40: Number of programs per category—all
Graph 41: Television productions: country of origin
Graph 42: Internationally produced programs on Swedish television

1959: Graphs, September to December

Graph 43: Total minutes of broadcast programs per week
Graph 44: Number of programs per weekday
Graph 45: Minutes of airtime per weekday
Graphs 46-52: Number of programs per weekday and category Monday-Sunday
Graph 53: Number of programs per category—main
Graph 54: Number of programs per category—all
Graph 55: Television productions: country of origin
Graph 56: Internationally produced programs on Swedish television
1956: Graphs, September to December

Graph 1: Total minutes of broadcast programs per week, Sep-Dec 1956. The dip at the beginning and end appears because week 1 only had programs scheduled on four days, and similarly week 18 ends on a Monday, and thus only marks one day.

Graph 2: Number of programs per weekday, Sep-Dec 1956.
Graph 3: Minutes of airtime per weekday, Sep-Dec 1956.
Graph 4: Mondays Sep-Dec 1956, number of programs per category.
Graph 5: Tuesdays Sep-Dec 1956, number of programs per category.
Graph 6: Wednesdays Sep-Dec 1956, number of programs per category.
Graph 7: Thursdays Sep-Dec 1956, number of programs per category.
Graph 8: Fridays Sep-Dec 1956, number of programs per category.
Graph 9: Saturdays Sep-Dec 1956, number of programs per category.
Graph 10: Sundays Sep-Dec 1956, number of programs per category.
Graph 11: Number of programs per category—main, Sep-Dec 1956.
Graph 12: Number of programs per category—all, Sep-Dec 1956.

Graph 14: Internationally produced programs on Swedish television, Sep-Dec 1956.
1957: Graphs, September to December

Graph 15: Total minutes of broadcast programs per week, Sep-Dec 1957. The dip at the beginning and end of the axis appears because week 1 started on a Sunday, and thus only marks one day, and similarly week 19 ended on a Tuesday, and thus only marks two days.

Graph 16: Number of programs per weekday, Sep-Dec 1957.
Graph 17: Minutes of airtime per weekday, Sep-Dec 1957.
Graph 18: Mondays Sep-Dec 1957, number of programs per category.
Graph 19: Tuesdays Sep-Dec 1957, number of programs per category.
Graph 20: Wednesdays Sep-Dec 1957, number of programs per category.
Graph 21: Thursdays Sep-Dec 1957, number of programs per category.
Graph 22: Fridays Sep-Dec 1957, number of programs per category.
Graph 23: Saturdays Sep-Dec 1957, number of programs per category.
Graph 24: Sundays Sep-Dec 1957, number of programs per category.
Graph 25: Number of programs per category—main, Sep-Dec 1957.
Graph 26: Number of programs per category—all, Sep-Dec 1957.
Graph 27: Television productions: country of origin, Sep-Dec 1957.

Graph 28: Internationally produced programs on Swedish television, Sep-Dec 1957.
1958: Graphs, September to December

Graph 29: Total minutes of broadcast programs per week, Sep-Dec 1958.
The dip at the end appears because week 18 ends on a Wednesday, and thus only comprises three days.

Graph 30: Number of programs per weekday, Sep-Dec 1958.
Graph 31: Minutes of airtime per weekday, Sep-Dec 1958.
Graph 32: Mondays Sep-Dec 1958, number of programs per category.
Graph 33: Tuesdays Sep-Dec 1958, number of programs per category.

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Graph 34: Wednesdays Sep-Dec 1958, number of programs per category.
Graph 35: Thursdays Sep-Dec 1958, number of programs per category.
Graph 36: Fridays Sep-Dec 1958, number of programs per category.
Graph 37: Saturdays Sep-Dec 1958, number of programs per category.
Graph 38: Sundays Sep-Dec 1958, number of programs per category.
Graph 39: Number of programs per category—main, Sep-Dec 1958.
Graph 40: Number of programs per category—all, Sep-Dec 1958.
Graph 41: Television productions: country of origin, Sep-Dec 1958.

Graph 42: Internationally produced programs on Swedish television, Sep-Dec 1958.
1959: Graphs, September to December

Graph 43: Total minutes of broadcast programs per week, Sep-Dec 1959. The dip at the start and end appears because week 1 starts on a Tuesday, and thus only includes six days, and week 18 ends on a Thursday, and thus only consists of four days.

Graph 44: Number of programs per weekday, Sep-Dec 1959.
Graph 45: Minutes of airtime per weekday, Sep-Dec 1959.
Graph 46: Mondays Sep-Dec 1959, number of programs per category.
Graph 47: Tuesdays Sep-Dec 1959, number of programs per category.
Graph 48: Wednesdays Sep-Dec 1959, number of programs per category.
Graph 49: Thursdays Sep-Dec 1959, number of programs per category.
Graph 50: Fridays Sep-Dec 1959, number of programs per category.
Graph 51: Saturdays Sep-Dec 1959, number of programs per category.
Graph 52: Sundays Sep-Dec 1959, number of programs per category.
Graph 53: Number of programs per category—main, Sep-Dec 1959.
Graph 54: Number of programs per category—all, Sep-Dec 1959.
Graph 55: Television productions: country of origin, Sep-Dec 1959.

Graph 56: Internationally produced programs on Swedish television, Sep-Dec 1959.
Appendix II

The program schedules are read according to date of broadcast; number of television programs aired that day in parenthesis; title of program; country of origin in parenthesis; and broadcast time according to the 24-hour clock. In cases where the final program of the day did not have a specified ending time in the archive’s program schedule, I have made an estimate of the program’s running time, based on the duration of similar program time slots within the time-span of 1956-1959. I have chosen to do so, in order to get an approximate number for increase in broadcasting hours per year. The week number, seen in the far left column, is an indication of the order for September to December only, and does not refer to the week of the year. Thus, the first week of September is listed as week 1, and so on. The far left column also contains the number of programs per week in parenthesis. The country of origin is specified in parenthesis after the program title, according to the abbreviations below, based on the International Organization for Standardization’s (ISO) 3-letter country codes. A country of origin has proven difficult to find for a few programs—e.g. program slots soley specified as “Film” or “Reportage.” Instead of a country code, these programs have a X (for “Undetermined”) in parenthesis after the program title. If a program was broadcast through the Eurovision network, this is also stated in parenthesis. In the case of feature films, original title—if international—name of director, and year of production are also provided. Filmed television series are likewise provided with the original title, where applicable, in parenthesis.

Abbreviations of countries:

<table>
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<tr>
<th>Country (Code)</th>
<th>Country (Code)</th>
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<tr>
<td>Austria (AUT)</td>
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<td>Portugal (PRT)</td>
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<td>United Kingdom (GBR)</td>
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<td>United States of America (USA)</td>
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<tr>
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<td>Monday</td>
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<td>Oct. 9 (6)</td>
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</tr>
<tr>
<td>Oct. 10 (3)</td>
<td>Andy Pandy (GBR) 18:00 - 18:15</td>
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<tr>
<td>Oct. 11 (2)</td>
<td>Sed. Monuk alt - diet (SWE) 20:00 - 20:15</td>
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<td>Week 7: (17)</td>
<td>Monday</td>
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<td>-------------</td>
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<td>Fyra nya  (SWE) 20:00 - 20:35</td>
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<td>Oct. 18 (2)</td>
<td>TV-seger: Karle (SWE) 20:00 - 21:00</td>
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<td>Week 8: (17)</td>
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<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
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<td>Vägen över Skå (SWE)</td>
<td>20:00 - 20:30</td>
<td>Franska visor (FRA)</td>
<td>20:30 - 20:45</td>
<td>Att svara eller inte svara (SWE)</td>
<td>20:45 - 21:20</td>
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<td>Nov. 2 (1)</td>
<td>Lyckohjulet (SWE)</td>
<td>20:00 - 20:40</td>
<td>Britain – Land of Contrasts (SWE)</td>
<td>20:40 - 20:50</td>
<td>I Love Lucy (USA)</td>
<td>20:45 - 21:15</td>
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<td>Nov. 3 (0)</td>
<td>Jag minns dem som igår (SWE)</td>
<td>20:00 - 20:40</td>
<td>I Love Lucy (USA)</td>
<td>20:40 - 21:05</td>
<td></td>
<td></td>
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<td>20:00 - 20:10</td>
<td>Britain – Land of Contrasts (SWE)</td>
<td>20:10 - 20:20</td>
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<td>Nov. 5 (3)</td>
<td>Gudstjänst (SWE)</td>
<td>11:00 - 11:30</td>
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<td>20:10 - 20:20</td>
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<td>Nov. 6 (0)</td>
<td>Felindaskolan (SWE)</td>
<td>15:00 - 15:20</td>
<td>Titel: veckans bilder (SWE)</td>
<td>15:20 - 15:30</td>
<td>Andalk (SWE)</td>
<td>20:00 - 20:10</td>
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<td>Nov. 7 (4)</td>
<td>Andy Pandy (GBR)</td>
<td>18:00 - 18:15</td>
<td>Siggans Cirkus (SWE)</td>
<td>18:15 - 18:20</td>
<td>Britain – Land of Contrasts (SWE)</td>
<td>20:10 - 20:20</td>
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<td>Andy Pandy (GBR)</td>
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<td>Siggans Cirkus (SWE)</td>
<td>18:15 - 18:20</td>
<td>Britain – Land of Contrasts (SWE)</td>
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<td>Nov. 9 (0)</td>
<td>TV-Journalen (SWE)</td>
<td>20:00 - 20:15</td>
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<td>20:15 - 20:30</td>
<td>I Love Lucy (USA)</td>
<td>20:45 - 21:15</td>
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<td>Nov. 10 (2)</td>
<td>Cirkusvarietén (SWE)</td>
<td>20:00 - 20:45</td>
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<td>20:45 - 21:05</td>
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<td>Nov. 11 (1)</td>
<td>Tennis (SWE)</td>
<td>16:00 - 16:45</td>
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<td>20:45 - 21:05</td>
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<td>Nov. 12 (3)</td>
<td>Londonsgalas bröder (SWE)</td>
<td>20:00 - 20:30</td>
<td>Britain – Land of Contrasts (SWE)</td>
<td>20:30 - 20:45</td>
<td>I Love Lucy (USA)</td>
<td>20:45 - 21:15</td>
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<td>Nov. 13 (8)</td>
<td>Möte med trubadur (SWE)</td>
<td>20:00 - 20:30</td>
<td>Britain – Land of Contrasts (SWE)</td>
<td>20:30 - 20:45</td>
<td>I Love Lucy (USA)</td>
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<td>Nov. 15 (2)</td>
<td>TV-Journalen (SWE)</td>
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<td>Britain – Land of Contrasts (SWE)</td>
<td>20:15 - 20:30</td>
<td>I Love Lucy (USA)</td>
<td>20:45 - 21:15</td>
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<td>Nov. 16 (0)</td>
<td>Jag minns dem som igår (SWE)</td>
<td>20:00 - 20:40</td>
<td>Britain – Land of Contrasts (SWE)</td>
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<td>Nov. 17 (2)</td>
<td>Godt morgon damer (SWE)</td>
<td>20:00 - 20:40</td>
<td>Britain – Land of Contrasts (SWE)</td>
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<td>Britain – Land of Contrasts (SWE)</td>
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<td>Week 12: (18)</td>
<td>Nov. 19 (3)</td>
<td>Svensk utpost (SWE) 20:00 - 20:30 Edith Wohl spelar violin (SWE) 20:30 - 20:40 Petra nyh (SWE) 20:40 - 21:00</td>
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<td>Week 14: (24)</td>
<td>Nov. 21 (3)</td>
<td>Andy Pandy (GBR) 18:00 - 18:15 Sigges Cirkus (SWE) 18:15 - 19:15 En lekmin i ombord (Gunnar Sogblad, 1941) (SWE) 20:00 - 21:30</td>
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<td>Week 15: (22)</td>
<td>Nov. 22 (3)</td>
<td>TV-Journalen (SWE) 20:00 - 20:15 Melbourne inför olympiaden (SWE) 20:15 - 20:30 Åklagaren mot Erik Jonsson (SWE) 20:30 - 21:00</td>
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<td>Week 16: (22)</td>
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<td>Dec. 17 (2)</td>
<td>Psykoplogi för barn (SWE) 19:00 - 20:00</td>
<td>Dec. 18 (5)</td>
<td>Psykoplogi för barn (SWE) 19:00 - 20:00</td>
<td>Dec. 19 (3)</td>
<td>Andy Pandy (SWE) 15:00 - 15:15</td>
<td>Dec. 21 (4)</td>
<td>Andy Pandy (GBR) rerun from Thursday (GBR) 19:30 - 19:45</td>
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<td>Sönderskog (SWE) 21:00 - 21:30</td>
<td>Filminläsning (SWE) 18:00 - 18:30</td>
<td>Filmintviklarna (SWE) 19:00 - 20:00</td>
<td>Aktivt med visor (SWE) 20:30 - 21:00</td>
<td>TV-Journalen (SWE) 20:00 - 20:15</td>
<td>Trinit – vädare bildar (SWE) 16:00 - 16:10</td>
<td>Prof. Sören Berg ger geda råd idel stora och små (SWE) 1945 - 20:00</td>
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<td>Skrivet i damm (80 113 of Fabian of the Yard &quot;Write in the Dust&quot;) (GBR) 20:00 - 20:30</td>
<td>Psykoplogi för barn (SWE) 20:30 - 20:55</td>
<td>PS-väckare (SWE) 20:55 - 21:00</td>
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<td>Napolutan (SWE) 20:15 - 21:15</td>
<td>Djungel Hjort (Jungle Jim) (USA) 16:10 - 16:40</td>
<td>Våra fröken (Our Miss Brooks) (USA) 1940 - 20:30</td>
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<td>Unge (SWE) 20:30 - 21:00</td>
<td>Våra fröken (Our Miss Brooks) (USA) 20:30 - 21:00</td>
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<td>Sagan mellan Hage och Greger (SWE) 20:30 - 21:15</td>
<td>Sagan mellan Hage och Greger (SWE) 20:30 - 21:15</td>
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<td>För er som fått TV i jul: Bethlehems stjärna (GBR) 20:00 - 20:20</td>
<td>Siggis tomt julklippan (SWE) 18:00 - 19:00</td>
<td>På väg till månen (SWE) 20:35 - 21:05</td>
<td>Andy Pandy (GBR) 15:00 - 15:15</td>
<td>Hela (SWE) 15:00 - 16:00</td>
<td>Andy Pandy (GBR) rerun from Thursday (GBR) 19:30 - 19:45</td>
<td>Den långa resan hem (The Long Voyage Home, John Ford, 1940) (USA) 20:00 - 21:30</td>
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<td>Chapförfattare: Håkan Runem (The Cors., Charles Chaplin, 1917) (USA) 21:00 - 21:25</td>
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<td>Week 18: (9)</td>
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<td>Hänglifren dockturer visar: Jonne och Kurran (turer till Afrika m.m. (FIN) 17:00 - 17:30</td>
<td>Siggis tomt julklippan (SWE) 18:00 - 19:00</td>
<td>På väg till månen (SWE) 20:35 - 21:10</td>
<td>Andy Pandy (GBR) 15:00 - 15:15</td>
<td>Hela (SWE) 15:00 - 16:00</td>
<td>Andy Pandy (GBR) rerun from Thursday (GBR) 19:30 - 19:45</td>
<td>Den långa resan hem (The Long Voyage Home, John Ford, 1940) (USA) 20:00 - 21:30</td>
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<td>Ett skepp kommer lastat (SWE) 21:00 - 21:20</td>
<td>PS-väckare (SWE) 21:00 - 21:20</td>
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<td>Hökön Baluns Nysång av julafton (SWE) 1945 - 20:00</td>
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<td>Andy Pandy (SWE) 22:30 - 23:00</td>
<td>TV-Ten: Ett fris (SWE) 22:30 - 23:00</td>
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<td>Hökön Baluns Nysång av julafton (SWE) 1945 - 20:00</td>
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<td>TV-Ten: Džio lugs julklippan (SWE) 22:30 - 23:00</td>
<td>All oc tina. Ourskaingen rörlig 1957 (SWE) 23:00 - 23:30</td>
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<td>Hökön Baluns Nysång av julafton (SWE) 1945 - 20:00</td>
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<td>Klockringning (SWE) 23:50 - 00:10</td>
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<td>Hökön Baluns Nysång av julafton (SWE) 1945 - 20:00</td>
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<td>Lite tjöt och tjim och något annat (SWE) 00:10 - 00:35</td>
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<td>Hökön Baluns Nysång av julafton (SWE) 1945 - 20:00</td>
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### 1957: TV Program Schedule, September to December

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<th>Week</th>
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<td>1: (2)</td>
<td>Sep. 2 (3)</td>
<td>Scenartist med visor (SWE) (20:00-20:40)</td>
<td>Lilla kammaren (SWE) (20:50-21:30)</td>
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<td>Sep. 3 (4)</td>
<td>Familjebolaget (SWE) (19:00-20:10)</td>
<td>Film utan namn (Film ohne Titel, Helmut Käuter and Rudolf Jugert, 1948) (21:10-22:40)</td>
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<td>2: (19)</td>
<td>Sep. 2 (3)</td>
<td>Scenartist med visor (SWE) (20:00-20:20)</td>
<td>Vår lilla stad: Montepulciano (ITA) (20:20-20:50)</td>
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<td>Sep. 4 (2)</td>
<td>Hemma (SWE) (15:30-16:10)</td>
<td>Tittut – veckans bilder (SWE) (16:10-16:30)</td>
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<td>Week 6</td>
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<td>Oct. 3</td>
<td>Klart Göteborg (SWE) 20:00 - 20:40</td>
<td>Vinga (SWE) 20:40 - 21:00</td>
<td>Klart Göteborg! (SWE) 20:00 - 20:40</td>
<td>Lilla kammaren: Göteborg-Stockholm-Sverige (SWE) 21:00 - 21:45</td>
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<td>Högtornen! (SWE) 20:00 - 20:40</td>
<td>Bland flertalet (SWE) 20:40 - 21:00</td>
<td>Sportredaktionen (SWE) 21:00 - 21:30</td>
<td>Nattuglan: &quot;Ett nät av drömmar&quot; (SWE) 21:30 - 22:30</td>
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<td>Klart Göteborg! (SWE) 20:00 - 20:40</td>
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<td>Högtornen! (SWE) 20:00 - 20:40</td>
<td>Bland flertalet (SWE) 20:40 - 21:00</td>
<td>Sportredaktionen (SWE) 21:00 - 21:30</td>
<td>Nattuglan: &quot;Ett nät av drömmar&quot; (SWE) 21:30 - 22:30</td>
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<td>Bland flertalet (SWE) 20:40 - 21:00</td>
<td>Sportredaktionen (SWE) 21:00 - 21:30</td>
<td>Nattuglan: &quot;Ett nät av drömmar&quot; (SWE) 21:30 - 22:30</td>
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<td>Klart Göteborg! (SWE) 20:00 - 20:40</td>
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<td>Högtornen! (SWE) 20:00 - 20:40</td>
<td>Bland flertalet (SWE) 20:40 - 21:00</td>
<td>Sportredaktionen (SWE) 21:00 - 21:30</td>
<td>Nattuglan: &quot;Ett nät av drömmar&quot; (SWE) 21:30 - 22:30</td>
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<td>Oct. 22</td>
<td>Klart Göteborg! (SWE) 20:00 - 20:40</td>
<td>Lilla kammaren: Göteborg-Stockholm-Sverige (SWE) 21:00 - 21:45</td>
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<td>Oct. 24</td>
<td>Klart Göteborg! (SWE) 20:00 - 20:40</td>
<td>Lilla kammaren: Göteborg-Stockholm-Sverige (SWE) 21:00 - 21:45</td>
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<td>Oct. 25</td>
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<td>Oct. 26</td>
<td>Klart Göteborg! (SWE) 20:00 - 20:40</td>
<td>Lilla kammaren: Göteborg-Stockholm-Sverige (SWE) 21:00 - 21:45</td>
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<td>Oct. 27</td>
<td>Klart Göteborg! (SWE) 20:00 - 20:40</td>
<td>Lilla kammaren: Göteborg-Stockholm-Sverige (SWE) 21:00 - 21:45</td>
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**Week 10: (27)**

**Monday**
- Okt. 20 (4)
  - Anchors away (SWE) 17:15 - 17:45
  - Kallelseoperation (SWE) 20:00 - 20:45
  - Presskonferens (SWE) 20:45 - 21:30
  - Spottsord (SWE) 21:30 - 21:45

**Tuesday**
- Okt. 20 (5)
  - Anchors away (SWE) 17:15 - 17:45
  - Föreläsning med Birte Schyfter (SWE) 18:00 - 18:30
  - TV-Journalen (SWE) 18:30 - 19:30

**Wednesday**
- Okt. 21 (3)
  - Våningarna (SWE) 18:00 - 18:30
  - Sång i skolan (SWE) 18:30 - 19:00
  - Spottsord (SWE) 19:00 - 19:15

**Thursday**
- Okt. 21 (3)
  - Göran (SWE) 18:00 - 18:30
  - Våningarna (SWE) 18:30 - 19:00
  - Spottsord (SWE) 19:00 - 19:15

**Friday**
- Okt. 21 (2)
  - Göran (SWE) 18:00 - 18:10
  - Våningarna (SWE) 18:10 - 18:30
  - Spottsord (SWE) 18:30 - 18:45

**Saturday**
- Okt. 21 (2)
  - Göran (SWE) 18:00 - 18:10
  - Våningarna (SWE) 18:10 - 18:30
  - Spottsord (SWE) 18:30 - 18:45

**Sunday**
- Okt. 21 (2)
  - Göran (SWE) 18:00 - 18:10
  - Våningarna (SWE) 18:10 - 18:30
  - Spottsord (SWE) 18:30 - 18:45

**Week 11: (25)**

**Monday**
- Nov. 2 (5)
  - Innan vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Tuesday**
- Nov. 2 (5)
  - Innan vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Wednesday**
- Nov. 3 (4)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Thursday**
- Nov. 3 (4)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Friday**
- Nov. 3 (4)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Saturday**
- Nov. 3 (4)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Sunday**
- Nov. 3 (4)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Week 12: (26)**

**Monday**
- Nov. 4 (2)
  - Lulu Ziegler Cabaret (SWE) 20:00 - 20:45

**Tuesday**
- Nov. 5 (3)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Wednesday**
- Nov. 6 (1)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Thursday**
- Nov. 7 (4)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Friday**
- Nov. 8 (4)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Saturday**
- Nov. 9 (5)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Sunday**
- Nov. 10 (3)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Week 13: (26)**

**Monday**
- Nov. 11 (5)
  - Cirkusvarietén (SWE) 20:00 - 20:45
  - Skupokset (SWE) 20:45 - 21:05

**Tuesday**
- Nov. 12 (5)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Wednesday**
- Nov. 13 (1)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Thursday**
- Nov. 14 (2)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Friday**
- Nov. 15 (2)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Saturday**
- Nov. 16 (5)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45

**Sunday**
- Nov. 17 (4)
  - Inna vi lägger oss (SWE) 18:00 - 18:30
  - Äventyr i helikopter (Whirlybirds) (USA) 19:30 - 20:05
  - Mina drömmar (SWE) 20:05 - 20:45
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<td>Week 14: (23)</td>
<td>Nov. 25 (3)</td>
<td>Vi som fick chansen… (SWE)</td>
<td>Felikoloksalen Brita Schlyzar (SWE) 1500 - 15:20</td>
<td>Hemma (SWE) 15:30 - 16:10</td>
<td>Sigge Celsia (SWE) 18:00 - 19:00</td>
<td>Innovi Lager ou (SWE) 18:00 - 18:30</td>
<td>Nov. 30 (6)</td>
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<td>TV-Äventur (SWE) 20:00 - 20:20</td>
<td>Tittut – oclock blåder (SWE) 16:10 - 16:30</td>
<td>Över alla känslor (Das Herz muss stillscheigen, Gustav Ucicky, 1945) (AUT) 20:00 - 21:30</td>
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<td>Svegsky – Stolpebanan (SWE) 21:15 - 21:30</td>
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<td>Musiklivetten (SWE) 21:30 - 22:45</td>
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<td>Week 15: (28)</td>
<td>Dec. 2 (3)</td>
<td>Vem är vare? (SWE) 20:00 - 20:30</td>
<td>Felikoloksalen Brita Schlyzar (SWE) 1500 - 15:20</td>
<td>Hemma (SWE) 15:30 - 16:10</td>
<td>TV-Jazzen (SWE) 19:00 - 20:00</td>
<td>Innovi Lager ou (SWE) 18:00 - 18:30</td>
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<td>Vem är vare? (Britta och Inger) (SWE) 20:30 - 20:55</td>
<td>TV-Äventur (SWE) 20:00 - 20:20</td>
<td>Nu (SWE) 20:20 - 20:40</td>
<td>Bildens beby (SWE) 20:00 - 20:25</td>
<td>Champion – den första filmen Adventures of Champion (USA) 19:30 - 20:00</td>
<td>Guidofest från Stenigula Donnykaka (SWE) 11:00 - 12:00</td>
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<td>Week 16: (28)</td>
<td>Dec. 9 (3)</td>
<td>Den spanska sopranen Pilar Lorengar sjunger (SWE) 20:00 - 20:30</td>
<td>Felikoloksalen Brita Schlyzar (SWE) 1500 - 15:20</td>
<td>Hemma (SWE) 15:30 - 16:10</td>
<td>TV-jazzen (SWE) 19:00 - 20:00</td>
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<td>Big Screen Show (SWE)</td>
<td>Felindaskolan med Brita Schlyter (SWE)</td>
<td>Heima (SWE)</td>
<td>Lassiesövertör (Lassie) (USA)</td>
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<td>Week 19: (12)</td>
<td>Dec. 30 (2)</td>
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<td>Statyerna (SWE)</td>
<td>Dec. 31 (10)</td>
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<td>En pojke, en flicka och en hund (A Boy, a Girl and a Dog, Herbert Kline, 1946) (USA)</td>
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<td>Inspektor Fabian vid Scotland Yard (Fabian of the Yard) (GBR)</td>
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<td>Klockorna i Sancta Clara kyrka ringer in det nya året (SWE)</td>
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1958

**Week 1: (3)**

**Monday**

Sep. 13:
- Fotokastorprogram (SWE)
  10:30 - 11:45
  Förskolaträning (SWE)
  15:00 - 15:15
  Sportavslutningen (SWE)
  20:00 - 20:30
  Allmän folkets program: "Mitt i veckan" (Allmän Folkets Program (SWE))
  20:30 - 21:00
  Det är vår politik: Kommunisterna presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Tuesday**

Sep. 14:
- Journal för flickor och pojkar (SWE)
  18:00 - 18:30
  Robin Hood (The Adventures of Robin Hood) (GBR)
  18:30 - 19:00
  Sarah Vaughan med trio på besök i studion: "Farligt vittne" (Die Affäre Blum, Rich Engel, Presents) (USA)
  19:00 - 20:20
  świata för flickor och pojkar (SWE)
  20:20 - 20:40
  De små hästarna (SWE)
  20:40 - 21:00
  Aktuellt (SWE)
  21:00 - 22:00

**Wednesday**

Sep. 15:
- Himmel (SWE)
  18:00 - 18:30
  Robin Hood (The Adventures of Robin Hood) (GBR)
  18:30 - 19:00
  Farligt vittne (Die Affäre Blum, Rich Engel, Presents) (USA)
  19:00 - 20:20
  Detta är vår politik: Folkpartiet presenterar sig för väljarna (SWE)
  20:20 - 21:10
  Detta är vår politik: Kommunisterna presenterar sig för väljarna (SWE)
  21:10 - 22:00

**Thursday**

Sep. 16:
- Himmel (SWE)
  13:45 - 15:15
  Robin Hood (The Adventures of Robin Hood) (GBR)
  18:00 - 18:30
  Sarah Vaughan med trio på besök i studion: "Farligt vittne" (Die Affäre Blum, Rich Engel, Presents) (USA)
  18:30 - 19:00
  För flickor och pojkar: Landskamp över Öresund (SWE)
  19:00 - 20:30
  Aktuellt (SWE)
  20:30 - 21:00
  Detta är vår politik: Folkpartiet presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Friday**

Sep. 17:
- Himmel (SWE)
  18:00 - 18:30
  Robin Hood (The Adventures of Robin Hood) (GBR)
  18:30 - 19:00
  För flickor och pojkar: Landskamp över Öresund (SWE)
  19:00 - 20:30
  Aktuellt (SWE)
  20:30 - 21:00
  Detta är vår politik: Kommunisterna presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Saturday**

Sep. 18:
- Himmel (SWE)
  18:00 - 18:30
  Robin Hood (The Adventures of Robin Hood) (GBR)
  18:30 - 19:00
  För flickor och pojkar: Landskamp över Öresund (SWE)
  19:00 - 20:30
  Aktuellt (SWE)
  20:30 - 21:00
  Detta är vår politik: Folkpartiet presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Sunday**

Sep. 19:
- Himmel (SWE)
  18:00 - 18:30
  Robin Hood (The Adventures of Robin Hood) (GBR)
  18:30 - 19:00
  För flickor och pojkar: Landskamp över Öresund (SWE)
  19:00 - 20:30
  Aktuellt (SWE)
  20:30 - 21:00
  Detta är vår politik: Kommunisterna presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Week 2: (3)**

**Monday**

Sep. 20:
- Fotokastorprogram (SWE)
  15:00 - 15:25
  Sportavslutningen (SWE)
  20:00 - 20:30
  Poster "The Door", episode of Lilli Palmer Theatre Series) (GBR)
  20:30 - 21:00
  Detta är vår politik: Centerpartiet presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Tuesday**

Sep. 21:
- Fotokastorprogram (SWE)
  15:00 - 15:25
  Sportavslutningen (SWE)
  20:00 - 20:30
  Poster "The Door", episode of Lilli Palmer Theatre Series (GBR)
  20:30 - 21:00
  Detta är vår politik: Kommunisterna presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Wednesday**

Sep. 22:
- Fotokastorprogram (SWE)
  15:00 - 15:25
  Sportavslutningen (SWE)
  20:00 - 20:30
  Poster "The Door", episode of Lilli Palmer Theatre Series (GBR)
  20:30 - 21:00
  Detta är vår politik: Folkpartiet presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Thursday**

Sep. 23:
- Fotokastorprogram (SWE)
  15:00 - 15:25
  Sportavslutningen (SWE)
  20:00 - 20:30
  Poster "The Door", episode of Lilli Palmer Theatre Series (GBR)
  20:30 - 21:00
  Detta är vår politik: Kommunisterna presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Friday**

Sep. 24:
- Fotokastorprogram (SWE)
  15:00 - 15:25
  Sportavslutningen (SWE)
  20:00 - 20:30
  Poster "The Door", episode of Lilli Palmer Theatre Series (GBR)
  20:30 - 21:00
  Detta är vår politik: Folkpartiet presenterar sig för väljarna (SWE)
  21:00 - 22:00

**Saturday**

Sep. 25:
- Fotokastorprogram (SWE)
  15:00 - 15:25
  Sportavslutningen (SWE)
  20:00 - 20:30
  Poster "The Door", episode of Lilli Palmer Theatre Series (GBR)
  20:30 - 21:00
  Detta är vår politik: Folkpartiet presenterar sig för väljarna (SWE)
  21:00 - 22:00
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<thead>
<tr>
<th>1958</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
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<tbody>
<tr>
<td>Week 4: (29)</td>
<td>Sep. 22 (5)</td>
<td>För att veta: När är rökrätt och berättar (SWE) 15:00 - 15:15</td>
<td>Sportjournalen (SWE) 20:00 - 20:30</td>
<td>Redovisning hos Ria (SWE) 20:30 - 21:10</td>
<td>Förlag av dansk-svensk haver (SWE) 21:10 - 21:40</td>
<td>La Rondine de Paris: svenska och fransk 17:00 - fr 22 (5)</td>
<td>19:30 - 20:10</td>
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<tr>
<td>Week 5: (28)</td>
<td>Sep. 29 (5)</td>
<td>Perukadisken med Brita Schlyter (SWE) 15:00 - 15:15</td>
<td>Sportjournalen (SWE) 20:00 - 20:30</td>
<td>Dragunets biografie en Vilda Vännersfilm med William S. Hart (USA) 20:30 - 20:45</td>
<td>Här är Monty Keys: nörd väglänsrad på berörd (SWE) 20:45 - 21:00</td>
<td>Bibeln med 1984 (SWE) 21:00 - 21:45</td>
<td>19:30 - 20:10</td>
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<tr>
<td>Week 6: (27)</td>
<td>Oct. 6 (4)</td>
<td>Andy Pandy (GBR)</td>
<td>Sportjournalen (SWE) 20:00 - 20:30</td>
<td>Titu, Titu: med One Thin Man (SWE) 20:30 - 20:45</td>
<td>Personerna (SWE) 20:45 - 21:30</td>
<td>15:00 - 15:15</td>
<td>19:30 - 20:10</td>
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<tr>
<td>Week 7: (29)</td>
<td>Monday</td>
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<tr>
<td>Oct. 13 (4)</td>
<td>För de yngsta: Nalle ritar och berättar (SWE)</td>
<td>1500 - 1515</td>
<td>Sportredaktionen (SWE)</td>
<td>2000 - 2030</td>
<td>Balätskolan (SWE)</td>
<td>2030 - 2100</td>
<td>Ni borde väl veta... (SWE)</td>
</tr>
<tr>
<td>Oct. 16 (4)</td>
<td>Titellaften (SWE)</td>
<td>18:10 - 19:00</td>
<td>Aktuellt (SWE)</td>
<td>19:30 - 20:00</td>
<td>Tjusigen (SWE)</td>
<td>19:30 - 20:10</td>
<td>Greta och Albert (SWE)</td>
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<tr>
<td>Oct. 17 (1)</td>
<td>För de yngsta: Åka på låtsas (SWE)</td>
<td>18:00 - 18:30</td>
<td>Robertfot (The Adventures of Robin Hood) (GBR)</td>
<td>19:30 - 20:00</td>
<td>Havets hemligheter: Bläckfisken (svensk speaker: Nils Dahlbeck) (X)</td>
<td>20:35 - 21:00</td>
<td>Gissa mitt jobb! (SWE)</td>
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<tr>
<th>Week 8: (32)</th>
<th>Monday</th>
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<th>Wednesday</th>
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<tbody>
<tr>
<td>Oct. 22 (2)</td>
<td>Mit i veckan (SWE)</td>
<td>14:30 - 15:30</td>
<td>Lilla kammaren (SWE)</td>
<td>2010 - 2040</td>
<td>Vädersöns konsert (SWE)</td>
<td>2020 - 2050</td>
<td>Hörs och ser (SWE)</td>
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<tr>
<td>Oct. 23 (1)</td>
<td>De uthålliga (SWE)</td>
<td>1500 - 1515</td>
<td>Aktuellt (SWE)</td>
<td>19:30 - 20:00</td>
<td>Aktuellt (SWE)</td>
<td>2000 - 2020</td>
<td>Filmkrönika (SWE)</td>
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<tr>
<td>Oct. 24 (3)</td>
<td>Idrottsprestation: England-Sveits (Baröviken) (GBR)</td>
<td>15:30 - 17:15</td>
<td>Aktuellt (SWE)</td>
<td>19:50 - 20:15</td>
<td>Förgiftningen i Paris (Eurovision) (FRA)</td>
<td>21:00 - 21:35</td>
<td>Cirkus Billy Smart (Eurovision) (GBR)</td>
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<tr>
<th>Week 9: (27)</th>
<th>Monday</th>
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<tr>
<td>Oct. 27 (5)</td>
<td>Andy Pandy (GBR)</td>
<td>1500 - 1515</td>
<td>Sportredaktionen (SWE)</td>
<td>2000 - 2035</td>
<td>11 apostlar (SWE)</td>
<td>2035 - 2055</td>
<td>Mary O'Hara: Musikalisk visit från Irland (SWE)</td>
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<tr>
<td>Oct. 29 (1)</td>
<td>Hemma (SWE)</td>
<td>1500 - 1545</td>
<td>Aktuellt (SWE)</td>
<td>19:30 - 20:00</td>
<td>Aktuellt (SWE)</td>
<td>2000 - 2020</td>
<td>Aktuellt (SWE)</td>
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<tr>
<td>Oct. 30 (1)</td>
<td>Sigges Cecilia (SWE)</td>
<td>18:00 - 18:30</td>
<td>Aktuellt (SWE)</td>
<td>19:30 - 20:00</td>
<td>Aktuellt (SWE)</td>
<td>2000 - 2020</td>
<td>Aktuellt (SWE)</td>
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<tr>
<td>Oct. 31 (1)</td>
<td>Väder: Östersjö (SWE)</td>
<td>18:00 - 18:30</td>
<td>Aktuellt (SWE)</td>
<td>19:30 - 20:00</td>
<td>Aktuellt (SWE)</td>
<td>2000 - 2020</td>
<td>Aktuellt (SWE)</td>
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| Nov. 1 (6) | För de yngsta: Åka på låtsas (SWE) | 18:00 - 18:30 | Alls helgans dag (SWE) | 19:30 - 20:00 | Havets hemligheter: Bläckfisken (svensk speaker: Nils Dahlbeck) (X) | 20:35 - 21:00 | Gissa mitt jobb! (SWE) | 21:00 - 21:30 |
| Nov. 2 (4) | Disneyland: Oo huvv småkkus (USA) | 18:00 - 18:30 | En glad kvart med Delta Rhythm Boys (SWE) | 20:00 - 20:15 | På den tiden... (SWE) | 20:15 - 20:40 | Gissa mitt jobb! (SWE) | 21:00 - 21:30 |

<p>| Nov. 3 (4) | Disneylands och sovjetens österrike (SWE) | 18:00 - 18:30 | Aktuellt (SWE) | 2000 - 2020 | Aktuellt (SWE) | 2020 - 2040 | Aktuellt (SWE) | 2040 - 2100 |</p>
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<td>10:50 - 12:20</td>
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<td>20:00 - 20:20</td>
<td>18:00 - 18:30</td>
<td>10:00 - 12:30</td>
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</table>
| Week 13 (3) | Monday | Nov. 24 (4) | För drøygna. Nalle röra och berinna (SWE) 15:00 - 15:15 Utrikesjournal: Storbritannien (SWE) 20:00 - 20:30 Ejektakultur från helvetium (SWE) 20:30 - 21:00 Värt bättre av tvågång 1 (SWE) 21:00 - 22:00
| Tuesday | Nov. 25 (4) | Utrikesjournal: Storbritannien (SWE) 18:00 - 18:30 Aktietv (SWE) 20:00 - 20:50 Förlängningen (SWE) 20:50 - 20:50 Nyheten berättad och överblick: norr (SWE) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40
| Wednesday | Nov. 26 (4) | Utrikesjournal: Storbritannien (SWE) 18:00 - 18:30 Vädret inför veckohelgen (SWE) 18:30 - 19:00 Aktietv (SWE) 20:00 - 21:00 TV-jazzfinal (SWE) 21:30 - 21:35 Strömpig (SWE) 21:35 - 22:40
| Thursday | Nov. 27 (1) | Utrikesjournal: Storbritannien (SWE) 18:00 - 18:30 Vädret inför veckohelgen (SWE) 18:30 - 19:00 Aktietv (SWE) 20:00 - 20:50 E.W. Thörnbergs berättar (SWE) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40
| Friday | Nov. 28 (4) | Utrikesjournal: Storbritannien (SWE) 18:00 - 18:30 Vädret inför veckohelgen (SWE) 18:30 - 19:00 Aktietv (SWE) 20:00 - 20:50 E.W. Thörnbergs berättar (SWE) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40
| Saturday | Nov. 29 (6) | Filmjournalen med Brita Sjöblom (SWE) 18:00 - 18:30 TV-jazzen (SWE) 20:30 - 21:00 Inbjudna besök (SWE) 21:30 - 22:00

| Tuesday | Dec. 2 (5) | Utrikesjournal: Storbritannien (SWE) 18:00 - 18:30 Aktietv (SWE) 20:00 - 20:50 Övretidspojke Snobadet (Colonel Steps) (USA) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40
| Wednesday | Dec. 3 (1) | Aktietv (SWE) 18:00 - 18:30 Filmjournalen med Brita Sjöblom (SWE) 18:30 - 19:00 Aktietv (SWE) 20:00 - 20:50 E. W. Thörnbergs berättar (SWE) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40
| Thursday | Dec. 4 (6) | Aktietv (SWE) 18:00 - 18:30 Filmjournalen med Brita Sjöblom (SWE) 18:30 - 19:00 Aktietv (SWE) 20:00 - 20:50 E. W. Thörnbergs berättar (SWE) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40
| Friday | Dec. 5 (10) | Aktietv (SWE) 18:00 - 18:30 Filmjournalen med Brita Sjöblom (SWE) 18:30 - 19:00 Aktietv (SWE) 20:00 - 20:50 E. W. Thörnbergs berättar (SWE) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40
| Saturday | Dec. 6 (6) | Aktietv (SWE) 18:00 - 18:30 Filmjournalen med Brita Sjöblom (SWE) 18:30 - 19:00 Aktietv (SWE) 20:00 - 20:50 E. W. Thörnbergs berättar (SWE) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40
| Sunday | Dec. 7 (6) | Aktietv (SWE) 18:00 - 18:30 Filmjournalen med Brita Sjöblom (SWE) 18:30 - 19:00 Aktietv (SWE) 20:00 - 20:50 E. W. Thörnbergs berättar (SWE) 20:50 - 21:00 Strömpig (SWE) 21:30 - 22:40

| Tuesday | Dec. 9 (4) | Utrikesjournal: Storbritannien (SWE) 18:00 - 18:30 Aktietv (SWE) 20:00 - 20:50 Nyheten berättad och överblick: norr (SWE) 20:50 - 21:10 Strömpig (SWE) 21:10 - 21:40
| Wednesday | Dec. 10 (2) | Utrikesjournal: Storbritannien (SWE) 18:00 - 18:30 Aktietv (SWE) 20:00 - 20:50 Nyheten berättad och överblick: norr (SWE) 20:50 - 21:10 Strömpig (SWE) 21:10 - 21:40
| Thursday | Dec. 11 (3) | Aktietv (SWE) 18:00 - 18:30 Aktietv (SWE) 20:00 - 20:50 Nyheten berättad och överblick: norr (SWE) 20:50 - 21:10 Strömpig (SWE) 21:10 - 21:40
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<th>Program</th>
<th>Country</th>
<th>Year</th>
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<tr>
<td>Mon</td>
<td>15:00 - 15:15</td>
<td>För flickor och pojkar: Kapten Bäckdahl</td>
<td>SWE</td>
<td>1958</td>
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<td>15:20 - 15:45</td>
<td>Tekniskt Magasin</td>
<td>SWE</td>
<td>1958</td>
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<td>19:30 - 20:00</td>
<td>Cirkusvarietén</td>
<td>SWE</td>
<td>1958</td>
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<td>20:00 - 20:45</td>
<td>Fåfäng gå, fåfängt få…</td>
<td>SWE</td>
<td>1958</td>
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<tr>
<td>Tues</td>
<td>18:00 - 18:30</td>
<td>Utkik: Journal för flickor och pojkar</td>
<td>SWE</td>
<td>1958</td>
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<td>20:00 - 20:30</td>
<td>Aktuellt</td>
<td>SWE</td>
<td>1958</td>
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<tr>
<td>Wed</td>
<td>15:00 - 15:45</td>
<td>Mitt i veckan</td>
<td>SWE</td>
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<tr>
<td>Thurs</td>
<td>18:00 - 18:15</td>
<td>De små hästarna</td>
<td>SWE</td>
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<td>19:30 - 20:00</td>
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<td>För flickor och pojkar: Kapten Bäckdahl</td>
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<td>Pajkastningens ädla konst I: filmfarsens klassiker</td>
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<td>16:50 - 17:20</td>
<td>För flickor och pojkar: Medan vi väntar på klapparna</td>
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<td>17:20 - 17:40</td>
<td>Betlehems stjärna (The Star of Bethlehem, Lotte Reiniger, 1956) (GBR)</td>
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<td>Det hände sig vid den tiden…</td>
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<td>Dec. 29 (5)</td>
<td>Dec. 30 (6)</td>
<td>Dec. 31 (7)</td>
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<td>Andy Pandy (GBR)</td>
<td>Ullak Julsvängen med Owe Thörnqvist (SWE)</td>
<td>För flickor och pojkar: Pirro; Fyra små rävar; Det lilla gotlandsrusset (SWE)</td>
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<td>Lilla julsvängen med Owe Thörnqvist (SWE)</td>
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<td>Brev från en okänd kvinna (Letter from an unknown woman (Max Ophuls, 1948) (USA))</td>
<td>Överste Flacks Bravader (Colonel Humphrey Ford) (USA)</td>
<td>Arkebritska (SWE)</td>
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<td>20:30 - 22:00</td>
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<td>Bilden av Stig Dagerman (SWE)</td>
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*Week 18 (17)*
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<td>15:00 - 15:25</td>
<td>Aktuellt (SWE)</td>
<td>20:00 - 20:30</td>
<td>Kväll på Tyrol (SWE)</td>
<td>20:30 - 21:00</td>
<td>En skön juvel (SWE)</td>
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<td>Sep. 2 (0)</td>
<td>Sep. 3 (4)</td>
<td>För flickor och pojkar: Det lilla Gotlandsrusset (SWE)</td>
<td>18:00 - 18:10</td>
<td>Kurragömma (SWE)</td>
<td>18:10 - 18:40</td>
<td>Aktuellt (SWE)</td>
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<td>Sep. 5 (6)</td>
<td>VM i vattenskidåkning från Milano (Eurovision) (ITA)</td>
<td>17:15 - 18:00</td>
<td>Farbror Nisses Djurparad (SWE)</td>
<td>18:00 - 18:30</td>
<td>Wilhelm Tells äventyr (William Tell) (GBR)</td>
<td>19:30 - 20:00</td>
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<td>Sep. 6 (6)</td>
<td>VM i vattenskidåkning från Milano (Eurovision) (ITA)</td>
<td>14:45 - 15:30</td>
<td>VM i vattenskidåkning från Milano (Eurovision) (ITA)</td>
<td>17:50 - 18:30</td>
<td>Där det växer och gror: lantbruksjournal (SWE)</td>
<td>18:30 - 19:00</td>
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<td>Sep. 7 (4)</td>
<td>Utkik: Journal för flickor och pojkar (SWE)</td>
<td>18:00 - 18:30</td>
<td>Sportredaktionen (SWE)</td>
<td>20:00 - 20:30</td>
<td>Psykisk hälsa och ohälsa I (SWE)</td>
<td>20:30 - 21:00</td>
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<td>Sep. 8 (4)</td>
<td>Andy Pandy: Meta Velander sjunger och leker med de yngsta (GBR)</td>
<td>15:00 - 15:25</td>
<td>Aktuellt (SWE)</td>
<td>20:00 - 20:30</td>
<td>Lasse – ett CP-barn: Om cerebral pares (SWE)</td>
<td>20:30 - 21:00</td>
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<td>Sep. 9 (0)</td>
<td>Sep. 10 (5)</td>
<td>Ute blåser sommarvind (SWE)</td>
<td>18:00 - 18:15</td>
<td>De avundsjuka djuren (SWE)</td>
<td>18:15 - 18:30</td>
<td>Aktuellt (SWE)</td>
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<td>Sep. 11 (3)</td>
<td>Vädret inför veckohelgen (SWE)</td>
<td>20:00 - 20:05</td>
<td>Sten Bergman berättar (SWE)</td>
<td>20:05 - 20:35</td>
<td>TV-teater: Skuggornas klubb (SWE)</td>
<td>20:35 - 21:30</td>
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<td>Sep. 12 (5)</td>
<td>Innan vi lägger oss (SWE)</td>
<td>18:00 - 18:30</td>
<td>Wilhelm Tells äventyr (William Tell) (GBR)</td>
<td>19:30 - 20:00</td>
<td>TV-teater: Skuggornas klubb (SWE)</td>
<td>20:35 - 21:30</td>
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<td>Week 2 (25)</td>
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<td>Sep. 14 (4)</td>
<td>För flickor och pojkar: Humle och Dumle (SWE)</td>
<td>18:00 - 18:25</td>
<td>Aktuellt (SWE)</td>
<td>20:00 - 20:30</td>
<td>Operation djuphav IV: med Hans Hass under Röda Havets yta (AUT)</td>
<td>20:30 - 21:00</td>
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<tr>
<td>Sep. 15 (5)</td>
<td>Andy Pandy: Meta Velander sjunger och leker med de yngsta (SWE)</td>
<td>15:00 - 15:20</td>
<td>This is English I (SWE)</td>
<td>19:45 - 20:00</td>
<td>Gata Regerings: Nalens 25-årsjubileum (SWE)</td>
<td>21:00 - 22:00</td>
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<td>Sep. 16 (0)</td>
<td>Sep. 17 (3)</td>
<td>För flickor och pojkar: Hälsning från Danmark (DNK)</td>
<td>18:00 - 18:30</td>
<td>Aktuellt (SWE)</td>
<td>20:00 - 20:30</td>
<td>Skolans skräck (Feurerzangenbowle, Helmut Weiss, 1943) (DEU)</td>
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<tr>
<td>Sep. 18 (3)</td>
<td>Vädret inför veckohelgen (SWE)</td>
<td>20:00 - 20:05</td>
<td>TV nästa vecka (SWE)</td>
<td>20:05 - 20:20</td>
<td>TV-teater: Don Ranudo de Colibrados eller Fattigdom och Högfärd (SWE)</td>
<td>20:20 - 21:35</td>
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<td>Sep. 19 (5)</td>
<td>Farbror Nisses djurparad (SWE)</td>
<td>18:00 - 18:30</td>
<td>Wilhelm Tells äventyr (William Tell) (GBR)</td>
<td>19:30 - 20:00</td>
<td>Upptäcktsresan (SWE)</td>
<td>20:00 - 21:10</td>
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<tr>
<td>Sep. 20 (5)</td>
<td>Hästkapplöpning från Klampenborg (DNK)</td>
<td>15:25 - 16:30</td>
<td>Tack min Gud för vad som varit (SWE)</td>
<td>18:00 - 18:25</td>
<td>Liten kvällsmusik (SWE)</td>
<td>20:00 - 20:45</td>
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<td>Sep. 22 (5)</td>
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<td>Sep. 21 (4)</td>
<td>Utde. Journal för flickor och pojkar (SWE)</td>
<td>16:00 - 18:30</td>
<td>Sportredaktionen (SWE)</td>
<td>20:00 - 20:30</td>
<td>Pyrolikt hålla och skita III (SWE)</td>
<td>21:00 - 21:45</td>
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<td>Sep. 22 (7)</td>
<td>Utde. Journal för flickor och pojkar (SWE)</td>
<td>15:00 - 17:15</td>
<td>This is English II (SWE)</td>
<td>19:30 - 20:00</td>
<td>Akademi (SWE)</td>
<td>20:00 - 20:30</td>
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<td>Sep. 23 (0)</td>
<td>Utde. Journal för flickor och pojkar (SWE)</td>
<td>19:30 - 20:00</td>
<td>Vännerskapliga kortspel (Barnevinter) (SWE)</td>
<td>20:30 - 20:50</td>
<td>Familjehuset (SWE)</td>
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<td>Sep. 24 (9)</td>
<td>Utde. Journal för flickor och pojkar (SWE)</td>
<td>10:00 - 11:00</td>
<td>Vi är en grupp (SWE)</td>
<td>04:30 - 05:00</td>
<td>Akademi (SWE)</td>
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<td>Sep. 26 (8)</td>
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<td>Vi är en grupp (SWE)</td>
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<td>Sep. 27 (6)</td>
<td>Utde. Journal för flickor och pojkar (SWE)</td>
<td>10:00 - 11:00</td>
<td>Vännerskapliga kortspel (Barnevinter) (SWE)</td>
<td>20:30 - 20:50</td>
<td>Familjehuset (SWE)</td>
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<td>Utde. Journal för flickor och pojkar (SWE)</td>
<td>16:00 - 18:30</td>
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<td>Oct. 3 (5)</td>
<td>Utde. Journal för flickor och pojkar (SWE)</td>
<td>16:00 - 18:30</td>
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<td>Oct. 4 (6)</td>
<td>Utde. Journal för flickor och pojkar (SWE)</td>
<td>16:00 - 18:30</td>
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<td>Utde. Journal för flickor och pojkar (SWE)</td>
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<td>This is English II (SWE)</td>
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<td>Utde. Journal för flickor och pojkar (SWE)</td>
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<td>19:30 - 20:00</td>
<td>Akademi (SWE)</td>
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**Note:** All times are listed in Swedish format (HH:MM).
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<td>För flickor och pojkar: Humle och Dumle (SWE) 18:00 - 18:25</td>
<td>Sportredaktionen (SWE) 20:00 - 20:30</td>
<td>Brinnande bombplan (USA) 20:30 - 20:55</td>
<td>Politiska pletter (SWE) 20:55 - 21:40</td>
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<td>Oct. 22 (4)</td>
<td>För flickor och pojkar: Humle och Dumle (SWE) 18:00 - 18:25</td>
<td>Sportredaktionen (SWE) 20:00 - 20:30</td>
<td>Brinnande bombplan (USA) 20:30 - 20:55</td>
<td>Politiska pletter (SWE) 20:55 - 21:40</td>
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<td>Oct. 23 (4)</td>
<td>För flickor och pojkar: Humle och Dumle (SWE) 18:00 - 18:25</td>
<td>Sportredaktionen (SWE) 20:00 - 20:30</td>
<td>Brinnande bombplan (USA) 20:30 - 20:55</td>
<td>Politiska pletter (SWE) 20:55 - 21:40</td>
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<tr>
<td>Oct. 27 (5)</td>
<td>För flickor och pojkar: Humle och Dumle (SWE) 18:00 - 18:25</td>
<td>Sportredaktionen (SWE) 20:00 - 20:30</td>
<td>Brinnande bombplan (USA) 20:30 - 20:55</td>
<td>Politiska pletter (SWE) 20:55 - 21:40</td>
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<td>Oct. 28 (2)</td>
<td>För flickor och pojkar: Humle och Dumle (SWE) 18:00 - 18:25</td>
<td>Sportredaktionen (SWE) 20:00 - 20:30</td>
<td>Brinnande bombplan (USA) 20:30 - 20:55</td>
<td>Politiska pletter (SWE) 20:55 - 21:40</td>
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<td>Oct. 31 (7)</td>
<td>För flickor och pojkar: Humle och Dumle (SWE) 18:00 - 18:25</td>
<td>Sportredaktionen (SWE) 20:00 - 20:30</td>
<td>Brinnande bombplan (USA) 20:30 - 20:55</td>
<td>Politiska pletter (SWE) 20:55 - 21:40</td>
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<tr>
<td>Nov. 1 (3)</td>
<td>För flickor och pojkar: Humle och Dumle (SWE) 18:00 - 18:25</td>
<td>Sportredaktionen (SWE) 20:00 - 20:30</td>
<td>Brinnande bombplan (USA) 20:30 - 20:55</td>
<td>Politiska pletter (SWE) 20:55 - 21:40</td>
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#### Week 10: (35)

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<td>Nov. 8 (6)</td>
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<td>Landskamp i fotboll Ungern-Tyskland</td>
<td>Europacup i fotboll Sverige-Tyskland</td>
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<td>15:00 - 16:30</td>
<td>16:00 - 17:30</td>
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<tr>
<td>Ekonomiska alternativ (SWE)</td>
<td>Vädret inför veckohelgen (SWE)</td>
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<td>19:30 - 20:00</td>
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#### Saturday

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<td>Nov. 10 (6)</td>
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<tr>
<td>Landskamp i ishockey Sverige-Tjeckoslovakien</td>
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<td>14:00 - 15:30</td>
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<td>Ett skepp kommer lastat (SWE)</td>
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#### Sunday

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<th>Saturday</th>
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<tbody>
<tr>
<td>Nov. 11 (6)</td>
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<tr>
<td>Landskamp i fotboll Ungern-Tyskland</td>
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<tr>
<td>14:00 - 15:30</td>
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<td>Ett skepp kommer lastat (SWE)</td>
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<td>20:00 - 21:15</td>
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#### Week 11: (33)

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<tr>
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<td>Aktuellt (SWE)</td>
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<td>19:45 - 20:00</td>
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#### Saturday

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<tr>
<td>Nov. 13 (3)</td>
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<tr>
<td>Aktuellt (SWE)</td>
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<tr>
<td>19:45 - 20:00</td>
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<td>21:00 - 22:00</td>
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#### Sunday

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<tr>
<td>Nov. 14 (3)</td>
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<td>Aktuellt (SWE)</td>
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<td>19:45 - 20:00</td>
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<td>20:00 - 21:00</td>
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#### Week 12: (31)

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<td>Nov. 15 (6)</td>
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<td>Aktuellt (SWE)</td>
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<tr>
<td>19:45 - 20:00</td>
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#### Saturday

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<tr>
<td>Nov. 16 (6)</td>
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<tr>
<td>Aktuellt (SWE)</td>
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<tr>
<td>19:45 - 20:00</td>
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#### Sunday

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<tr>
<td>Nov. 17 (6)</td>
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<td>Aktuellt (SWE)</td>
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<td>19:45 - 20:00</td>
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<td>21:00 - 22:00</td>
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### Notes
- Week 10: (35)
- Week 11: (33)
- Week 12: (31)
### Week 13: (5)

<table>
<thead>
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<th>Day</th>
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<td>Nov. 29</td>
<td>5:00 - 6:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td></td>
<td>6:00 - 7:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>7:00 - 8:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>8:00 - 9:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td></td>
<td>9:00 - 10:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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### Week 14: (5)

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<th>Day</th>
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<td>Dec. 6</td>
<td>5:00 - 6:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>6:00 - 7:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>7:00 - 8:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>8:00 - 9:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>9:00 - 10:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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### Week 15: (5)

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<th>Day</th>
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<td>Dec. 13</td>
<td>5:00 - 6:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>6:00 - 7:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>7:00 - 8:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td>8:00 - 9:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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<td></td>
<td>9:00 - 10:00</td>
<td>För flickor och pojkar. Hållande fönster (SWE)</td>
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### Notes

- **Weekly Schedule**: Activities include movies, TV shows, and news segments.
- **Language**: The schedule is primarily in Swedish, with some English segments.
- **Events**: Various events from different cultures and time periods are highlighted, such as Russian Revolution and Olympic Games.
<p>| Year | Monday                                                                 | Tuesday                                                                 | Wednesday                                                                 | Thursday                                                                 | Friday                                                                 | Saturday                                                                 | Sunday                                                                 |
|------|------------------------------------------------------------------------|--------------------------------------------------------------------------|---------------------------------------------------------------------------|--------------------------------------------------------------------------|-------------------------------------------------------------------------|--------------------------------------------------------------------------|
| 1959 | <strong>Week 16: (30)</strong>                                                       | <strong>Week 16: (30)</strong>                                                        | <strong>Week 16: (30)</strong>                                                         | <strong>Week 16: (30)</strong>                                                        | <strong>Week 16: (30)</strong>                                                       | <strong>Week 16: (30)</strong>                                                       |
|      | Helsinki-telefon (SWE) 20:00 - 20:30                                   | Helsinki-telefon (SWE) 20:00 - 20:30                                     | Helsinki-telefon (SWE) 20:00 - 20:30                                      | Helsinki-telefon (SWE) 20:00 - 20:30                                     | Helsinki-telefon (SWE) 20:00 - 20:30                                     | Helsinki-telefon (SWE) 20:00 - 20:30                                     |
|      | Ski skol i Bl... (SWE) 21:05 - 21:45                                   | Ski skol i Bl... (SWE) 21:05 - 21:45                                     | Ski skol i Bl... (SWE) 21:05 - 21:45                                      | Ski skol i Bl... (SWE) 21:05 - 21:45                                      | Ski skol i Bl... (SWE) 21:05 - 21:45                                      | Ski skol i Bl... (SWE) 21:05 - 21:45                                      |
|      | <strong>Week 17: (42)</strong>                                                       | <strong>Week 17: (42)</strong>                                                        | <strong>Week 17: (42)</strong>                                                         | <strong>Week 17: (42)</strong>                                                         | <strong>Week 17: (42)</strong>                                                       | <strong>Week 17: (42)</strong>                                                       |
|      | Sigges Cirkus (SWE) 18:00 - 19:00                                      | Sigges Cirkus (SWE) 18:00 - 19:00                                       | Sigges Cirkus (SWE) 18:00 - 19:00                                        | Sigges Cirkus (SWE) 18:00 - 19:00                                        | Sigges Cirkus (SWE) 18:00 - 19:00                                        | Sigges Cirkus (SWE) 18:00 - 19:00                                        |
|      | TV-teater: Fröken Julie (Balett i en akt) (SWE) 15:00 - 16:15          | TV-teater: Fröken Julie (Balett i en akt) (SWE) 15:00 - 16:15            | TV-teater: Fröken Julie (Balett i en akt) (SWE) 15:00 - 16:15             | TV-teater: Fröken Julie (Balett i en akt) (SWE) 15:00 - 16:15             | TV-teater: Fröken Julie (Balett i en akt) (SWE) 15:00 - 16:15             | TV-teater: Fröken Julie (Balett i en akt) (SWE) 15:00 - 16:15             |
|      | Malin och检测机 (SWE) 20:00 - 20:30                                    | Malin och检测机 (SWE) 20:00 - 20:30                                      | Malin och检测机 (SWE) 20:00 - 20:30                                      | Malin och检测机 (SWE) 20:00 - 20:30                                      | Malin och检测机 (SWE) 20:00 - 20:30                                      | Malin och检测机 (SWE) 20:00 - 20:30                                      |
|      | Sigges Cirkus (SWE) 18:00 - 19:00                                      | Sigges Cirkus (SWE) 18:00 - 19:00                                       | Sigges Cirkus (SWE) 18:00 - 19:00                                        | Sigges Cirkus (SWE) 18:00 - 19:00                                        | Sigges Cirkus (SWE) 18:00 - 19:00                                        | Sigges Cirkus (SWE) 18:00 - 19:00                                        |
|      | Senaste nytt (SWE) 22:00 - 22:05                                       | Senaste nytt (SWE) 22:00 - 22:05                                         | Senaste nytt (SWE) 22:00 - 22:05                                         | Senaste nytt (SWE) 22:00 - 22:05                                         | Senaste nytt (SWE) 22:00 - 22:05                                         | Senaste nytt (SWE) 22:00 - 22:05                                         |</p>
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<tr>
<td>Week 18: (21)</td>
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<td>1959 Monday</td>
<td>Tuesday</td>
<td>Wednesday</td>
<td>Thursday</td>
<td>Friday</td>
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<td>Dec. 28 (4)</td>
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<td>20:00 - 20:45</td>
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<tr>
<td>Utkik: Journal för flickor och pojkar (SWE)</td>
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<tr>
<td>21:05 - 21:50</td>
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<tr>
<td>Aktuellt (SWE)</td>
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<td>15:00 - 15:25</td>
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<tr>
<td>Andy Pandy: Meta Velander sjunger och leker med de yngsta (GBR)</td>
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<td>20:00 - 20:30</td>
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<tr>
<td>Perry Como Show (USA)</td>
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<td>20:30 - 21:10</td>
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<tr>
<td>Familjefönstret (SWE)</td>
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<td>21:10 - 21:55</td>
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<td>16:00 - 16:30</td>
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<tr>
<td>För flickor och pojkar: Födelsedagskalaset (SWE)</td>
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<td>16:30 - 17:40</td>
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<td>Också detta år…: Nyårsbön (SWE)</td>
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<td>17:40 - 18:00</td>
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<tr>
<td>Vi unga (SWE)</td>
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<td>19:30 - 20:00</td>
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<tr>
<td>Nordisk Nyårskväll: Glimtar från Oslo, Helsingfors, Stockholm och Köpenhamn (SWE)</td>
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<tr>
<td>20:00 - 20:35</td>
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<tr>
<td>TV-teater: Att höra möblerat (SWE)</td>
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<td>20:35 - 21:20</td>
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<tr>
<td>Alice Babs, Svend Asmussen och Ulrik Neumann underhåller (SWE)</td>
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<tr>
<td>21:20 - 21:50</td>
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<tr>
<td>Flickan i tunnelbanan (Girl on the Subway, John Rich, 1957, episode of “Conflict”) (USA)</td>
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<td>21:50 - 22:40</td>
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<tr>
<td>Aktuellt 1959 (SWE)</td>
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<td>22:40 - 23:20</td>
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<td>Fallfrukt: en film efter Ewert Karlssons bildberättelse (SWE)</td>
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<tr>
<td>23:20 - 23:35</td>
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<tr>
<td>Joseph Haydn: Italiensk kvartett (SWE)</td>
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<td>23:35 - 23:55</td>
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<tr>
<td>Inga Tidblad läser “Vintergatan” (SWE)</td>
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<td>23:55 - 00:15</td>
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<td>Nyårsfestinatt: Midnattsshow i Stockholms Stadshus (SWE)</td>
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<td>00:15 - 02:00</td>
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Abbreviations

ABC = American Broadcasting Company
ALB = Arkivet för Ljud och Bild
BBC = British Broadcasting Corporation
CBC = Canadian Broadcasting Corporation
CBS = Columbia Broadcasting System
CCIR = Comité Consultatif International des Radiocommunications
CLT = Compagnie Luxembourgeoise de Télédiffusion
DFS = Deutsches Fernsehen
DSR = Dansk Statsradiofonien
EBU = European Broadcasting Union
INR = Institut National Belge de Radiodiffusion
ITV = Independent Television
NBC = National Broadcasting Company
NIR = Belgisch Nationaal Instituut voor de Radio-Omroep
NK = Nordiska Kompaniet
NTS = Nederlandse Televisie Stichting
NWDR = Nordwestdeutscher Rundfunk
OB = Outside Broadcasting
ORF = Oesterreichischer Rundfunk-Fernsehen
RAI = Radiotelevisione Italiana
RiR = Röster i Radio
RiR-TV = Röster i Radio-TV
RTF = Radiodiffusion Télévision Française
RTJ = Radiotjänst [Swedish Broadcasting Corporation, pre 1957]
SF = Svensk Filmindustri
SLBA = Statens Ljud- och Bildarkiv
SMBD = Svensk Mediedatabas
SR = Sveriges Radio [Swedish Broadcasting Corporation, post 1957]
SRG = Schweizerische Radio- und Fernsehgesellschaft
SOU = Statens Offentliga Utredningar [Swedish Government Official Reports]
SVT = Sveriges Television
UFA = Universum-Film AG
US.I.A. = United States of America, State of Iowa
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