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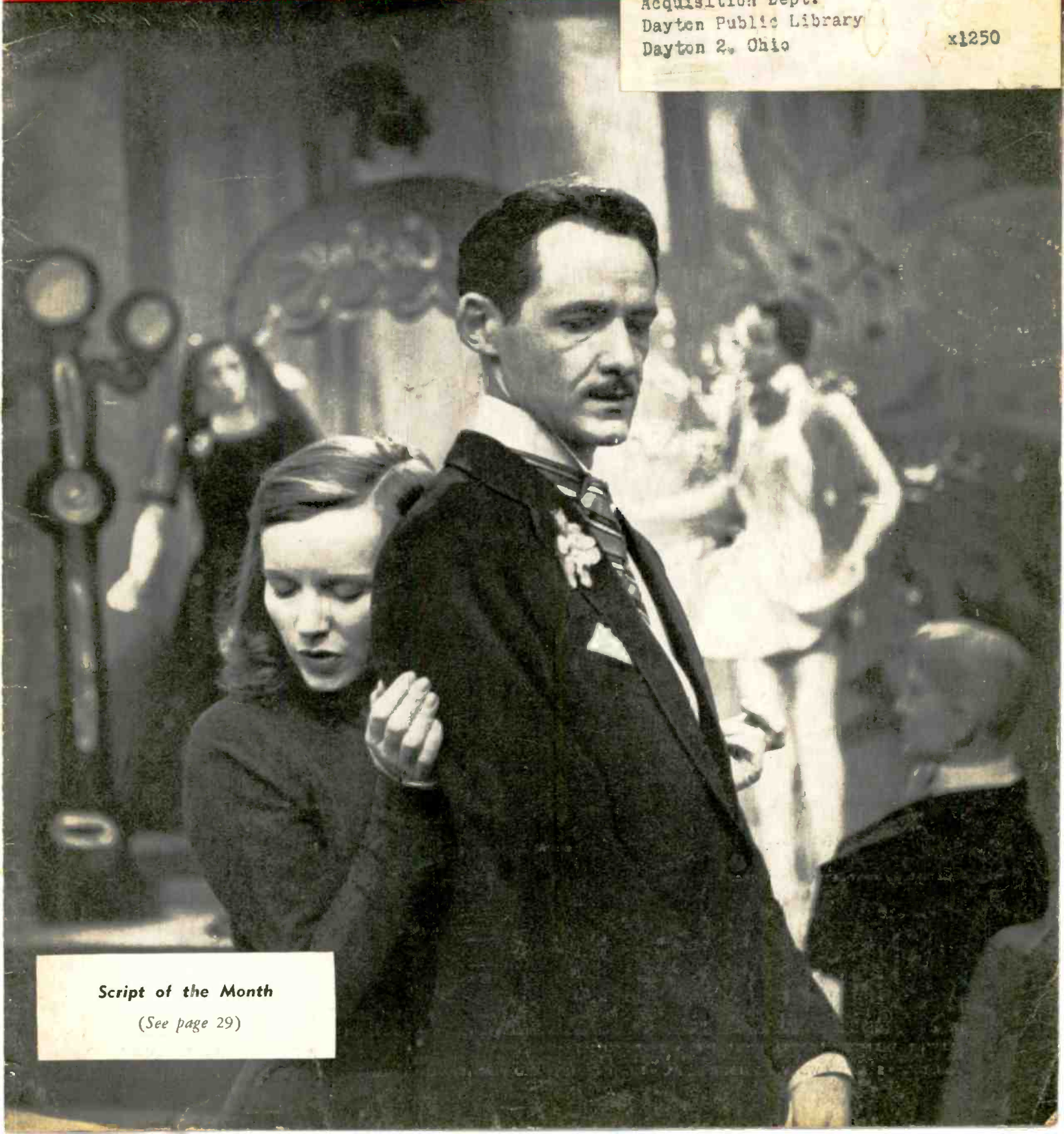
TELEVISER

Video's Future To Be Debated
"Television Institute" Program
Who Will Pay The Bill?

the journal of television

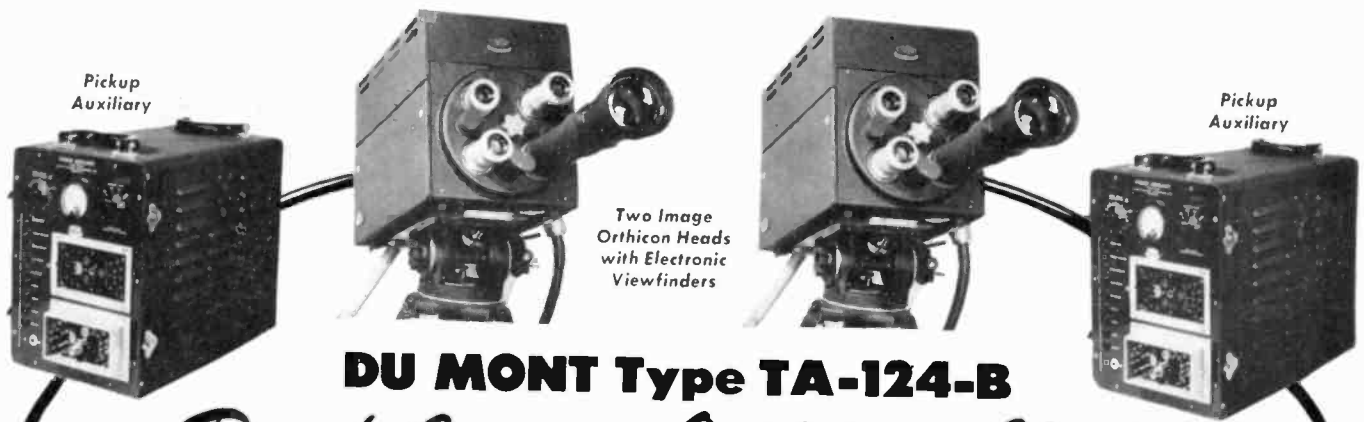
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Script of the Month

(See page 29)



DU MONT Type TA-124-B *Dual Image Orthicon Chain*

◆ Split-second action through quick setup and finger-tip controls; accessibility for time-saving inspection and immediate maintenance; superlative image pickup with precise electronic viewfinder checkup; handy matched units for all required power, synchronizing, amplifying and monitoring functions plus latest camera effects—such explains the popularity of the Du Mont Type TA-124-B Dual

Image Orthicon Chain for studio and outdoor telecasts alike.

Whatever your telecasting plans or requirements—from modest start (Acorn Package) to most ambitious setup—whether local station or network—be sure to get the details of this outstanding camera equipment. From camera to antenna, it's DU MONT for "The First with the Finest in Television."

FEATURES...

Heavy-duty cables and "Jifty" Connectors for trouble-free operation. Built in intercommunications.

Camera: Four-lens turret. Electronic viewfinder and camera integral assembly, but separately operable. Heater and blower for wide variation of ambient temperatures. Pan-handle operation of focus control. Remote iris adjustment from camera rear. No screwdriver controls. Factory-aligned peaking in video pre-amplifier.

Auxiliary: Pentode control of focus-coil current. Independent cable delay compensation for multiple camera hook-ups.

Power Supplies: Rugged construction. Super-regulating supplies for video circuits.

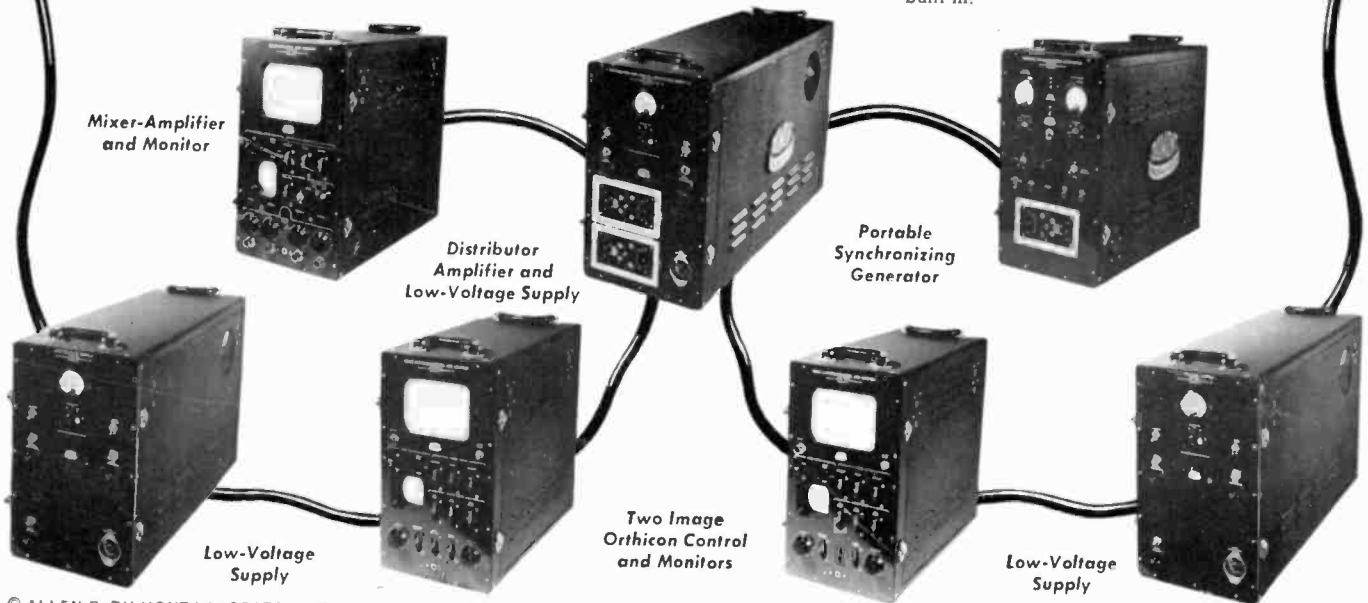
Control and Monitor: Thumb-wheel controls. Line-to-line clamp circuits. Single-camera chain operation if necessary.

Sync Generator: Smallest and lightest

portable unit extant. Better rise time of pulses and freedom from adjustments than most studio type sync generators.

Distribution Amplifier; Equipment set up to handle up to four cameras without use of junction boxes.

Mixer Amplifier and Monitor: Automatic lap dissolve and fading circuits (four speeds) applicable up to four channels. Normal manual mixing and fading, also built in.



© ALLEN B. DU MONT LABORATORIES, INC.

DU MONT

First with the Finest in Television

ALLEN B. DU MONT LABORATORIES, INC. • TELEVISION TRANSMITTER DIVISION, CLIFTON, N. J. • DU MONT NETWORK AND WABD, 515 MADISON AVE., NEW YORK 22, N.Y. • DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, NEW YORK 3, N.Y. • WTTG, WASHINGTON, D.C. • STATION WDTV, PITTSBURGH, PA. • HOME OFFICES AND PLANTS, PASSAIC, CLIFTON, ALLWOOD AND EAST PATERSON, N.J.

Televiser

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IRWIN A. SHANE, *Editor and Publisher*

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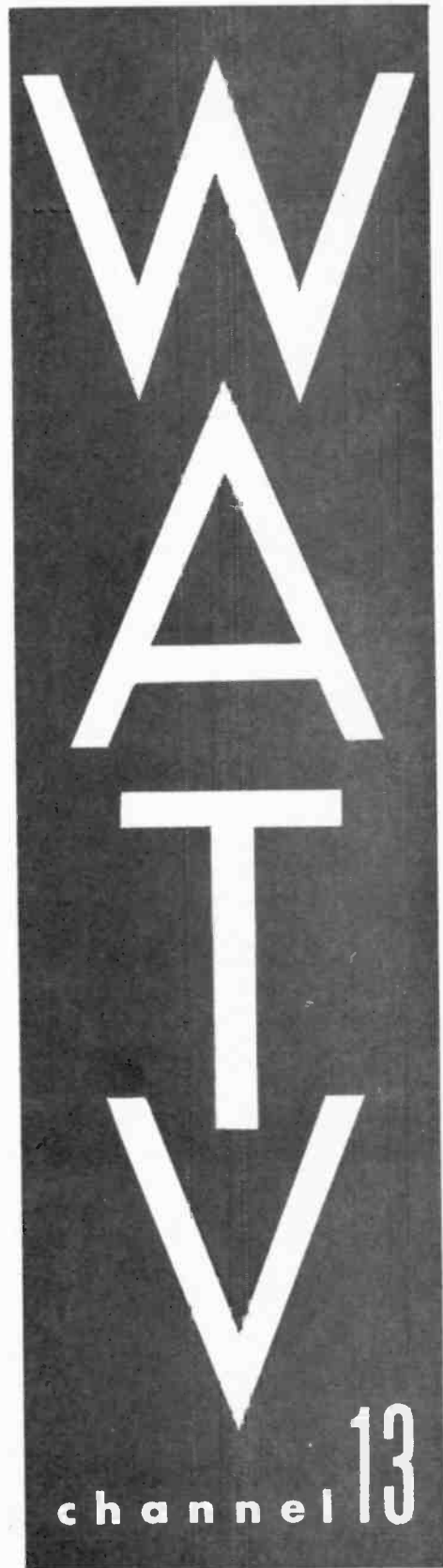
John A. Bassett and Co.....*West Coast Advertising Representative*
101 McKinley Bldg., 3757 Wilshire Blvd., Los Angeles, California

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channel 13

TELEVISION CENTER-NEWARK

When Mickey and Felix were our leading “TV” stars...

Those celebrated “movie actors”—
Mickey Mouse and Felix the Cat—were
pioneer helpers in television research

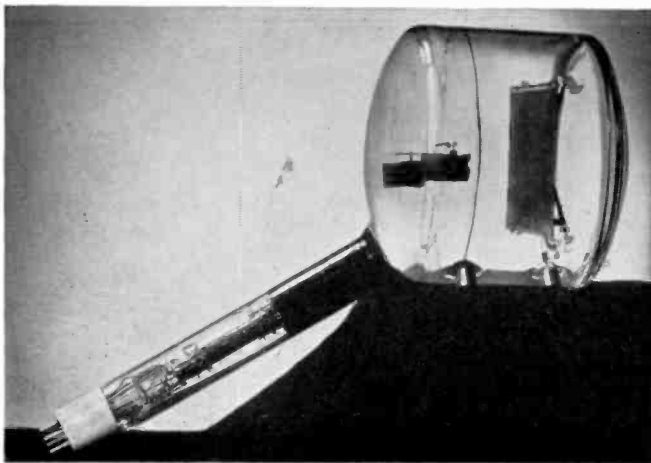
No. 1 in a Series Tracing the High
Points in Television History

Photos from the historical collection of RCA

• Strange though it seems, two toys had much to do with television as you now enjoy it! As “stand-ins” during television’s early days, Mickey Mouse and Felix the Cat helped RCA scientists and engineers gather priceless information.

Choice of this pair was no accident. Their crisply modelled black-and-white bodies were an ideal target for primitive television cameras. The sharp contrast they provided was easy to observe on experimental kinescopes.

Would living actors have done as well? No, for what RCA scientists were studying—as they trained their cameras on the two toys—was the effect of changes and improvements in instruments and telecasting techniques. With living actors it could never have been absolutely certain that an improve-



The iconoscope, electronic “eye” of television, invented by Dr. V. K. Zworykin, of RCA Laboratories.



Felix the Cat and Mickey Mouse were, during television’s experimental period, the most frequently televised actors on the air. Using them as “stand-ins,” RCA engineers gathered basic data on instruments and techniques.

ment in the televised image came from an improvement in equipment and techniques—or from some unnoticed change in an actor’s appearance, clothing, make-up. Mickey and Felix provided a “constant,” an unchanging target which led to more exact information about television...

Problem after problem was met by RCA scientists, with the results you now enjoy daily. For example: In the “Twenties” and early “Thirties,” there were still people who argued for *mechanical* methods of producing a television image, despite the obvious drawbacks of moving parts in cameras and receivers. Then Dr. V. K. Zworykin, now of RCA Laboratories, perfected the iconoscope, to give television cameras an all-electronic “eye”—without a single moving part to go wrong. Today, this same all-electronic principle is used in the RCA Image Orthicon camera, the supersensitive instrument which televises action in the dimmest light!

Also developed at about this time, again by Dr. Zworykin, was the *kinescope*. It is the face of this tube which is the “screen” of your home television receiver, and on its fluorescent coating an electron “gun”—shooting out thousands of impulses a second—creates sharp, clear pictures in motion. Those who may have seen NBC’s first experimental telecasts will remember the coarseness of the image produced. Contrast that with the brilliant, “live” image produced by the 525-line “screen” on present RCA Victor television receivers!

Credit RCA scientists and engineers for the many basic developments and improvements which have made television an important part of your daily life. But don’t forget Mickey Mouse and Felix. They helped, too!



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION

television SCANNINGS

by
Irwin A. Shane

In the last issue we ran an article titled "When Will Television Make Money?" which came to the conclusion that television would pay off as soon as TV began to attract advertisers in great numbers, and who were willing to pay for time and talent at prices proportionate to television's selling power as an advertising medium. This happy era, the article concluded, would arrive when there were a minimum of 20,000,000 television receivers in service. Coincidental with Televiser's article was David Sarnoff's prediction that 1954 will see 20,000,000 sets in the hands of the public. (Televiser had pegged it no later than 1955.)

Three deluxe luncheons will be served at the 1950 Television Institute. In addition, you'll hear the country's leading television experts. For complete list of television celebrities who will address the meetings and luncheons turn to pages 7 to 10.

Dr. Millard Faught, an industrial consultant, just concluded a study of the economic problems of television and arrived at the conclusion that in addition to advertising revenue, television must also have a "box-office." That box-office, according to Dr. Faught, could gross television \$25,000,000 per week if 10,000,000 set owners would spend \$2.50 per week (via a coin-box in their homes). The good doctor thinks this is entirely possible (as does Zenith's Commander MacDonald.) Although we have our doubts, we felt the article "Who Will Pay The Bill?" would be of interest to our readers. You'll find it on Page 11.

Why have so many AM programs proven to be such duds on TV? (Mary Margaret McBride, People's Platform, We The People—the latter two improving when given the right TV treatment). We have pondered the question for some time, especially when we noted the great number of stations out of New York who were pointing their cameras on their regular AM programs and calling the result television. There were many answers to the question when we began to query producers. Most of them were "agin" the so-called simulcast, except in those rare cases where the AM program was a natural from the start ("Godfrey's Talent Scouts," for example). The complete answers will be found in "AM to TV: What is the Barrier" on Page 15.

If you haven't yet started Tom Wright's informative series, "Twenty One Ways to Improve Television Commercials," better do so today. You can catch up on what you've missed by borrowing a copy of Televiser (November and December issues) from a friend. If you have no friend, write to our circulation department to send the back issues to you. The gold mine of information will be well worth the price of admission (in this case 50¢ per copy). This month's installment starts on Page 17.

And, incidentally, if you have any questions regarding television advertising you'd like to have BBDO's Tom Wright answer, just address them to Tom Wright's "Advertiser's Question Box" and Mr. Wright will endeavor to supply you with the right answers. If you don't want your name used, just send your initials. You'll find the answers to this month's questions on Page 19.

Special effects play an important part in television production and an increasing role in television commercials (both film and life). The field of special effects is a highly specialized and a fascinating one. Men have made their reputations by their special effects (mostly pirated from the motion picture industry.) The new special effects men are making their marks by clever effects designed entirely for the needs of television and utilizing television studio facilities and equipment. Starting on page 21 is a piece on "The Special Effects Manager" by John DeMott, Manager of Special Effects at CBS-TV. This is the second in a series of articles on different jobs in television. The first was "The Television Producer" and appeared last month.

Mark it down. 1950 Television Institute & Industry Trade Show. Hotel New Yorker. February 6, 7, 8. Televiser for tickets!

This month's script-of-the-month is another "Studio One" production, written by Ferenc Molnar, titled "Riviera." We hope you like it. It starts on Page 29. If you have any comments, good or bad, we'd like to have them. Our choice may not be your choice. It would therefore be interesting to obtain a cross-section of opinion, pro and con. May we hear from you?



Coast-to-coast, start-to-finish service is provided through studios in New York and Hollywood . . . laboratories in New York, Hollywood, Dallas and Chicago . . . offices in 31 cities across the country!

EVERYTHING for your television *FILM* commercial

Backed by thirty years of service to the motion picture industry, National Screen Service now contributes its wealth of experience and technical "know-how" to the creation and production of "films-for-television".

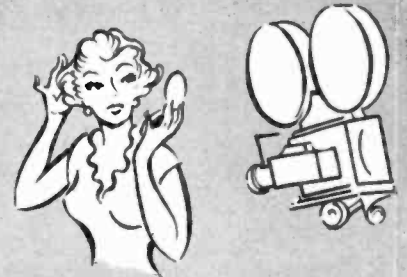
The country's top television stations, advertising agencies and their clients have learned that National Screen Service possesses the necessary craftsmanship, facilities and imagination to meet their film requirements and film budgets.

What are your TV film needs? Station Break, Weather Spot, One-minute Commercial, Advance "Trailer" on a celluloid or live show? 16mm or 35mm? National Screen Service can do for you what it has done for so many other satisfied clients. Your TV film is *better* if it's from N.S.S.!

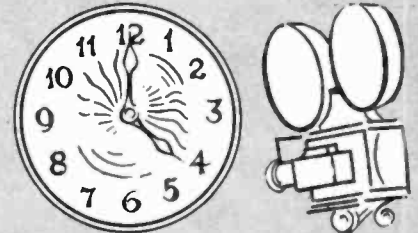


NATIONAL *Screen* **SERVICE**
PRIZE BABY OF THE INDUSTRY

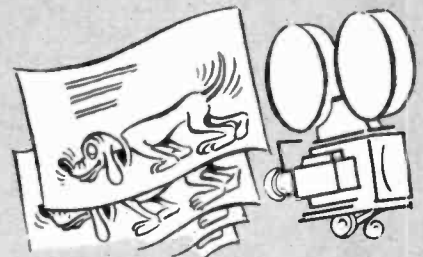
1600 Broadway, New York City
Circle 6-5700



LIVE-ACTION FILM



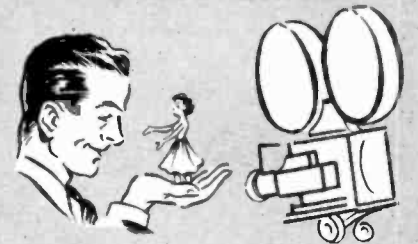
STOP-MOTION ANIMATION



CARTOON ANIMATION



SPECIAL EFFECTS

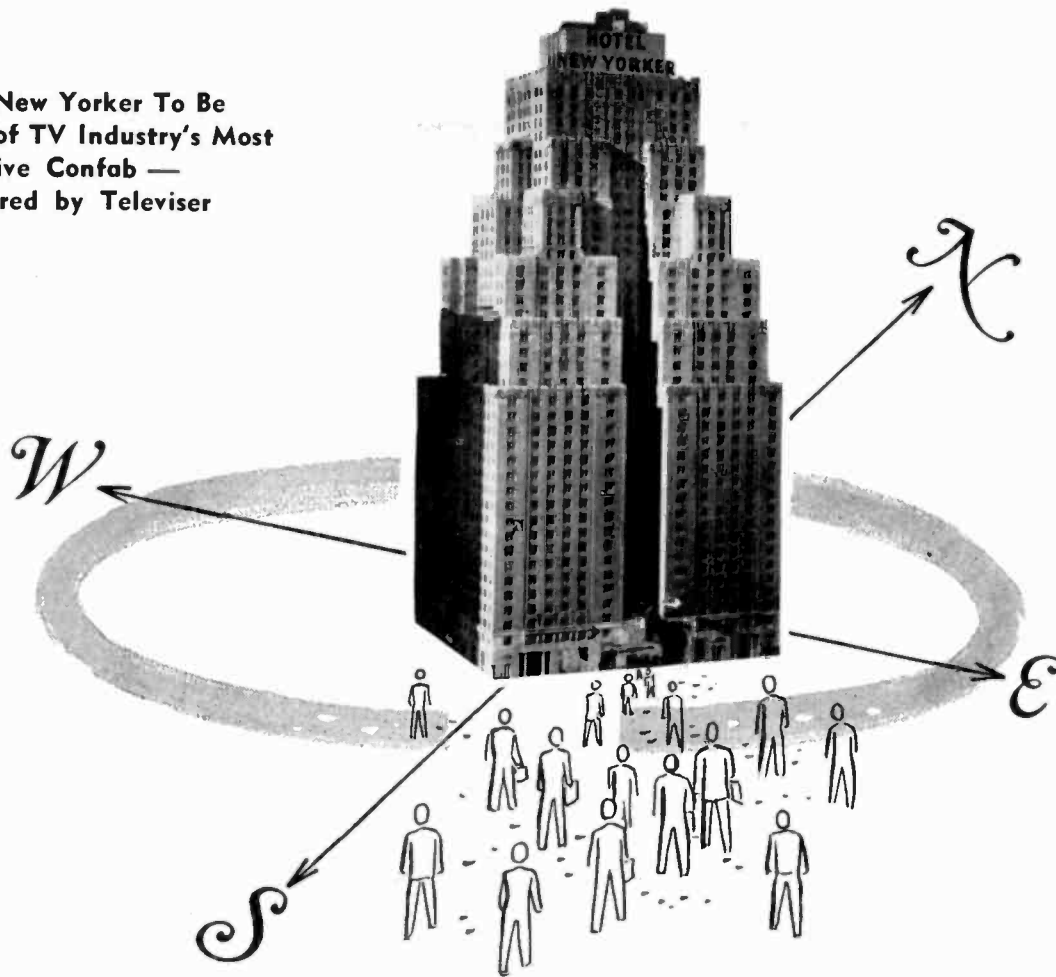


TRICK PHOTOGRAPHY



FILM SLIDES

**Hotel New Yorker To Be
Scene of TV Industry's Most
Extensive Confab —
Sponsored by Televiser**



Video's Future to Be Debated, Feb. 6-8, at "Television Institute", Hotel New Yorker

ONE of the most extensive television confabs ever held in this country will take place next month at the Hotel New Yorker, where the country's top television brains will convene February 6 to thrash out video's many problems.

Video scientists and inventors will meet with television station management, color experts, pulse takers, educators, consumer groups, film producers and advertising men at TELEVISER's 1950 Television Institute and Industry Trade Show, February 6 to 8.

Speakers include Dr. Vladimir Zworykin; Dr. Lee de Forest; Dr. Allen B. DuMont; Dr. Alfred N. Goldsmith; Dr. T. T. Goldsmith; Senator Edwin C. Johnson, Chairman of the Senate Interstate and Foreign Commerce Committee; J. R. Poppele,

President of the Television Broadcasters Association.

Other experts taking part in the discussions are: Theodore Streibert, President of WOR-TV; Charles Holden, Operations Chief of ABC-TV; Mordi Gassner of CBS-TV; Fred Coe of NBC-TV; Ed Evans of WPIX; Robert Paskow of WATV; Commander Mortimer Loewi, DuMont Network; Paul Adanti, WHEN-TV, Syracuse, N. Y.

Other Experts

The poll takers will be represented by C. E. Hooper; Charles Batson, Broadcast Advertising Bureau; John Boyle, Starch & Associates; Wallace Ross, Ross Television Reports; Horace Schwerin, Schwerin Research.

Television's lighting problems will

be thrashed out by George Gill of Kliegl Brothers; Stanley McCandless of Century Lighting Company, and W. D. Buckingham, inventor of Western Union's sensational new light, "Telecoarc".

The controversial color question, television's hottest potato, will receive a hearing under the chairmanship of Dr. T. T. Goldsmith of the Allen B. DuMont Labs. Senator Edwin C. Johnson is expected to address the panel, giving the legislative aspects of the problem. Chester W. Kulesza of Batten, Barton, Durstine & Osborne will report on the sponsor's attitude toward color. Mordi Gassner, scenic designer of WCBS-TV, will demonstrate the uses of color in programs and commercials. Charles Holden, ABC-TV, will cover the color ques-

Baltimore Television means WMAR-TV

AS MARYLAND'S pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington, (Del.), and from Pennsylvania to the Potomac.

The peerless propagation of Channel Two carries programs from TWO major networks, via the television station of the *Sunpapers* of Baltimore to viewers in the Chesapeake basin area. WMAR-TV's own coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by
THE KATZ AGENCY
INCORPORATED

ATLANTA • CHICAGO • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES
NEW YORK • SAN FRANCISCO

tion from the standpoint of station operation.

The ups and downs of programming will come in for its share of discussion in the panel headed by Henry White, President of World Video, Inc. Members of this panel include Mark Goodson of CBS-TV; Bert Gold, Program Director of WKTU, Utica, New York; Fred Coe of NBC-TV; and two program researchers.

Myron C. Kirk, vice-president and television director of Kudner Agency, is chairman of the "Sponsors and Time Buyers" panel, which includes Roland Gillette, vice-president of Young & Rubicam; George Foley, television director of Cecil & Presbrey; Bob Jawer of Station WPTZ, Philadelphia; John Boyle of Daniel Starch & Associates, advertising research organization.

Heading the "Roundtable of Medi-

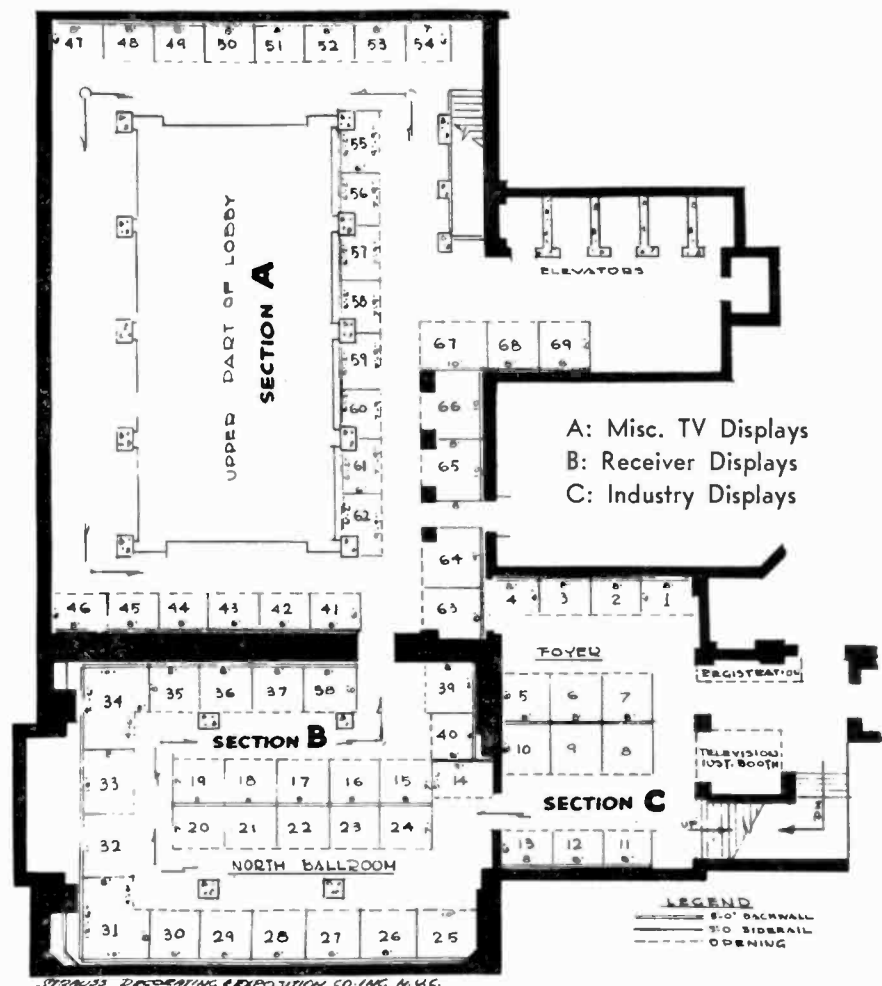
um Size Agencies" is William Cayton, President of Cayton, Inc. Other members include: Ely A. Landau, Moss Associates; Ewing R. Philbin of Philbin, Brandon & Sargent, Inc.; Joseph Bailey, Gray Advertising; T. J. MacWilliams, Smith-Taylor-Jenkins of Pittsburgh; John W. Brooke of Free & Peters.

Petrillo's music film demands, kinescopes, uniform film rental rating base, advanced TV film production techniques, grievances by both stations and film companies against each other will be aired by a panel of film experts.

The problems of employment and training will be covered by personnel directors of local and network stations and by representatives of Eastern colleges and schools offering television courses.

The Television Institute is sponsored annually by TELEVISER.

DISPLAYS at 1950 TELEVISION INSTITUTE



Industry Leaders to Address Television Institute, February 6-8 at Hotel New Yorker on TV Problems

MONDAY, FEB. 6

REGISTRATION, 9-10 A.M.

10 A.M. to Noon

**I. PROGRAMS, BUDGETS & TALENT (Grand Ballroom)—
Henry White, World Video, Chairman**

1. WHY PROGRAMS FAIL TO CLICK—Horace Schwerin, Schwerin Research Corp.
2. NEED AM PROGRAMS BE TV DUDS?—Mark Goodson, CBS-TV
3. THE PACKAGE PRODUCER SPEAKS—Henry White, World Video
4. SMALL STATION PROGRAMMING—Bert Gold, WKTV, Utica
5. WHAT PRICE PROGRAMS—Wallace Ross, Ross Reports

II. STATION PROBLEMS (Rooms F & G)—

Dr. Alfred N. Goldsmith, Chairman

1. NEWEST DEVELOPMENTS IN STUDIO LIGHTING—Stanley McCandless, Century Lighting Co.; Geo. Gill, Kliegl; W. D. Buckingham, Western Union
2. OPERATING IN THE BLACK—Ted Streibert, Pres., WOR-TV
3. AUDIENCE SURVEYS—C. E. Hooper, C. E. Hooper, Inc.
4. WHAT'S WRONG WITH YOUR RATE CARD—Chas. Batson, Broadcast Advertising Bureau
5. DAYTIME SCHEDULING—Chris J. Wittig, DuMont Network

12:45 to 2 P.M.

III. LUNCHEON (Grand Ballroom)—

Dr. Alfred N. Goldsmith, Toastmaster

"GUESTS OF HONOR"

- | | |
|-----------------------|--------------------|
| Dr. Vladimir Zworykin | Niles Trammell |
| Dr. Lee de Forest | Theodore Streibert |
| Dr. Allen B. DuMont | Worthington Miner |
| Dr. Millard Faught | Myron C. Kirk |
| Sen. Edwin C. Johnson | Henry White |
| J. R. Poppele | Mrs. Clara Burke |

2 to 4:30 P.M.

IV. SPONSORS & TIME BUYERS' PANEL (Grand Ballroom)—

Myron C. Kirk, Kudner Agency, Chairman

1. WHAT SPONSORS WANT IN A STATION, A NETWORK, A PROGRAM—Roland Gillette, V.P., Young & Rubicam
2. WHAT SPONSORS WANT IN AN AD AGENCY'S TV DEPT.—Geo. Foley, Cecil & Presbrey
3. RETURNS SPONSORS WANT FROM TV—Bob Jawer, WPTZ
4. FACTS & FIGURES FOR SPONSORS & TIME BUYERS—John Boyle, Starch & Associates

V. NETWORK AFFILIATES (Rooms F & G)

1. ARE THE NETWORKS DELIVERING THE GOODS—Paul Adanti, WHEN-TV, Syracuse, N. Y.
2. NETWORK vs. LOCAL PROGRAMMING—(To be announced)
3. POOLING NETWORK BROADCASTS—(To be announced)
4. NETWORK PROGRESS—(To be announced)



J. R. POPPELE
President, TBA



DR. ALLEN B. DuMONT
Pres., Allen B. DuMont Labs



DR. V. ZWORYKIN
RCA Labs, Princeton, N. J.



DR. LEE de FOREST
Hollywood, California



THEODORE STREIBERT
President, WOR-TV



C. E. HOOPER
President, C. E. Hooper, Inc.



DR. A. N. GOLDSMITH
Engineering Consultant



NILES TRAMMELL
Chairman, N. B. C.



WORTHINGTON MINER
CBS-TV



MYRON C. KIRK
V.P., Kudner Advertising

Color, U.H.F., Programs, Sponsors, Budgets, Films, Employment To Be Discussed by Leading Experts

TUESDAY, FEB. 7

10 A.M.-Noon

I. ROUNDTABLE OF MEDIUM SIZE AGENCIES (Grand Ballroom)

Bill Cayton, Cayton, Inc., Chairman

1. THE SMALL AGENCY'S PLACE IN TV—Ely A Landau, Moss Agency
2. SETTING UP A TV DEPT.—Ewing R. Philbin, Philbin, Brandon & Sargent, Inc.
3. PREPARING EFFECTIVE TV SPOTS—T. J. McWilliams, Smith-Taylor-Jenkins, Pittsburgh
4. RESULTS OBTAINED BY LOW BUDGET TV SPONSORS—John Brooke, Free & Peters
5. SELLING SPONSORS ON TV—Arthur Schofield, DuMont Television Network



HENRY WHITE
President, World Video



HORACE SCHWERIN
Schwerin Research Corp.

II. COLOR TELEVISION PANEL (Rooms F & G)—

Dr. T. T. Goldsmith, Allen B. DuMont Labs, Chairman

1. THE FCC COLOR HEARINGS—(To be announced)
2. COLOR & STATION OPERATION—Chas. Holden, ABC-TV
3. SPONSORS VIEW COLOR—Chet Kulesza, BBDO
4. USES OF COLOR IN PROGRAMS & COMMERCIALS—Mordi Gassner, CBS-TV
5. COLOR RECEIVERS & COLOR ADAPTERS—(To be announced)



MARK GOODSON
CBS-TV



GEORGE B. FOLEY
Cecil & Presbrey

12:45 to 2 P.M.

III. LUNCHEON (Grand Ballroom)—

J. R. Poppele, Toastmaster

Reports by Fred Coe, NBC-TV; Paul Nickell, CBS-TV; Bob Cochran, WMAL-TV, Baltimore; Jim Hanrahan, WEWS, Cleveland; Don Stewart, WDTV, Pittsburgh; John Hutchinson, WBEN, Buffalo, N. Y.



CHARLES BATSON
Broadcast Advertising Bureau

IV. ROUNDTABLE OF SMALLER STATIONS (Rooms F & G)—

Chairman to be announced

1. REDUCING OPERATING COSTS TO THE BONE—Bert Gold, WKTV, Utica, N. Y.
2. SPECIAL EFFECTS IN SMALL STATION PRODUCTION—Mordi Gassner, CBS-TV
3. INCREASED BILLING BY SMALL STATIONS—(To be announced)
4. CAN AM PERSONNEL BE USED FOR TV EFFECTIVELY—(To be announced)
5. UHF AND TODAY'S SMALL STATIONS—(To be announced)



JACK BOYLE
Daniel Starch & Assoc.

V. DEMONSTRATION PANEL (Grand Ballroom)

1. Lighting Equipment
2. Rear Screen Projection
3. Split Screen Techniques



DR. MILLARD FAUGHT
The Faught Co., Inc.



WILLIAM CAYTON
President, Cayton, Inc.



ELY A. LANDAU
President, Moss Associates



EWING R. PHILBIN
Philbin, Brandon & Sargent, Inc.

Working Producers, Directors, Engineers, Executives to Discuss Mutual Problems at 1950 Institute

WEDNESDAY, FEB. 8

10 A.M. to Noon

FILM PANEL (*Grand Ballroom*)—

Irwin A. Shane, *Chairman*

1. THE PETRILLO SITUATION TO DATE—Ralph Cohn, Columbia Pictures
2. HOW COLOR WILL AFFECT THE FILM BUSINESS—Chet Kulesza, BBDO
3. WILL KINESCOPIES REPLACE FILMS—Ed Carroll, WABD, DuMont Network
4. SHOULD THERE BE A UNIFORM RENTAL BASE FOR TV YES—William Black, Official Television NO!—Ed Evans, WPIX, New York
5. CAN FILM COMPETE WITH LIVE PROGRAMS?—Bob Paskow, WATV, Newark, N. J.

12:45 to 2 P.M.

LUNCHEON

1. THE OUTLOOK FOR 1950: Films, Time Sales, Stations, Employment, etc. (Speakers to be announced)
- 2 to 4:30 P.M.
1. ADVANCES IN TV FILM PRODUCTION TECHNIQUES—Henry Morley, Dynamic Films
 2. HAVE STATION FILM POLICIES IMPROVED?—Myron Mills, Equity Films
 3. THE TV FILM DISTRIBUTOR SPEAKS—(To be announced)
 4. WHAT PRICE TELEVISION FILMS—(To be announced)
 5. WHAT'S NEXT IN TV FILMS—(To be announced)

TRAINING & EMPLOYMENT

(Speakers and Panel Chairman to be announced)

10 A.M. to Noon (*Rooms F & G*)

1. THE EMPLOYMENT OUTLOOK: 1950 to 1955—
2. SURVEY OF SCHOOLS OFFERING TV TRAINING—
3. NEED FOR MINIMUM TRAINING CURRICULUM & ADMISSION REQUIREMENTS—
4. SUGGESTED CURRICULUM FOR DIFFERENT JOB CATEGORIES—
5. TRAINING vs. LIMITED EXPERIENCE (IN JOB PROCUREMENT)—

LUNCHEON (*Grand Ballroom*) 12:45 to 2 P.M.

2 to 4:30 P.M. (*Rooms F & G*)

1. IS ACTUAL TELEVISION EQUIPMENT NECESSARY FOR TRAINING—YES!
2. HOW TO TEACH TELEVISION WITHOUT \$35,000 CAMERAS—
3. TEACHING TELEVISION WRITING, ACTING AND DIRECTING COURSES—
4. MINIMUM QUALIFICATIONS FOR INSTRUCTORS—
5. DEMONSTRATION OF TRAINEES AT WORK—WITH CAMERAS



DR. T. T. GOLDSMITH
V.P., Allen B. DuMont Labs



CHRIS W. WITTING
DuMont Television Network



MORDI GASSNER
ABC-TV



BERT GOLD
WKTV, Utica, N. Y.



STANLEY McCANDLESS
Century Lighting Co.



GEORGE GILL
Kllegl Brothers



FRED COE
NBC-TV



WALLACE A. ROSS
Ross Television Reports



MELVIN L. GOLD
President, NTFC



T. P. McWILLIAMS
Smith, Taylor & Jenkins

Displays and Exhibits of Newest Equipment, Receivers To Be Featured at This Year's Institute



CHARLES HOLDEN
ABC-TV



ROBERT PASKOW
WATV, Newark



W. D. BUCKINGHAM
Western Union



ED CARROLL
WABD-DuMont

Comments . . . from last year's Institute

THEODORE S. STREIBERT, *President, WOR-TV* . . . "I not only enjoyed your fine program at lunch but was immensely impressed with your great service to television in organizing the Television Institute. It is a fine thing, and I congratulate you on its success."

THOMAS H. BROWN, JR., *President Radio Council Nat'l Advertisers, New York, N. Y.* . . . "Congratulations on the success of the Annual Television Institute. The sessions were most interesting and informative. In some instances, where concurrent meetings were being held, it was difficult to choose between them."

GEORGE F. FOLEY, *formerly Newell-Emmett Co.* . . . "A note regarding your splendid Television Institute. I enjoyed the sessions and found them most interesting and educational. Congratulations to Televiser on its vision and efforts in providing the industry with this forum."

JACK GLENN, *Screen Directors' Guild* . . . "The Annual "Television Institute and Industry Trade Show" was an important step in the fast march of television. The gathering would have been important if it had accomplished nothing more than bringing together, for an exchange of views, so many leading video figures. But it did far more than this, and to those of us who are new on the television scene it was a genuine eye-opener."

VICTOR SEYDEL, *Walker & Downing Advertising, Pittsburgh, Pa.* . . . "It was a pleasure to attend the annual "Television Institute". The speakers and discussions were interesting and the factual information given will be most useful. Congratulations on Televiser's great contribution to television."

G. TAYLOR URQUHART, *Tele. Dir., W. Earl Bothwell Advertising, Pittsburgh, Pa.* . . . "I feel that I have gained immeasurably by attending your Annual Television Institute. I appreciated getting the comments and advice of people who are actually engaged in producing television commercials. We could do with a lot more of that."



DON STEWART
WDTV, Pittsburgh



BOB COCHRANE
WMAR-TV, Baltimore



HENRY MORLEY
Dynamic Films, Inc.



ROBERT HARRIS
Managing Editor, Televiser

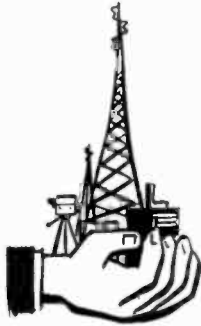


JOHN MITCHELL
United Artists Corp.



LYNN POOLE
Johns Hopkins University

Who Will Pay The Bill



Television is leaping forward at a tremendous rate. But where is it headed? That is the billion dollar question. Here is one company's considered opinion on its future economic support. The information on these pages are excerpts from a new voluminous research report published by the Faught Company, under supervision of Dr. Millard Faught.

WE are keenly interested in observing that thus far *television's existence, financing, programming, planning and growth has been patterned—precisely and exclusively on a single economic base—advertising.*

This is the crux of the challenge to television as an advertising medium:

"In spite of its tremendous costs, is television so superior as a medium that it can sell more goods per dollar spent on it than competitive advertising media?" The answer, or answers, to this question will finally determine television's future, if its future is to be built on the economics of advertising alone.

Combination Station

In time it seems reasonable that there will be one general kind of transmitting installation owned, constructed, and licensed to broadcast sound (as an FM radio station); or sound-plus-pictures (as a television station); or to function simultaneously as a radio and television station. A

combination radio-television station would:

- (1) Solve the economic problem of how to accomplish the transition from AM to FM;
- (2) Continue to make profitable and useful radio service available around the clock;
- (3) Overcome the threat that television will take over the "prime evening time" of radio (It would just move it from one studio to another of the same transmitting company);
- (4) Enable the radio-telecaster to sell television programs to those whose budgets and products now make radio a better deal; and
- (5) Lower the cost of *both* services by erasing the present complete duplication of facilities which now threaten the economic future of *both* television and radio.

On the basis of its economic value as an advertising medium television will continue to grow on about the same pattern as has already taken form, and which in turn has grown from essentially the same roots as nurtured the radio industry technology-wise, talent-wise and business-wise. However, the very fact that television *is* following radio's patterns (but with its own higher costs) will, on our analysis, bring it more quickly to the limit of "what the advertising traffic will bear." Television will also more quickly reach another limit—of how many hours per day people can or will look at television, as compared to listening to radio.

The public will probably continue to invest its money in sets faster than the telecasters, in proportion, will invest in building the new stations or in improved programming. This disproportion in turn will undoubtedly affect the degree to which people will be satisfied, or dissatisfied, with television.

And, as TV tries to budget itself around these growing pains, the pressure to cut costs in order to get in the black on the part of the stations, and to stay within their budgets on the part of the advertisers, will not be conducive to rising standards of programming. Unless established television proves itself an utter miracle at

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selling goods these millstones of high cost may grind it down to a level of program mediocrity and excessive ratios of commercial-to-entertainment worse than radio. If this happens TV will have little chance of becoming that "advertising miracle."

We are confronted with the economic dilemma that these same economics of advertising are, to use one more metaphor, binding the feet of the infant giant, television.

Box Office TV

We are already aware from our research that many of our observations such as that education and religious services might be televised and paid for via television—are rather startling if not shocking concepts to many people. But the fact remains that while it would be, at present, "illegal" and "unorthodox," it would not be impossible or even particularly difficult, as compared with much harder things that are now commonplace, to put television on a pay-as-you-see basis and thus use it as a method for distributing all manner of intelligence and entertainment which is now merchandised in a variety of accepted ways, but many of which are becoming relatively unprofitable.

To summarize these potentialities into some specific arithmetic let's assume that, in addition to what they will continue to see "for free" on regular TV, each box office TV family would buy an average of \$2.50 worth of paid movies, plays, operas, rodeos, circuses, ballgames, boxing events, races, education, benefits, etc, etc, etc, per week. It is also reasonable to assume that, once such a system becomes a reality, it should not take nearly as long to produce an audience of 10,000,000 box-office viewers as it will take to build an audience of 10,000,000 ordinary TV sets in the first place.

Such a 10 million set audience spending \$2.50 per week on box office attractions of all kinds would amount to \$25,000,000 worth of "television business" per week. *Of this amount half or more—some \$650,000,000 per year—would go to pay for the kind of programming that advertising alone cannot pay for or*

would not because it was not suited to selling goods. When and if box office TV set ownership reached a par with automobile ownership (and still on the basis of only \$2.50 worth of bought programming per family per week) the annual gross dimensions of such a phenomenon would approach \$100,000,000 per week, and *over \$2 billion per year would be going into "programming."*

We hold no brief for these figures except that they are all entirely plausible in relation to *de facto* economic phenomena. However, even if they are "50% wrong in every direction," it should still be abundantly evident that *box office television, even if restricted to the major population centers, would add ample revenue strength to the one place where television is economically weakest—in programming.*

Summation

It might serve some purpose to summarize our own conclusions from this whole experience, even though we cannot "prove" any one of them. On this basis it would seem to us that:

1. Economics will determine the future of TV. And only those cultural, social or other of its potentialities will come to pass which can be paid for out of whatever economic base or bases television as an industry is built upon.
2. Programming will reach a level of commonality quicker than has been the case with radio.
3. If by some means of scrambled signals, locked channels, phone-vision, coin operation or other device a "box office" is added so that television can also be used as a sell-and-collect-for-value-received distribution medium, then TV would have *two* economic legs to stand on. On these we believe it could march to far higher goals and carry the movie industry, sports, education, and many other leisure-consuming aspects of our culture along with it.

Station Merchandising Supports Sponsors

IN DRIVING for business through television, networks, stations and sponsors are using a variety of merchandising techniques that range all the way from on-the-air promotion of programs to sponsor-control of studio tickets.

On the DuMont Television Network, for example, the Promotion Department under Arthur Schofield, aggressively supports station efforts by providing kits with a full supply of pictures of the various shows, biographies of participants, information concerning the show's format, its writers, producers, directors, complete casts, slides, films, advertising mats and materials for station announcements.

DuMont also provides its affiliates with station announcements and cooperates in the matter of film or slides on many programs. This air-time is offered free to a sponsor. It is estimated that one-minute announcements, alone aggregating \$5,000 worth of air-time each week, is donated by the network. One show, now popular and sponsored received more than \$10,000 worth of such "air-time" before it had a sponsor.

The promotion department, acting on behalf of the network, also arranges for display advertising in newspapers, fan magazines and such publications in support of new and popular programs.

WDTV Helps

WDTV in Pittsburgh, aggressively support sponsors with an elaborate and effective merchandising plan. Don Stewart, WDTV's manager, says that his program includes on-the-air

announcements with slides or trailers; highlight boxes on the radio pages of local newspapers; publicity stories to the trade publications and to regional and the Pittsburgh Metropolitan press; stories in both radio and television columns of the Metropolitan press; window displays in retail outlets affiliated with the sponsored product; guest appearances by WDTV staff members at civic, sales and business meetings; tie-ins with theatre promotions in publicizing new films; contests which lead to a large build-up of set owners' names; trans-ads in street cars; advertisements also by national agencies for local station shows; brochures and pamphlets and premiums for listener response.

Advertising agencies have also developed highly effective merchandising programs for their outlets.

The Stanton B. Fisher Agency, which represents the Drug Store Television Productions, sponsors of "Cavalcade of Stars" and the new "Cavalcade of Bands," for example, has an elaborate schedule. It provides a volume of merchandising aids to the Central offices of member drug store chains which then move this material on to some 1800 stores whose managers utilize it to call to their customers' attention both the programs and the products shown on it. This material includes both window and counter displays, as well as store banners, posters, cards, stickers for windows and menu cards and even buttons for the sales help, thus closely identifying "Cavalcade" and the store itself. The Fisher organization also provides weekly bulletins advising the local chains of forthcoming programs, stars, guests, etc., and it suggests stories for publicity releases in each locality. Suggested advertisements and mats are also provided.

The Peck Advertising Agency, representing the Francis H. Leggett Company, manufacturer of Premier Foods which sponsors "Johnny Olsen's Rumpus Room," is undertaking an extensive merchandising program in connections with this popular daytime stanza. It has distributed throughout WABD's viewing range some 20,000 announcements suitable for poster displays. These announcements contain full information about the show, pic-



WINDOW AND COUNTER DISPLAYS, banners, posters, cards and stickers can be used in stores to call customers' attention to both TV programs and products shown on them.

tures of Olsen and some of his participants and other interesting details. Peck has sent these to grocers, chain stores, delicatessen dealers and in addition, to schools and hospitals using Premier Products. The agency has also arranged for a special Premier kitchen, to be used on the telecasts. As a further measure in this merchandising program, Olsen is addressing groups of sales forces each month making them familiar with "Rumpus Room".

Store Displays

Window and store displays are also popular and effective in merchandising items. Ameritex Fabrics, for example, made arrangements with Macy's in New York for a window display in connection with WABD's "And Everything Nice." Macy's not only displayed the fabrics themselves, as they were presented on the air, week by week, but in cooperation with Advance Patterns, the store displayed sample dresses made from these fabrics and informed customers of other uses for the materials illustrated. Although Macy itself was not a sponsor, the products mentioned on the telecast were handled by the store.

Saks-34th Street also arranged another effective window display for the popular DuMont women's feature, "Kathi Norris' Your Television Shopper." The Herald Square specialty shop devoted an entire window to Kathi, with large pictures of her and the DuMont cameras televising the

show. The firm also ran a special line in its advertisements—"Watch Kathi Norris' Your Television Shopper." The Atlantic and Pacific Company, likewise, displayed pictures of Kathi and the program, on their "Jane Parker Baked Goods" counters. These products are advertised on her telecasts. McKesson and Robbins utilized a letter campaign to drug dealers and distributors in connection with her and the program. Pictures and details of the show were distributed. The California Fruit Growers Exchange, in their first experiment with television, sent copies of Kathi's recipes to all who asked for them.

DuMont program personalities likewise make personal appearances to help merchandise their shows and products that they sell.

Studio Tickets

The merchandising value of studio tickets is being demonstrated by the Fisher organization which distributes tickets in New York for "Cavalcade of Stars." The tickets are given to customers of the sponsors and also to their own store employees. Premier Foods plans to follow this set-up as part of their overall campaign, providing tickets to grocers in greater New York. There is still a glamour about television and by bringing those who sell in stores and those who advertise over the air together, a spirit of cooperation and good-will has developed.

Television Merchandising Report

OF the 63 operating stations replying to a Merchandising Questionnaire the following is a tabulation of what they have to offer:

36 stations use direct mail to some extent, sending out letters, post cards and program schedules to retailers, wholesalers, and viewers in the area.

35 stations give courtesy announcements both on AM and TV, using slides, films and live announcements.

24 stations place ads in local papers to promote their shows.

19 stations send out publicity releases on the various shows to all the newspapers in the area.

26 stations provide counter cards, posters and window displays for distribution at key points.

12 stations make personal calls on dealers and distributors in the area.


4 stations are equipped to conduct surveys among dealers.

3 stations maintain product ties with food and drug newsletters which are distributed to dealers.

5 stations use car cards to promote their TV programs.

1 station places bill board advertising to promote its shows.

1 station runs film trailers in local theatres.



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AM to TV: What is the Barrier?

AT this early stage of televising, the customers are showing signs of tiring of programs which have no place on TV. Heretofore, it seemed that anything audible could go on video. But set owners are registering their growing impatience with such productions by looking the other way.

That way is to programs which are meant for TV—built for TV—and do not compromise with radio. True, some of these shows were born in radio. But the successful show of this background has tossed just about everything out the window but the title and the leads.

Trial and Error

Witness *People's Platform*, a good example of the trial and error methods often necessary for a successful transition. This program built a good following during its years on radio over The Columbia Broadcasting System. For a number of years its chairman was Lyman Bryson, outstanding professor and CBS executive.

A number of others followed through the years. When the television planners at CBS thought of adding *People's Platform* to the TV schedule they did little more than turn on the lights and point the cameras. They then had a "simulcast," one of those siamese productions with a single thought and two heads.

Its faults were obvious and then CBS went into high gear and split *People's Platform* into two separate and distinct productions and production staffs.

For one thing, it was decided that a new chairman was needed for television. A man who knew enough to guide distinguished guests such as senators, authors, professors, economists, artists and art critics, etc., but who also was telegenic was sought. Their chairman had to have that quality which is called "TV presence."

In casting about, the young man called in for the assignment was Charles Collingwood. In his early thirties, Collingwood has the mental stature

and experienced background to handle the heavyweights invited to mix up in spirited debates of the current problems.

And while the TV termites were being worked out, *People's Platform*—radio version—continued as ever.

It takes three people to handle the production of the radio version.

was filmed, rather than done "live". And further exploration for more perfect television production was done when "documentation" was added.

But somewhere in the desire and earnestness to convert or build a *People's Platform* show for TV, it was obvious the semblance of a discussion program was lost.



TV PRODUCTIONS ARE COMPLEX. Three sets plus intergrated film were used on the above production of "People's Platform". Left to right, announcer, dramatic skit actors, guest speakers with chairman.

It takes thirty-nine to handle the television show.

But the thirty-nine were attained after several weeks of building the video version. For after the simulcast was discarded, and the show became, really, two shows—with the same title and the same basic idea—it entered, as Leon Levine, the CBS producer and director of discussion programs, says, "the gimmick period."

Dramas were integrated into the half-hour production. Man-in-the-street pick-ups were done "live," with a representative of the show asking pedestrian passers-by questions pertaining to the question under discussion by the program's "name" guests.

The man-in-the-street feature later

There were too many gimmicks. And this was the time to revert to a combination of content and photo techniques—in moderation.

Proceeding on the theory that by looking away from the video program and not missing out on anything, the first test of a real TV show is made, Mr. Levine blended a fair amount of visual effects to back up Collingwood and the guests on the show.

Now *People's Platform*, which is sponsored by Household Finance Corporation over a network of eleven stations on the CBS television network, features a brief dramatic sketch in the first seven minutes of the program. The skit usually presents The Harveys—Mr. and Mrs.—enacting the crux of

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WLWC	Columbus
WEWS	Cleveland
KBTW	Dallas, Texas
WLW-D	Dayton
WJBK-TV	Detroit
WXYZ-TV	Detroit
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WFBM-TV	Indianapolis
WAVE-TV	Louisville
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WJZ-TV	New York City
WOR-TV	New York City
WNBT	New York City
WPIX	New York City
WATV	Newark
WKY-TV	Oklahoma City
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WPTZ	Philadelphia
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WHTM	Rochester
WJEL	Springfield, O.
WSYR-TV	Syracuse
WMAL-TV	Washington, D. C.
WNBW	Washington, D. C.
WOAI-TV	San Antonio
KGO-TV	San Francisco
WKTV	Utica, New York

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the topic of discussion.

In the case of the *Ford Television Theatre*, the advertising agency producing this top-flight dramatic show, Kenyon & Eckhardt, found that in the midst of its planning for a really highly artistic radio production, orders came to switch over to TV.

A spokesman for K & E said that the only similarity is in the agency's desire to produce the best show for its client—whether it be in radio or television.

Different Script

Certainly a script adapted for radio must have an entirely different approach when adapted for video. And in the case of the *Ford Television Theatre*, one is immediately aware as he watches any of these productions that the aim is as the spokesman reported. To cite but one, *The Farmer Takes a Wife*, which starred Dane Clark and Geraldine Brooks, being on the set in the CBS Grand Central Studios was like being on a Hollywood set.

Five cameras were in use—about seven sets—and numerous bit players. On radio, the bit players might have "doubled." On TV this could not be done so often.

On the other hand, *We, the People*, a tried-and-true radio item for at least as many years, is finding difficult going in its dual personality of a "simulcast." Knowing TV producers take the video-viewpoint that *We, the People* could do so much more in its television role that it is hamstrung by having to serve radio at the same time.

The program is in a compromising position—and suffering a little in its continued radio version—and a lot in video.

Many radio actors now find that their work is divided between TV and radio. While they can handle assignments in both media, it is not so simple for directors. The fact that a number of radio directors have stated their intention to become TV directors is their own admission that they cannot double. Just as the sales staff of NBC has split—with some salesmen working in radio exclusively and others working only in television—directors too must make a choice for their career.

More and more there is the tendency in the networks, at the talent agencies, the advertising agencies, and among the independent package producers, to think in terms of either TV shows or radio shows. The simulcast idea is not popular.

Sponsors have four good reasons for buying an AM property to convert into a strictly television vehicle. They get the following:

- a) An established audience
- b) Established characters
- c) A "Marquee" title
- d) Some assurance for the future based on past successes.

The basic concept of the AM show is retained while visual elements are introduced. For example, *The Aldrich Family's* basic idea is 'a true to life family situation comedy. Hero is teenager Henry Aldrich, a bright but impetuous boy who "thinks his way into trouble." Edwin Duerr, radio producer and television director, finds it necessary to be extra realistic in situations and characterizations to achieve the desired effects on TV.

Visual Problems

Duerr's first visual task was to cast people who looked the part. Among others, it was necessary to replace Ezra Stone with Robert Casey for the video version. Stone, who originated the role of Henry, still plays it on radio. The Aldrich home and other settings had to be in keeping with what fans had come to expect.

Certain minor aspects of the radio series were dropped for TV. Telephone conversations, a device used a good deal on radio makes for dull viewing. Henry's continuous strolling through the neighborhood was also out. This is particularly so because Paramount Pictures owns certain film rights which prohibits film clips of the characters on TV. At the present time, this is also preventing the sponsor, Jello, from networking the programs via film recordings.

No formula has been discovered to insure the successful television show, any more than one has been discovered to produce the successful radio show. But it is certain that television has requisites which must be fulfilled.

21

ways to improve television commercials



Among the activities Tom Wright currently supervises is the motion picture section in the TV department of BBDO. This group has been responsible for the production of hundreds of television commercials.

Checkpoint No. Ten: "Does The Visual Presentation Help The Audio Message?"

A vast quantity of advertising material originally conceived for radio or space presentation now arises for transfer to the television screen. In some cases the original advertisements are extremely difficult to present with visual action.

Nevertheless, we must recognize that for various reasons, among which may be economy and continuity of impact, advertisers will want to get dual use of their advertising, particularly in radio and television. No matter how the television commercial writer tries to avoid it, he will find it necessary to produce commercials that are literally illustrated sound tracks.

For example, one of the most rigid commercial formats which television has inherited is the radio jingle. The format, timing and audio content of these and other radio transcriptions are fixed. Very often the television adaptation turns out to be simply radio copy with pictures. Visual continuity is enslaved by the sound, dominated by the microphone. One can almost feel the sound track tightening its grip around the pictures and choking them.

On the other hand, these radio sound tracks offer opportunities for experimentation with the illustration of radio copy; opportunities to present the advertising message in a new way, and to develop novel and original methods of presentation and production. In most instances it is more difficult to remodel a commercial than to start afresh.

A writer can give visual expression to the audio message if he can "see" the advertisement in terms of moving images. He can narrate the commercial with images only so that it has logical continuity and is interesting to the eye, irrespective of the degree of appeal the sound track may have on the ear. The commercial should immediately become less static and may contain unusual touches.

Whether or not his audio copy is pre-determined, the commercial writer must build a specific visual structure and continuity which will stimulate the desired emotion in the viewer. The pictures should almost speak for themselves with the illustrating situations so conceived and so planned that the television viewer captures the idea quickly, easily and completely.

The audio may supply or help to supply the lacking advertising components which might not be made a

part of the illustrating scene easily or logically. Conversely, in cases where the sound is not fixed, a picture can stimulate emotion quicker than words or word descriptions and thereby aids the audio message by cutting down the number of words ordinarily required to get the point across.

Commercial writers must constantly keep in mind the limitations of the small viewing screen and its demand for intimate, close-up movement. Movement is created both by the action taking place within scenes and also by the relation of a series of scenes one to the other. By the latter method, a number of shots of static images can be assembled and movement created by their appearance in sequence.

Setting Pace

Strange as it seems at a glance, dialogue in a television commercial does not automatically create pace since characters talking in a scene are not necessarily moving objects. Because one cannot greatly alter the speed of human speech which controls the tempo of the commercial, dialogue may even slow up the commercial. Here again the art of animation often comes to the rescue, offering more opportunities for rapid movement on the screen than would be possible for real characters carrying on dialogue.

The commercial writer can also control the tempo of the video side of the commercial by altering the speed with which scenes follow each other, and these can deliver a message in the most vivid fashion by constantly

changing images of the movement of the camera.

The aim of the video part of the commercial is to introduce into the production interesting visible movement that will enhance and directly tie in with the narration of the audio.

Checkpoint No. Eleven: Will It Be Understood By Everyone?

Advertising on television has a better chance of being seen, read, understood and acted upon by viewers than advertising in any other media because of the double barreled impact of sight and sound simultaneously. The eye and ear together cannot be reached by any other major form of advertising. Added to this advantage is the fact that even with daylight screens the average television viewer sits in a semi-darkened room, relaxed, at his leisure, content and prepared to devote his entire attention to the entertainment program of his choice.

Nevertheless commercial writers cannot afford to be lulled into a sense of false security by this important characteristic and advertising plus-value of the television medium, for there are hazards peculiar to television advertising which must be dealt with ingeniously.

An advertising campaign on television reaches an audience that represents each strata of income, all age groups, both sexes and all levels of intelligence and education. To make sure that the commercials are understood by the majority of those who are prospects for the product or service

he is writing about, the writer must recognize the fact that he is talking to people in groups, crowds and sometimes in masses.

While research reports on audience viewing habits show that on the average two to four persons watch each receiver, the commercial writer cannot take separate aim; he cannot change his approach to fit each and every individual. His audience is a general, not a selected, public. He must let the law of averages come into play in his writing approach and attempt to create a commercial that will hold the interest of the majority of the viewers who are prospects for the product or service.

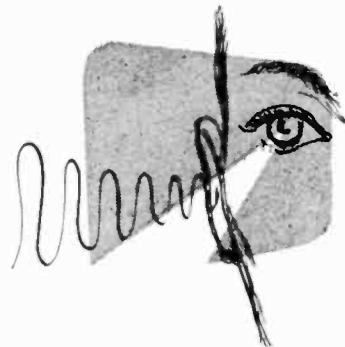
Basic Showmanship

Having the commercial understood by everyone involves the use of the basic rules of picture showmanship, and other ground rules of the medium. For example, the writer must keep each scene simple and its content large. He cannot afford to clutter up the commercial with too many elements. Each commercial should have one dominant element with all elements nicely tied together to give the commercial unity and mass.

Too many products shown, too many merits recited tend to confuse the viewer. The writer should strive to create picture continuity that relates the commercial by itself. Naturally it is not always possible to do this. Nor is it possible always to narrate only what is shown. But the writer's ultimate goal is to produce a commercial

which will be understood by every prospect and which will guide the prospect through the commercial, scene by scene, through both eye and ear, with the video and audio complementing and supplementing each other.

It has been argued that television is an intimate medium and that there-



THE VIDEO and audio should complement and supplement each other.

fore new concepts in advertising appeal must be developed to fit the presentation of sound and moving pictures in the home. But actually newspapers and magazines, with which writers have been dealing for more than fifty years, are more intimate than television in the sense that rarely more than one person reads them at a time, except of course in subways and streetcars. Radio and television, on the other hand, may be enjoyed by many people at the same time in the home.

Television, therefore, is not necessarily more intimate than other media, but it is more realistic and active than other media by its direct and simultaneous contact with the senses of sight and hearing. For these reasons new concepts and methods of presentation and delivery of advertising on television are being developed. The basic appeals through the senses to the emotions must remain the same unless human nature changes.

NEXT MONTH: What makes a commercial pleasant? How does it attract the viewer's attention?

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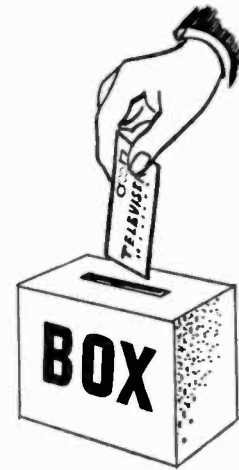
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ADVERTISER'S QUESTION



What is meant by a "single system" kinescope recording?

—*J. M. Mobus, New York.*

ANSWER: The single system method of kinescope recording is one in which the picture image and the sound track of a television program are recorded on the same strip of film in a single pass through a combination motion picture camera and sound recorder.

There is also a double system method which involves the making of separate picture and sound track film records in a camera and sound recorder, respectively, which are operated at constant speed and in synchronization.

The double system is commonly employed for motion picture production and television kinescope recording when the highest quality of picture and sound is desired for the final composite release prints. The single system is often used where a single record is desired, that is, recording of a positive from a negative image on the cathode-ray tube. (Editor's note: The above is paraphrased from "The Use of Motion Picture Films In Television", a recent Eastman Kodak Company publication which affords a complete description of kinescope photography.)

Who censors the programming and advertising on television?

—*Mabel M. Chamberlain, Plainfield, N. J.*

ANSWER: The advertisers, agencies and television broadcasters all exert a certain amount of censorship on the material that they supply, respectively. The broadcasters, for example, reserve the right to reject an offer to buy time on their stations if they feel that the product or service to be advertised is not acceptable, or that the program, or the continuity for a specific period in question or its relationship to preceding and following programs is not in the best interests of the public, the broadcasters or their clients. Advertisers and agencies likewise exercise their best judgment to the best interest

of all concerned in preparing programs and continuity which are in good taste. There is no "Hayes or Johnson" office of television; however the FCC has certain regulatory powers and authorities, both implied and written, which it may invoke against outstanding public offenders.

How do agencies promote an audience for a program?

—*N. C. Studenberg, Greensboro, North Carolina*

ANSWER: I interpret your question to mean "what publicity services does an agency offer a client for purposes of promoting his television program." Agency publicity departments cooperate with the station or network publicity people in announcing and continually publicising the television program.

There are numerous ways in which the program may be promoted. For example, baloptican slides featuring program name or stars' names, pictures or caricatures, together with local announcer voice-over-continuity can be prepared and telecast at appropriate periods of the particular station's choice.

Likewise the agency can prepare continuity for coming attraction announcements or station break spots, film trailers, ad mats, billboards, posters, direct mail, glossy publicity pictures, studio displays, continuity for special weekly announcements, window displays, car cards, newspaper ads, and publicity stories.

Local dealer cooperation should not be overlooked in audience building planning. All of this material is scheduled and prepared weeks in advance of the program starting date so that the publicity and promotion will begin and continue on a pre-determined schedule. Naturally, if the program is already on the air, the promotion campaign is scheduled to kick off in coincidence with whatever special audience attraction features have been added to the program.

Address questions to—Tom Wright's Advertiser's Question Box c/o Televiser, 1780 Broadway, New York 19, N. Y.

Testing TV In The Home

AN important new device for measuring the impact of television commercials is being tested by Gilbert Television Research organization. It is a self-contained sight and sound projector small enough and light enough to be carried by an interviewer right into the television home.

Called the Videometer, the instrument creates an interview situation which is a duplicate of that television family watching its own set, because:

1. The Videometer is brought right into the home.
2. It can be set up in any room and requires no special conditions and no special help of any kind from the family being sampled.
3. This machine, weighing about 15 pounds, requires no outside source of power. It does not have to be plugged into the respondent's electrical outlet.
4. The Videometer does not use a reproduction of the television film. It uses the actual 16mm film projected by television studios on regularly scheduled programs.
5. The interview can be arranged so that a group of people in a room can all witness the test at once, or one individual can have a private viewing no matter how many people are present.
6. With the Videometer, the film can be run both sight and sound simultaneously, sight alone, sound alone. This permits various testing approaches to determine recognition or impact.
7. What the respondent sees is an actual television shaped screen duplicating what he sees on his own screen.

Thus, an interviewer, man or woman, can enter a home with a device which can reproduce in its original form a television commercial which can be tested in its entirety or in any of its parts.

After the development of the machine, a system of ratings was constructed to completely measure the advertising effectiveness of television commercials by using the new Videometer.

These ratings incorporate all of the features of the machine which include: separate and independent controls for sight and sound, varying film speeds, completely self-contained battery power, a continuous reel making re-winding unnecessary, and the portabil-

ity and uniqueness of this small and compact projector.

The Videometer is also being tested by one major agency as a pretesting device for evaluating commercial effectiveness. The new methodology incorporated in this direction enables the advertiser to test a rough commercial for anywhere from one-fifth to one-twentieth of the cost of developing the finished commercial, it is claimed.



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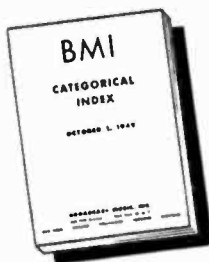
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This is the second in a series of articles on the duties and requirements of various TV positions.

The Special Effects Manager

By John DeMott, CBS-TV Manager of Special Effects

ANY effect can be achieved in television that can be accomplished in motion pictures, the theatre or radio.

I am frequently asked what is a special effect? It can be anything from a snow storm to the shooting of an arrow into an actor's back. Special effects include trick lighting as used to produce silhouettes, fire flickers, rainbows, etc. In fact, special effects, I believe, is one of the most important elements in good production quality.

In the effects department, we are called upon to work out many intricate problems with a director; to design ways and means of creating any particular effect a director may desire or a production require. However, one basic rule is that no special effects should attract the attention of the audience away from the action of the play itself. It should rather supplement and enhance the actions as a costume does a beautiful woman. The special effects department also works hand in hand with the property department in creating break-away furniture, revolvers that actually fire, trick lamps, broken windows, exploding bombs, etc.

Save Money

In television, we have found that effects are important as a money saver. An effect such as rear projection can take the place of elaborate scenery. A rear projection setup consists of a transparent screen behind which we project slides of various exteriors and interiors. Frequently a 3 x 4 slide is used. It may be a scene of Rio Harbor, for instance. In the old days such a background would have had to be painted by artists at a high figure and, even so, you still had just a painted drop. It lacked realism. Today we take an actual photograph of Rio Harbor, which we can get from any library or photo service bureau, and put it on a slide or plate. The slide costs approximately \$10 to \$12 as compared with the \$300 to \$600 a

hand painted drop would cost. Multiply this figure for a period of 13 to 52 weeks and you will realize the saving.

Rear projection also makes use of motion picture film. A moving train background can be put behind a set piece of a train interior, for instance, and, through the windows of the train the viewers will see the passing scenery. This same effect can be used for automobiles, ships at sea, airplanes, etc. Silhouettes may be projected by simply taking cardboard cutouts and placing a clear light behind them. They will project clean-cut black and white silhouettes or they can be animated such as we do for *Mr. I. Magination*.

Most of the special effects used in television are the same type that have been used in motion pictures for a good many years—rear projection, snow, fire, wind, rain, and a good many practical prop effects such as knife plunges, arrows being fired, etc. Many effects have been borrowed from the theatre such as fires in fireplaces, lighting effects and so on.

Television could profit from the work of such well-known motion picture special effects men as George Ul-

rich and Farchiot Edourd of Paramount Pictures. These men are responsible for the development of most of the tricks you see.

Television Commercials

Many new effects have been developed for television commercials. Ford, Esso, General Electric, Autolite, Chevrolet and Crosley have made tremendous strides in making their commercials more imaginative through the use of special effects. You see their results daily on your television receiver. A good example of an unusual and effective one was the commercial which showed a Ford automobile under water with fish and mermaids swimming through and around the car. Animated backgrounds have been used effectively by Autolite in telling its commercial story.

The future of special effects in television offers great opportunities for people with good imagination and a fair amount of mechanical aptitude. Good effects vastly improve a production and are responsible for the kind of quality which permits comparison with present day motion pictures.

We at CBS are continually researching and designing new effects that we believe are benefiting the entire industry. Rear projection has already done this. So has the use of films for integration into live television shows, and for animation in commercials—all of these things are helping to make television one of the most satisfying forms of entertainment and the fastest growing industry in America.

John DeMott was born in Hollywood, California; started working in motion pictures in original Christie Comedies at the age of six months in a series known as "Bachelor & Baby"; from there into the "Our Gang" comedies as Toughie; then into feature work at Paramount, Universal, MGM, then back to Paramount doing stunt work and bits, and finally into production and studio operations and special effects. During this time took a long tour with Shubert and other legit shows, eventually winding up in RKO Pathe here in New York as contact man and director doing commercials and documentary storeis. Has since directed backgrounds for Warner Bros. in films such as "Tisa" and the Jack Carson picture "Romance on the High Seas" and "The Big Snow", yet to be released, (the great New York blizzard sequences and the ice cracking of the Hudson)—and now is a staff member of the Columbia Broadcasting System supervising all special effects and trick work.



Perspective In TV Studio Production

by Ted Sherburne

HAVE you ever seen a television picture of a dancer who seems to grow to giant proportions as he approaches the camera, and who then shrinks to midget size as he moves away—or of a living room that you know is of normal dimensions but which looks as big as a palace throne room?

These effects are due to exaggerated perspective brought about by the use of a too short focal length lens.

As the advantage of the short lens, great depth of field and wide angle of view, make it too useful to do without in studio production, it is essential to be familiar with its limitations. One of the greatest of these is that its use brings about the conditions under which exaggerated perspective is most likely to occur.

A short lens on a camera means a short distance to the subject, and short camera-to-subject distances are what causes exaggerated perspective in most cases.

Perspective is what gives a feeling of depth and space to a flat, two-dimensional picture like a painting or a television shot. This feeling of space is brought about by two phenomena.

The first is that as an object moves away from the eye (or camera), its apparent size decreases. The second is that as parallel lines move away from the eye (or camera), they appear to converge or come together.

For example, we judge the distance away a man is from us by the apparent

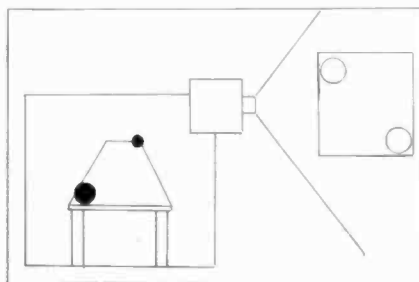


Figure 1

size of his image. If it is large, we assume that he is close. If it is small, we assume that he is far away. Similarly,

we judge the distance between two men by their apparent difference in size.

If we look at a straight road leading away from us toward the horizon, the width of the road will, by perspective, appear to become smaller with increasing distance. This causes the parallel sides of the road to appear to converge. And so we assume that parallel lines which appear to converge are inclined in depth away from us.

Determined By Distance

Thus, perspective is determined by distance. At any particular point, we see things with a certain perspective. If we move closer, the perspective changes. Objects look larger, and parallel lines appear to converge more. If we move away, objects look smaller, and parallel lines do not appear to converge as much.

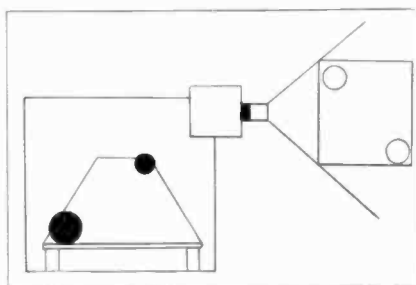


Figure 2

In television, perspective is determined by the distance from the camera to the subject. The lens effects the image size, but it does not determine perspective. However, for a given image size (long shot, closeup), it does determine the distance, and so it can be said to indirectly influence perspective.

The following examples demonstrate this.

Take two apples and place them one foot apart on a table top, and place the camera so that it is one foot from one apple, and two feet from the other (fig 1). Use a short lens on the camera and note the picture. The near apple is twice the size of the far apple, because it is only half the distance away. The sides of the table also converge strongly because the far edge of the table is twice as far away as the near edge.

Now change to a longer lens (fig. 2). Notice that the perspective, the relative size of the two apples and the convergence of the table sides, is unchanged. Only the size of the image is different. This shows that the perspective is always the same at a given distance regardless of the lens used.

Now move the camera back so that the near apple is five feet away and the far apple is six feet away (fig. 3). Notice

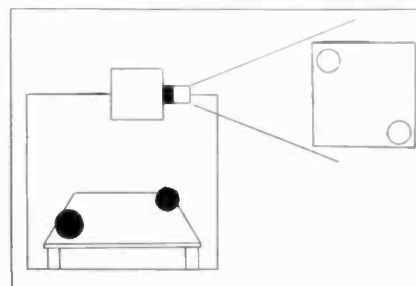


Figure 3

that the two apples are almost the same size now, and that the sides of the table do not converge as much. The perspective has changed because the distance has changed. The relative distances are more equal.

Select Correct Ratio

By selecting lenses in the correct ratio to each other, the size of the images of the near apple can be made equal for both the short lens shot at the short distance (1 ft.) and the long lens shot at the long distance (5 ft.). (See fig. 4 and fig. 5). Now we have two pictures, both the same kind of a shot (close-up) with different perspectives.

In the one at the short distance (fig. 4), the perspective is exaggerated. One apple is much bigger than the other, and

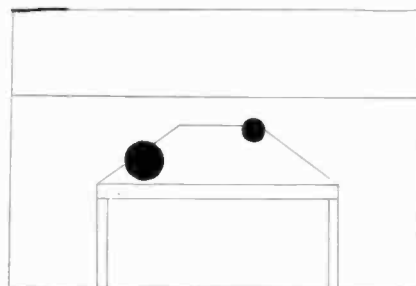


Figure 4

the table sides converge too sharply. At the long distance (fig. 5), the perspective is normal, as the eye would see it.

Thus, the closer the camera is, the more the perspective is exaggerated, and the farther away it is, the more normal the perspective looks.

That the above rule does not always hold can be seen easily. If the apples were side by side, there would be no ex-

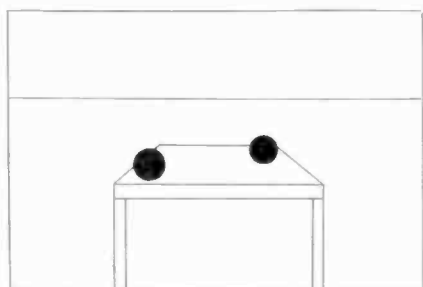


Figure 5

aggeration of their sizes regardless of the distance. This is because it is actually the relative distance from the camera to the two apples that is important rather than just the distance.

With the exaggerated perspective (fig. 4), the distance of the far apple (2 ft.) is twice that of the near apple (1 ft.). In the case of the normal perspective (fig. 5), the relative distances are almost equal (5 ft. and 6 ft.). Similarly for the table sides, the apparent convergence is great when the relative distance (camera-to-front-edge to camera-to-back edge) is large, and vice versa.

Therefore, for normal perspective, the distance from camera to subject should be

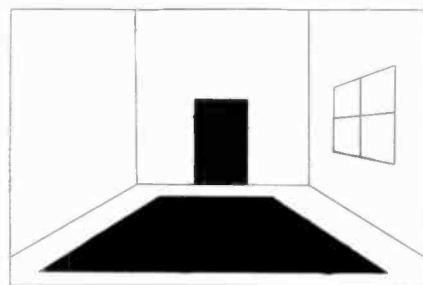


Figure 6

large, and if this cannot be managed, the relative distances to various parts of the subject should be as relatively equal. Note that all distances are measured in the direction that the camera is pointed, or parallel to it.

If we look, we can still find exceptions (shooting along a fence, etc.), but this rule will hold for most cases.

From the above, we can see that exaggerated perspective can occur with any kind of lens. In practice however, it is usually the short lens that is at fault. This is because at the short distances necessary with short lenses, it is much easier to have relative distances that are unequal.

The following are some cases of exaggerated perspective that are caused by a short length lens, and which are fairly common on television shows today.

Object distortion: Desks, tables, and other objects distorted by exaggerated

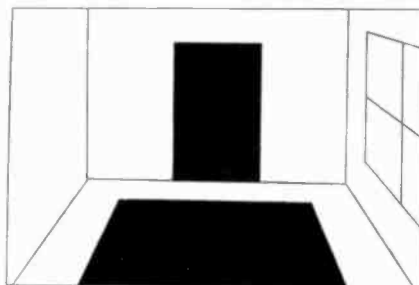


Figure 7

perspective through increasing the apparent convergence of parallel line in direction camera is pointed. By moving back and using a longer lens, convergence is reduced and perspective looks normal.

Space distortion: Another case of exaggerated perspective through increased convergence of parallel lines in direction camera is pointed, this time effecting floors, walls, etc. (fig. 6). This has the effect of making a room look much deeper. It can be used deliberately if the set looks too small. If a normal view is required, a longer lens and greater distance are necessary (fig. 7).

Relative size: Two people standing close to each other, or two objects like the apples. With a short lens, the rear person or object will seem too small. By moving back and using a longer lens, their relative sizes will be more normal.

Variation in size: A person moving away from a camera three or four steps should decrease in size only a small amount. With a short lens, he could shrink to half his size. A longer lens and greater distance will allow the decrease in size to be more natural. The same holds for movement toward the camera.



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Flipping Titles... with Jack Balch

Jack Balch a writer-director-producer of all kinds of shows for WPIX for a year and a half, was drama editor and critic of the St. Louis Post-Dispatch (the Pulitzer paper) for four years. He has published a novel, "Lamps at High Noon," and a play of his, "Me The Sleeper," was produced in New York last year.

"GARROWAY AT LARGE," featuring owl-faced Dave Garroway out of Chicago over the NBC network Sundays 10 to 10:30 p.m., continues to be one of the brightest television programs anywhere. With Henry Morgan, the comic, as Garroway's guest the night of Jan. 1, 1950, the program took its first dive into the uncertain waters of the new year and came up swimming strongly.

Guesting as an "announcer," Morgan's stint (it said in the script) was to come on at the end of the program to say, "This program came to you from Chicago." One line isn't very many—just escaping not being any, as a matter of fact—so, as Garroway informed his guest right after opening titles, he'd better practice it up.

Morgan, in rehearsing the line, shot it forth one time in the decisive way in which my hometown radio announcer, back in '41, said the President had just declared this nation to be in a state of war with Japan. "You're puching it too hard," said Garroway. "Oh, yeah," said Morgan glumly, "I'm punching it too hard." Another time Morgan put a cigarette in his mouth and a French accent into his tonsils. "Zees program," he said, his nostrils writhing with passion, "came to you from—" he paused, while his mouth and his eyes worked against each other like Oriental dancers, "Chee-cah-GO!" "No, no," said Garroway, embarrassed, "it's too—too, uh—" "Yeah," said Morgan, glum, a failure in his own eyes, "I know... Well, I'll try again."

He tried and tried, the camera leaving him each time to present the acts, dances, songs, etc., of the regular performers. Came the end of the program. Morgan, riding a crest of confidence, threw his script away. "Just give me the cue," he said. He got the cue, and—forgot the line. Garroway said the line, then looked at Morgan. Morgan stood there and looked at the camera and it was one of the great comedy climaxes in television, and as they used to say in legit circles, a great moment in the theater.

* * *

THE BEST TRIBUTE one can give the immensely popular Arthur Godfrey, who presents his "Talent Scouts" half-hour program over CBS is that his program depends less on the talented people he presents than it does on himself.

The sight of Godfrey's reactions, verbal and visual, to the information he gleans about his performers before they go on to do their numbers is a show in itself. This reviewer has often wondered why, and here's one guess. Godfrey has a cherubic face that's dissolute with savvy, and his grunts of affirmation, such as "uhuh" pack more wallop for an audience than a long speech, full of more controlled sentiments, might. Personally, I think he's the Earl Wilson of television.

* * *

BRIEFER YET: NBC's Philco play Jan. 1, "Little Boy Lost," was a not-too-happy (because too sketchy to be emotionally effective) adaptation of Margharita Laski's prose opus, and performers played at instead of with one other. There was nice conviction in the acting of the kid who played the title part, but not enough to carry the show, and Anna Minot did a nice bit as the kid's mother... Chevrolet Tele-Theater on NBC, Victor McLeod producer, did a solid job with "I Cover Times Square," drama starring Harold Huber, as the old year keeled over. Huber was fantastically convincing in what (if Huber were less than he is) might have been a tintype cliché of a rough tough Broadway columnist with the well-known heart of gold under the brass. Camera work and transitions were masterful.

Ad Agency's Daytime Dilemma

by William Weintraub, Jr.,

William H. Weintraub & Co., Inc.

PROBABLY everybody who works in television wishes it were ten years later. Sure, it's exciting to sit at the cribside of this sometimes terrifying infant, watching it consume huge quantities of not too well-strained commercials and plenty of good green money. But even though we love the kid, we can't help hoping he will grow up fast.

Many feel that television will not achieve maturity until its daytime programming attains a status comparable to radio's morning and afternoon shows. While evening TV programs might match radio's in content and technical quality, daytime stanzas are generally far below the par set by AM. For good and sufficient reasons, they have been neglected in favor of nighttime programming. But just because a show is broadcast during the day, it requires no less finesse and production polish than a later program. The potential audience will only begin to look at daytime video in profitable quantities when they can see better shows.

Daytime Television

If we will only make it so, daytime television can be just as important as the evening variety. In the same way that women adjusted their lives to radio, they will re-arrange their household schedules to see an appealing video show. Even now parents are complaining that their youngsters' mealtimes must be sandwiched in before or after the straight two hour diet of children's programs in the early evening. The new medium will win over a large and enthusiastic audience if it provides women with entertainment, shows that give enjoyment as well as instruction and information, and particularly if it offers her shows

as technically perfect as she sees at night.

Advertising agencies want to develop daytime television. We agency producers share with the network the responsibility for creative programming, for talent and production, but for technical growth we must depend upon the personnel and equipment of the networks. In this area, we are at the mercy of the webs. We can sell our clients on the feasibility of a daytime TV show to sell their product, we can devise or purchase an attractive program; but we cannot woo the woman listener in sufficiently profitable numbers unless we offer her a show as technically perfect as she sees at night.

The first and foremost way that the networks could make the agency producer happier would be to provide a minimum of three cameras and two

boom microphones for each show. With the present ration of two cameras and one boom, a daytime show cannot hope to achieve genuine clarity, scope and visual variety. While we are limited in such essential equipment, our shows will be limited.

While the extra camera and boom are most essential, we agency producers would certainly welcome additional lighting apparatus. At present we must content ourselves primarily with overhead lights, which are certainly basic. But overheads alone tend to highlight wrinkles and bags under the eyes. No matter how skillful the make-up, we need adequate set lighting. Front, back and side-lighting could improve a show's appearance immeasurably. The more flexible the lighting equipment, the better the show will look.

More Mikes Needed

As much as lights, we would like a variety of microphones. All types should be available at the studio, so we can use the instruments best adapted to our own particular sound problems. And some immediate means of communication between the telecine and all control rooms would please an agency producer even more than a Countess Mara tie. And while on the subject of sound, a level sound-proof floor to help eliminate incidental noises would make everybody a lot



MANY DAYTIME TELECASTS have a strong basic appeal. Higher production standards would make some top-flight. Above, Eleanor Roosevelt joins in a discussion of the U.N. on CBS-TV's "Vanity Fair".

happier. The men, as well as the machines in television, could function much more effectively.

If only the factor of permanence could be introduced into television personnel, the medium would expand in quality and quantity at a greatly increased rate. A scenery man, a camera crew, an assistant director and a floor manager permanently assigned to each program would facilitate production tremendously. The men could become thoroughly familiar with the problems of their particular program, and would be able to work out through experience the most effective solutions. On the other hand, circulating production people, no matter how experienced they become on general techniques, can never acquire an intimate knowledge of individual shows nor the facility of teamwork. Particularly reprehensible, from the agency point of view, is the tendency of networks to train green personnel on a commercial show. Whether it is presented in the day or the evening, a sponsored program should in all fairness be produced by experienced people.

More Rehearsal

More than anything else, the agency producer would like the network to give him more time. As in any other brand of show business, rehearsal is the key to professional quality. Every show in television needs more rehearsal, particularly the lower-budgeted daytime programs. Lack of sufficient studio space is the explanation most

frequently heard for inadequate preparation, but the networks absolutely must find additional studio space to give the medium room to grow.

All these improvements are forthcoming, of course, and the networks will provide them as soon as they possibly can. In the meantime, I would consider it a demonstration of good faith if the webs would merely persuade all grips, technicians and floor managers to buy sneakers and wear them.

Receiver Distribution

(December 1, 1949)

New York	950,000	Seattle	15,800
Philadelphia	315,000	San Diego	15,200
Chicago	312,000	Erie	14,500
Los Angeles	303,000	Oklahoma City	14,300
Boston	213,000	Dallas*	14,100
Detroit	138,000	Indianapolis	14,000
Cleveland	119,000	Miami	12,900
Baltimore	113,000	Memphis	12,200
Washington	78,700	Ft. Worth	12,100
St. Louis	67,700	New Orleans	10,300
Milwaukee	60,600	Omaha	10,300
New Haven	58,400	Houston	10,000
Pittsburgh	55,000	Johnstown	9,700
Buffalo	53,200	Charlotte	9,300
Minneapolis-St. Paul	50,200	Grand Rapids	9,000
Cincinnati	50,000	Birmingham	7,900
Schenectady	44,200	Salt Lake City	7,800
Toledo	27,000	Greensboro	7,300
Columbus	25,300	Tulsa	6,100
San Francisco	24,100	Davenport	5,000
Providence	23,700	Utica	4,500
Dayton	22,300	Jacksonville	4,200
Kansas City	20,400	<i>Phoenix</i>	2,700
Atlanta	20,000	Huntington	2,700
Wilmington	19,400	Binghamton	2,300
Syracuse	19,100	Albuquerque	1,500
Lancaster	19,000	<i>San Antonio</i>	1,200
Richmond	18,600	<i>Norfolk</i>	1,000
Rochester	15,900	<i>Bloomington</i>	1,000
Louisville	16,600	All Others	5,400
		Total TV Sets	3,497,000

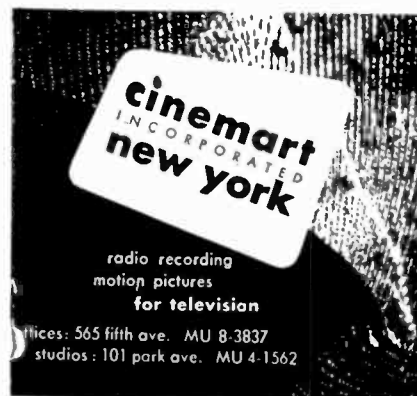
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16-MM Sound Motion Pictures, by William H. Offenhauser, Jr. Interscience Publishers, Inc. New York, N. Y. 592 pages, \$10.00.

Here is an authoritative, specialized, and readable technical guide through all phases and aspects of the 16-mm field and its applications. It contains chapters on emulsion problems, cameras and equipment, sound recording, editing, storage, processing, projection, color, and television among others.

Practical Television Servicing and Troubleshooting Manual, by Coyne Electrical Radio and Television School, Chicago, Illinois. 400 pages, \$4.25.

This book covers all phases of service including a complete explanation of color television. All the systems under consideration by the FCC explained and illustrated in full color. Converters and adapters needed for receiving color television on black and white receivers is fully explained.

In addition this book also covers essential changes needed in present day receivers to accommodate the new UHF channels now being planned.

Your Opportunities in Television, by Ruth Lee Harrington, Medill McBride Co., New York 200 pages, \$3.00.

The material gives a broad understanding of the total job possibilities in television and can serve to acquaint teachers and educators with an overall picture of the field, and to give counselors and job consultants up to date guide posts concerning the entire industry.

It contains several chapters on jobs not directly in television, but in closely related fields, such as audience research and publication work.

Script of the Month . . .

"Riviera" was produced January 2nd over CBS-TV on Westinghouse's "Studio One." Author Ferenc Molnar has written such famous plays as "The Guardsman", "Liliom" (made into the Broadway musical, "Carousel"), "The Swan", "The Red Mill", "The Play's The Thing", and many others. "Riviera" made its American premiere on this television program. Worthington Miner did the adaptation for television from which the following excerpts are taken.

"Riviera"

by Ferenc Molnar

Producer: Worthington Miner

Director: Paul Nickell

Cast:

ERICH CASELLA: Tonio Selwart

MISCH: David Opatoshu

LOUISE: Dolly Haas

ELVIRA: Lotte Stavisky

CBS Photos by Irving Haberman

ERICH CASELLA, Austrian oil magnate, has just added a department store in Vienna to his list of enterprises.

Among the employees in the store are:

Misch: Poor but proud floor walker, who fifteen years ago shared his shabby attic apartment with the then also poor Casella. Although his appearance and manner have gained him the love and admiration of many women it has not gotten him financial success. Misch remains a disappointed man. He is in love with—

Louise: Sales girl who lives across the hall from Misch. She loves Misch despite her poverty-stricken father's pleading for her to find a man with money in the bank.

Elvira: Salesgirl. She also loves Misch.

• • •
(Casella tours the store incognito. He meets Louise and takes her to lunch.)

* * *

TAKE ONE

(Close up)

ELVIRA: Oh, poor Mr. Misch!

MISCH: (Taking hold of her) Has something happened to Louise? Tell me—don't just stand there! Tell me!

ELVIRA: (Wide-eyed, half frightened) Surely you know by now! Someone must have told you.

MISCH: Know? Know what? Has there been an accident? Was she hurt?

ELVIRA: Oh, no, Mr. Misch—Not Louise. It's you!

MISCH: Make some sense. Please.

ELVIRA: Why should you shout at me? I came here to do you a favor, because I realized how deeply this Casella affair would hurt you. And what do I get in return?

MISCH: Casella affair? What Casella affair?

* * *

TAKE ONE
(Medium Shot)

LOUISE: My darling! (Quietly Misch lowers her hands.)

MISCH: Apparently not! Like everything else that, too, has changed in one day.

LOUISE: Don't be silly. You know how everyone loves to gossip in a place like this.

MISCH: But you have seen Casella! He's spoken to you!

LOUISE: Certainly! I sold him a pair of gloves this morning. Then he began talking to me. He wanted to find out how we were treated here in the store.

MISCH: It must have been more than that



ELVIRA: "Why should you shout at me?"

to get the whole place buzzing.
LOUISE: He took me to lunch. Is that so terrible?

* * *

(Misch and Louise are working late dressing mannikins for the department stores Riviera display. Casella enters. His warm greeting is not returned by Misch.)



MISCH: "They've made a great difference."

TAKE ONE (Medium Shot) CASELLA: Little as you may want to see me, Misch, I'm very glad to see you. As far as I'm concerned, fifteen years have made no difference whatever.

MISCH: You are mistaken. They've made a great difference. And now, if you don't mind, I have work to do.

LOUISE: Misch!

CASELLA: (To Louise) Please. I'm not offended. In fact, it may be very fortunate. As long as he goes on working, I can go on talking without being interrupted. I've always disliked being interrupted. (Casella sits. Misch glances at him, then turns, pretending to examine various articles.) The fact is, Misch, I've felt very guilty about you for a long time. I've never quite got over the feeling that I robbed you—(Misch listens intently) Oh, it was all perfectly legal. Of course, but that doesn't make it any less heavy a load on my conscience. (Again he turns to Louise) Has he ever told you what happened?

LOUISE: No, never.

CASELLA: Fifteen years ago, he—not I, was wearing the dress suit, and it became him far better than me, I assure you. It was a deal between us. He sold me ten acres of Texas land for a white tie. But he didn't know then—and I didn't know—that two million gallons of oil were hidden under that land. (He turns to Misch) I've always felt that a good share of all I've made be-

longs to you. And so I'm really very glad to be in a position to make it up to you! That's why I went home and changed my clothes. I wanted this to be a celebration for all of us. You're coming to dinner with me, you know.

LOUISE: We both have to work tonight, I'm afraid.

CASELLA: What nonsense! There'll be no more work of this sort for either of you! There's a whole new career opening up for him.—A future! (He turns back to Misch) Even at this moment,—Little as you may know it, Misch—you're a rich man.

TAKE TWO

LOUISE: Oh, Misch—!

MISCH: Forgive me, but I'm afraid there's some misunderstanding. I'm staying here in this position, unless, as a result of this conversation, you'd prefer to put someone else in my place.

TAKE ONE

CASELLA: Don't talk like an idiot!

MISCH: I'm quite serious.

CASELLA: That's merely stubbornness—typical Misch-like stubbornness.

MISCH: I want nothing from you. Nothing!

* * *

TAKE TWO (#1 CU Louise)

CASELLA: Do you never go out to a concert or the theatre?

LOUISE: No, never.

CASELLA: Don't you like that sort of thing?



CASELLA: "Don't you like that sort of thing?"

LOUISE: I adore them, music most of all. But we are poor.

CASELLA: And so you never get anything that takes you out of yourself—no pleasures—nothing?

TAKE ONE

LOUISE: Yes, there is something. My lungs have not been strong since I was a child. I still run a fever, sometimes for weeks at a time. It's hard to describe the sensation, but it's like a

wonderful, warm laziness. Beautiful thoughts come into your mind, as though some happiness were whispering in your ear. And sometimes, when the fever gets worse, a little fiery excitement goes all through you. It's like music, the poor people's music.

CASELLA: And yet I would be accused of being a thief, if I tried to take you out of this.

LOUISE: It would hurt him very much.

CASELLA: If the break were sudden, clean, it would reduce the pain.

LOUISE: Yes, if someone must go it's better to go quickly, without a word. It's not fair for two people to torture each other. *(She suddenly looks up, frightened at what she has said.)* That is, if someone wanted to get away. I don't.

* * *

(Casella leaves for dinner alone. Misch and Louise have a little party of their own and get quite high. They pretend the wax figures are princesses and Barons on the Riviera. Louise drops on her knees before a mannikin representing Casella.)

TAKE ONE MISCH: Take your head off his shoulder! You'll get him soon enough without that.

LOUISE: Take me away! Take me away!

TAKE TWO MISCH: Stop it! Stop it!
LOUISE: Don't let me go. Don't let him drag me back to a cold room with a dirty rug on the floor. I want the sun! I want air, and I want flowers.

TAKE ONE (#2 bold) MISCH: At last you've said it. It's been torn out of your heart at last. You have no love left for me—only hate and bitterness.

TAKE TWO (#1 Tight two-shot Louise and Misch with dummy.) LOUISE: *(To the dummy)* Listen to me—I'll tell you the truth. I must tell you. I don't love you. No, no, you must believe me. I love that poor, stubborn boy! *(She points behind her at Misch)* I can't help it. I love him. And yet—



MISCH: "I loathe you, detest you!"



MISCH: "To the land of your longing."

listen to me, listen! I'm asking you to take me away with you just the same. Take me away. Save me! Help me to get my father a winter coat and a pair of shoes for his feet.

TAKE ONE MISCH: Get away from him.
LOUISE: This is not a man, you fool! It's only a doll.

MISCH: *(Dashing at her)* We'll see, we'll see!

LOUISE: *(Screaming)* He's crazy!

MISCH: Leave me alone! I loathe you, detest you, hate you! You've stolen everything I ever wanted. But her you shan't steal. Go on, sit there and grin! But for once I'm not afraid of you. *(Suddenly he whips out a gun and fires six shots into the wax body.)*

TAKE TWO LOUISE: *(Screaming)* What are you doing?

MISCH: *(Suddenly wheeling)* What am I doing? I'm stealing you back from him! He's had his day! It's over. This is Misch's day! *(He suddenly takes her in his arms)* You want to be taken away, to escape? Don't look to the ted the earth! We're on our way—to the sun, the flowers. Hotel Million! Hotel Billion! Open the doors. We're coming! *(Louise starts to cry)* Don't cry, my darling! Don't cry! Come! We'll escape together.

LOUISE: *(Through her tears.)* Where, my darling?

MISCH: To the land of your longing. To the Riviera!

* * *

(Casella returns)

TAKE ONE (#2 Tight three-shot) MISCH: The things two people share either bring them closer together, or they drive them apart, opening a chasm

we have no power to close. I have no right to claim any hold on her, for I am here—and she is there—far beyond my reach.

CASELLA: You're being very honest.

MISCH: I am merely tired. But as a final tribute to pride, I can never accept anything from you. Quite the opposite. I shall pay you to take her off my hands.

CASELLA: What?

MISCH: It cannot be much. Merely a symbol. *(He takes out a coin and hands it to Casella.)* Here! Let this signify that you have stolen nothing from me,—that I, in fact, paid you to relieve me of a burden.

LOUISE: What sort of transaction is this?

MISCH: The peace of my soul was in his hands; he sold it to me for one small coin. It was a good bargain. For the same price I bought your freedom.

TAKE TWO

LOUISE: And what if I refuse? *(She turns to Misch.)* I'm not going with him. I'm staying with you. *(She turns to Casella.)* It can't be any other way. You do see that, don't you?

CASELLA: No! But I have no answer to the look in your eyes. I shall always remember it as a lovely dream, while it lasted. *(He bows and leaves.)*

TAKE ONE

LOUISE: *(Caught by the suddenness of his going.)* He's gone.

MISCH: Go after him! It's not too late.

LOUISE: No,—I'm staying with you. *(She starts to cry.)*

MISCH: Why are you crying? For him? Or for me?

LOUISE: For myself.

MISCH: Which of us do you love? Him, or me?

LOUISE: Oh, why does a man always have to ask this stupid question? It's the stupidest question in the world.

MISCH: Perhaps you're right. That's why you must go, child. You know! You know! Love is not enough. A man is not enough. Go—marry him. Have your child on linen sheets.

* * *

(Elvira enters the store early next morning before it opens for business.)

TAKE TWO

(#1 tight two-shot cross left to Elvira.)

ELVIRA: Where's Misch?

LOUISE: He's gone to lie down for an hour. Come, child, sit here by me for a moment.

ELVIRA: You look terribly tired.

LOUISE: *(Suddenly.)* I'm not. Not any more. I'm happy—for myself and for you.

ELVIRA: For me?

LOUISE: Listen carefully, Elvira. Remember all I say. Always place a glass of water by his bed at night. When his shirts come home from the wash, be sure to check the buttons to see that none have been torn off. He gets terribly angry when that happens.

ELVIRA: Louise! I don't understand.

LOUISE: On Sundays always let him sleep as late as he pleases, and don't forget he likes his coffee black,—no sugar at all. If his throat scratches, send for the doctor at once. It always means a cold. And remember to get him glycerine soap for his hands—it keeps them soft. And try to get him to change his room—there's no sunlight there. He needs the sunlight.

TAKE ONE
(#2 hold)

ELVIRA: *(Crying.)* Oh, Louise!

TAKE TWO

LOUISE: Don't! Or I may start crying, too. And listen, above all, remember when the promotion comes through for him his pride's going to be terribly hurt. Be with him then, never leave him. He'll need you, child. He'll need you terribly, *(She gets up.)* Now, I must go. God bless you, Elvira, and be good to him. For my sake be very good to him,—always.

(#2 CU Louise)

ELVIRA: I'll be good to him, Louise. But what will happen to you?

TAKE TWO

LOUISE: I saw a white lacquered nursery! It was on display on the fourth floor last week. White tables and glass closets. I cried all night. I shall have such a nursery for my child. I shall have a blanket to wrap my child. I shall have the strength to feed my child and make it strong. I shall be very happy. *(She turns and goes. We see her across Elvira's shoulder walking down through the long line of arches, as the scene fades.)*



LOUISE: "He needs the sunlight."

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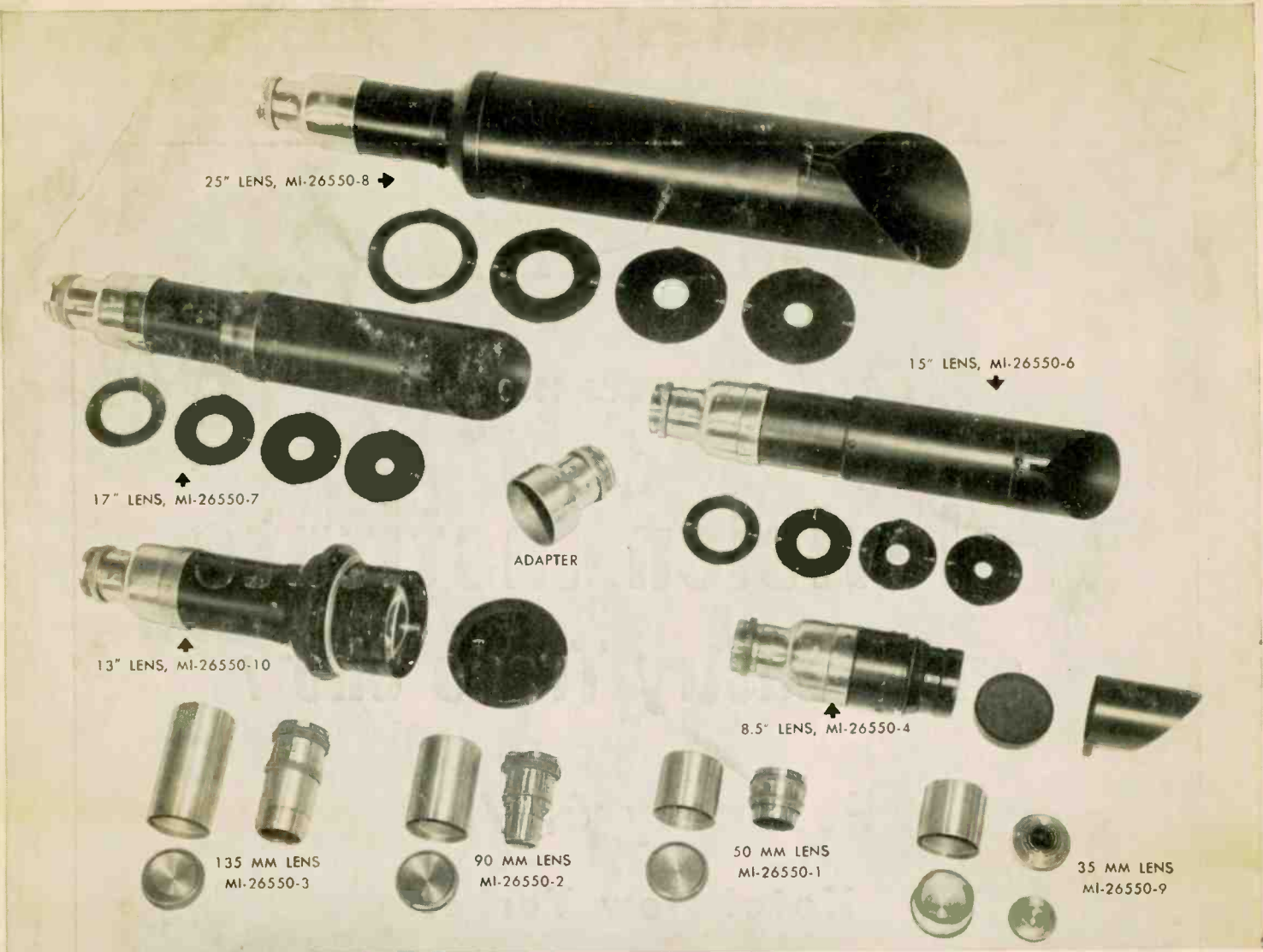
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