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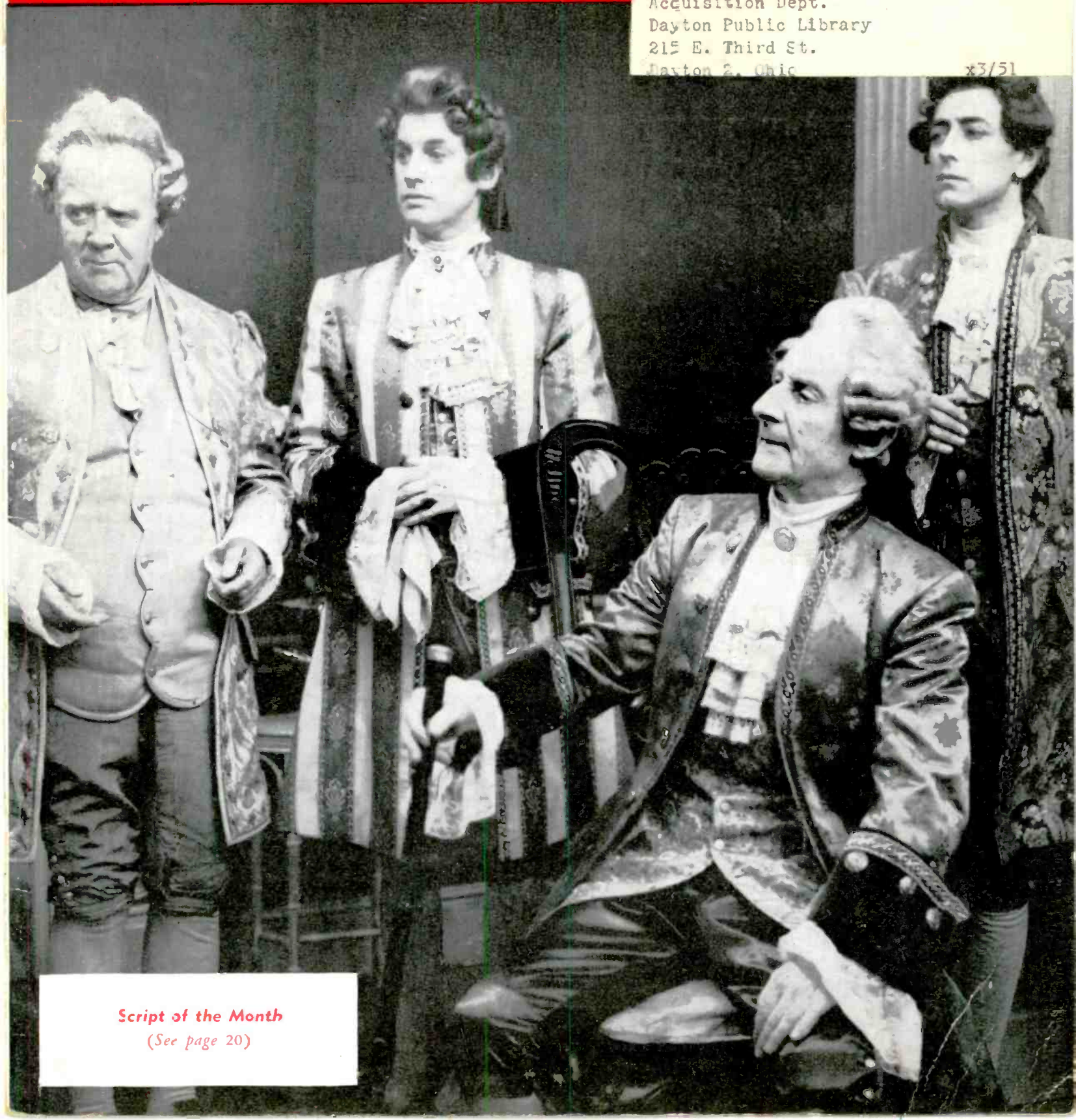
After the Freeze—What?
Film Produced In 60 SECONDS
Advancing Television Technique

TELEVISER

the journal of television

Acquisition Dept.
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215 E. Third St.
Dayton 2, Ohio

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Script of the Month
(See page 20)

How electronic "paintbrushes" create pictures in our newest art form

There's not a single moving part in a Kinescope —but it gives you pictures in motion

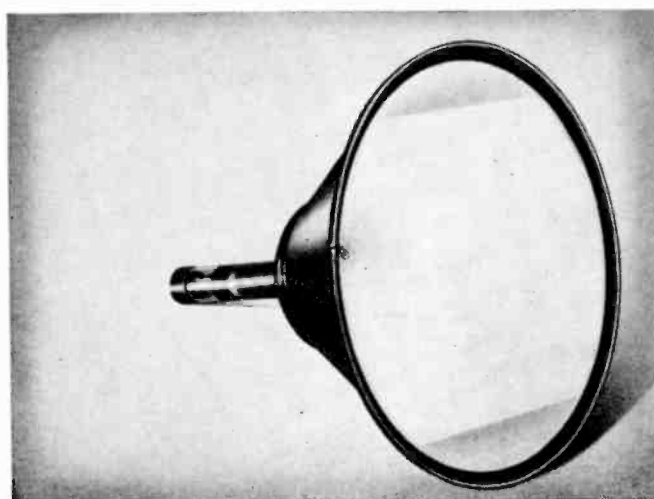
No. 4 in a series outlining high points in television history

Photos from the historical collection of RCA

● Ever watch an artist at work—seen how his brush moves over the canvas to place a dot here, a shadow, a line, a mass, or highlight there, until a picture is formed?

Next time you're asked how television pictures are made, remember the paintbrush comparison. But the "brush" is a stationary electron gun, and the "paint" is a highly refined coating of fluorescent material made light or dark in orderly pattern by electrons.

Developed by Dr. V. K. Zworykin, now of RCA Laboratories, the kinescope picture tube is one of the scientific advances which gave us *all-electronic* television . . . instead of the crude, and now outmoded, mechanical techniques.



New 16-inch RCA glass-and-metal kinescope picture tube, almost 5 inches shorter than previous types, incorporates a new type of glare-free glass in its faceplate—Filterglass.



An experimental model of the kinescope—developed by Dr. V. K. Zworykin of RCA Laboratories—is seen undergoing laboratory tests.

Today, through research at RCA Laboratories, these complex kinescope picture tubes are mass-produced at RCA's tube plants in Lancaster, Pa., and Marion, Indiana. Industrial authorities call this operation one of the most breath-taking applications of mass production methods to the job of making a precision instrument.

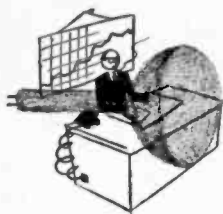
Thousands of kinescope faceplates must be precisely and evenly coated with a film of absolutely pure fluorescent material . . . the electron gun is perfectly synchronized with the electron beam in the image orthicon tube of RCA television cameras . . . the vacuum produced in each tube must be 10 times more perfect than that in a standard radio tube—or in an electric light bulb!

Once it has been completely assembled, your RCA kinescope picture tube is ready to operate in a home television receiver. In action, an electrically heated surface emits a stream of electrons, and the stream is compressed by finely machined cylinders and pin-holed disks into a pencil-thin beam. Moving back and forth in obedience to a radio signal—faster than the eye can perceive—the beam paints a picture on the face of the kinescope. For each picture, the electron beam must race across the "screen" 525 times. To create the illusion of motion, 30 such pictures are "painted" in every single second.

Yet despite these terrific speeds, there are no moving mechanical parts in an RCA kinescope. You enjoy the newest of our arts because electrons can be made to be obedient.



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



IRWIN A. SHANE
Editor and Publisher

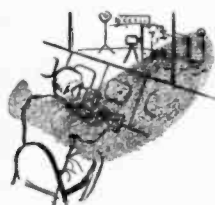
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Televiser

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Train At . . .

TELEVISION WORKSHOP of New York



*America's Television
Training Center*

Summer Session — JULY 10

Write for Full Details . . .

TELEVISION WORKSHOP OF N. Y.
1780 Broadway New York 19



Operating a sound projector, film shooting, developing and film editing is learned by Studio students, who must also know when to use film and film sources.



Making up television performers, with particular attention to the color response of the camera, is one of the many problems production students must master.

PRODUCTION TRAINING

Study Units:

	<i>Hours</i>
Basic Production	30
Studio Aspects of Production	30
Basic Directing	30
Intermediate Directing	30
Advanced Directing	30
Advanced Production	30
Music, Make-up & Costuming	30
Basic Writing for Television	30
Advanced Writing	30
Films for Television -1	30
Demonstration Lab	30
Script Lab	30
Production Labs	60
Class Production Lab	30

Total Hours 450

Students in the Studio Training Course Receiving Information about the RCA Image Orthicon Camera. Studio-classrooms are large, air-conditioned. Lectures are often combined with practical demonstrations, with each student assigned to a particular piece of equipment.



STUDIO TRAINING

Study Units:

	<i>Hours</i>
Camera Operation—1 (Basic)	30
Camera Operation—2 (Intermediate)	30
Camera Operation—3 (Advanced)	30
Control Room Operations	30
Remotes & Special Events	30
Scenic Construction & Studio Lighting	30
Special Effects	30
Station Management & Operation	30
Film Sources & Equipment	30
Studio Practices & Procedures	15
FCC Rules & Regulations	15
Studio Practice Labs	45
Scenic Lab	30
Special Effects Lab	30
Film Lab	30
Inspection Trips to TV stations	15

Total Hours..... 450



A Student Production



The Main Studio as Seen from the Television Workshop's Control Room

after the freeze . . . WHAT?

By Henry Batt,

Television Consultant

A good many of the difficulties that the television industry is presently confronted with may be laid to the FCC's halting of video's natural expansion. Many look forward to "Unfreeze Day" for the termination of these dilemmas. Actually the lifting of the freeze will bring it many new problems. This article discusses these issues. Which applicants will take to the air first? Which last? Who will man the new stations? What about UHF? What about color?

MANY are the guesstimates put forth by those in, and outside, the industry who profess to know what the TV situation will be this time next year. And that is just what they are—educated guesses. For no one—not even the commissioners of the FCC know yet just what their decision will be about color TV, or about the new frequency allocations in the VHF and UHF bands.

Depending on one's point of view it is possible to satisfy oneself, or one's clients, that what is best for your own operations is also best for the industry, and thus by a process of false logic, the one solution the Commission is bound to choose. Everytime the Commission is confronted with a new development in the color battle the word goes around that this is IT, that now the final evidence the FCC needed to complete its case is here; but then competitor "B" brings up a new process and the grapevine gets busy again. So we will make like the turtle, who never gets into soup unless he sticks his neck out, and talk about what will happen after "Unfreeze Day" (Unfreeze Day).

Presently there are 346 applications pending for TV construction permits. Most of these are for the larger markets where stations are already operating, although Denver, the nation's 26th market, still has no TV for its 400,000 population. The first noticed effect of the "un-freeze" will be without doubt the grant of CP's in markets where the applications do not exceed the available channels. These grants, being uncontested, should be able to get on the air within a year, or even less, of getting the green light.

The next group, those markets

where there are more applications than channels allocated will have to go through hearings, and after that oral arguments and probably appeals based on all kinds of good and trumped up reasons before any grants will be made final. That will take at least two years. The only ray of light here is that some applicants who may have applied as "nuisance" applicants that is merely to block other local interests—although this is strictly against the FCC Rules—will probably request dismissal of their applications before the applications are set for hearing.

This group may also be the largest one in the final analysis in terms of money invested and job openings. For the markets where these tied up channels exist are among the richest, such as Chicago, Kansas City, San Francisco, etc. In terms of job opportunities they may present the best, although their effects will not be felt for about two years, except for the executive level and chief engineers who may be recruited early to help build the station.

The last group, and one which may well have to wait until last before getting its grants, is that composed of applicants for stations in areas where there is no allocation either under the original allocations plan of Section 3.606 of the Rules or under the revised or finally issued Sections 3.606. Depending on the backlog of work before the FCC processing lines they may have to wait until the other applicants are substantially taken care of first. Also to be determined in this hearing, and a point of importance to all broadcasters, is the FCC's proposal to regard all requests for channels to areas not covered by the allocations plan as requests to modify

Section 3.606 of the Rules. This may sound innocuous, but it is not, for the process would involve both time and money and easily take up to six months to argue through the change requested.

In terms of national economy "UF Day" will see renewed activity on the part of the TV equipment makers and more money in the pockets of the salesmen. And, of course, more salesmen and more jobs.

As far as the broadcast television field is concerned the results will be rather interesting. At the present time we have 104 stations on the air, six more to go on soon—one of which will probably lose its CP. This totals, 109 stations by the end of this year. Suppose that one hundred unopposed grants are made the year that the freeze comes off. Most of the applicants number a chief engineer among their company members, but they, the new permittees, will still require experienced engineers to plan and build the stations. These men will come from the only source of supply—the existing stations. So we shall see a number of now junior and experienced men leaving the established stations, and a general upgrading of technicians in the affected stations; this will mean more room at the bottom among the men who really do the work. This will have to be filled from the schools and beginners, the "experts" are already absorbed.

Now consider what will happen when the one hundred new stations begin to reach operational conditions: the call will go out for hundreds of experienced men to operate cameras, equipment, produce programs and run the stations. All the stations now on the air will lose either their top men or the second top men who have the guts and urge to branch out for themselves in a new venture as an executive. Again the line will move up one. Then they will call for staffs. Each station will need at a very minimum 15 technicians plus the same number of studio men; producers, assistants, film technicians, floor manager, librarian, etc. Where will these men come from? Again, the group leaders will probably come from established stations in form of ambitious lower grade workers, and in their places will go the scores of students who

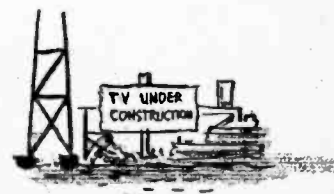
have been marking time for some months. When the TV station construction line gets rolling properly at the FCC there will probably be as many TV CP's outstanding as there were FM CP's a year or so ago, in other words about one thousand! At that time a good TV man will be worth his weight in new image orthicons!

Today, perhaps 87,000,000 people can see television, and another 66,000,000 are still blind. Of the latter total about 20,000,000 people will be the first to get TV service after the freeze lifts. These are viewers in the areas where pending applications at the time of the freeze would have provided service. Of the remaining 46,000,000, some of them may never get service due to economic considerations involved in serving widely separated populations in certain western areas. Even today a comparatively large part of the country is without adequate radio service, so television with its greater outlay will be out of the question unless some form of clear channel TV broadcasting is established. Of course color is the question on everyone's mind. Will there be color, and if so what color? Although RCA is an odds-on favorite with its color tube CBS is by no means out of the picture, in fact in their recent color TV demonstration of all electronic color—something which detractors of the system said could not be done—CBS showed color pictures which are infinitely superior to anything previously seen. The CBS system has the advantage of being ready for use now—as soon as the freeze lifts. Within thirty days color convertors would begin to sprout on TV receivers. While there is no gain saying that RCA's tri-color tube is a miracle, the fact remains that it will be at least a year before it will be available in any quantities for receiver production. In the meantime why should not color *via* the CBS system be used? Viewers should have had color TV four years ago, but the then existing FCC decided to wait. There is neither rhyme nor reason in delaying it further while they seek the rainbow's end!

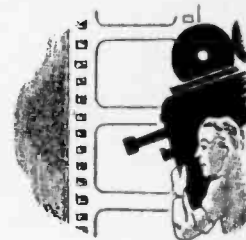
The main change in the TV allocations plan will be in the spacing between TV stations. After over 200 respondents to the FCC's call for in-

formation, and complaints from interested parties have been heard the FCC will decide whether to mix up UHF and VHF channels in the markets or whether to keep the two services separate. There is a third suggestion, offered by the FCC chairman, that is to eliminate the VHF band and use UHF only. The situation then would be analagous to the FM debacle when the frequencies were changed, but of even greater effect. Even the thought of it has broadcasters losing sleep. The result of mixing UHF and VHF in the same market would retard TV five years. Who would purchase a UHF receiver if three TV stations were on the VHF band and the new station had the misfortune to be on UHF? Who would build a station under those circumstances? Thus it seems quite likely that we shall see a policy of keeping VHF stations in one market and UHF in another. Of course, if a viewer moves from area to area he will need to change receivers, but that is an occupational hazard and will, we hope, be only a minor annoyance to viewers. Probably by the time that any large migratory habits have been established among viewers in VHF areas, or vice versa, the art will have progressed to the stage where the sets will cover both bands.

Standards will probably remain the same for monochrome receivers, while for color there may be double standards for a while at least. In the opinion of many observers that would be the only fair thing to do, and thus allow the public to determine which system of color they preferred. But, whatever the color, or monochrome only, "UF Day" will see a burst of activity that has not been seen since 1946 when the first post war FCC grants were made. But our receivers will still be able to get Milton Berle without any change—in either!



HALF-HOUR FILM PRODUCED IN 60 SECONDS



*By Larry Gordon,
President, Television Features, Inc.*

EVERYONE agrees that sooner or later there had to be some system devised to make television production and motion picture technique compatible. Out of the confusion, the talk, the legitimate experimentation, some one way had to be devised to insure top professional quality of television programs. We are convinced that we have found the answer with our new Vidicam System.

The system does two basic jobs. First of all, it allows the sponsor to achieve the top flexibility and effectiveness of motion picture production in such a way that he can effectively transpose the motion picture medium to television.

Secondly, this system allows for great economy, economy never before imagined with regard to motion picture production for television.

Just what does this Vidicam System do? Very simply, it enables one man—one director—to control the production output of three cameras at one time, by mounting three of the new RCA television cameras to the finder of either the 35mm or 16mm motion picture camera. These amazing television cameras contain the Vidicon tube and are aligned for parallex to the motion picture cameras. (The unit has been tooled by Camera Equipment Corp. in co-operation with Television Features, Inc.) During any sequence of shooting, the three television cameras broadcast to a main monitor thus enabling the director sitting in a booth to view three pictures simultaneously. He can, then, actually edit his picture as it is being shot, choosing what he thinks is the most effective shot and directing his cameramen to change position, switch lenses, pan, dolly or

carry out any other motion picture operation. In this way, the director assumes the same responsibility that the director on a live production assumes. He, however, has the advantage of being able to correct mistakes, for his program is going directly on film. Think of it! The freedom and control now enjoyed by a television director with the added insurance of film reproduction.

Control of synchronization is also available. This is accomplished by the director again, for, as he switches one camera on or off he marks the exact spot of synchronization on the film. When the sound track is developed, he can check his camera output and discover exactly at which frame each camera came into synchronization. This also enables him to use one, two or three cameras at the same time, again insuring complete flexibility.

What about television quality—by that I mean the quality of projection, the quality of the picture that you see on your set at home. Years of experience and constant experimentation have given us the key to picture quality with regard to television projection. It is no longer necessary to compromise quality because your program is on film. Sets designed and lit for television cameras, angled for television, and exposed for television, give a picture equal or superior in clarity to any program done live.

What does this mean? Simply this. It will do away with the very human errors that are bound to occur in live television programs (you know what I mean—Mike boom in the picture, annoying background noises, stage hands crossing with a prop, a fluff, forgotten line) for any mistake that

occurs in a Vidicam filming can be corrected in a minimum amount of time at a minimum cost. And the sponsor can view his show before it goes on the air.

There is the advantage of controlling a network show with regards to time. The sponsor wants this program to run during the dinner hour—he simply buys time in each community for the dinner hour no matter where in the nation it is located, no matter what time belt it is located in. He then ships the print and the station projects his program at the desired time.

In terms of actual production, this is the way the Vidicam System would play its part. After a script is chosen and cast, rehearsals are held for a period of time long enough to provide the actors with all of the business, the interpretation and attack as well as time enough to learn the lines. When that day arrives, the company is prepared, the sets are lit. At this time the director gives to the cameramen the general directions worked out beforehand with his script. A dress rehearsal and a technical rehearsal of about two hours each are held to give the actors a chance to become acquainted with their sets and give the cameramen a chance to become acquainted with the actors basic positions already outlined for him by the director. Think of the savings! In live production you have to plan and pay for now accepted eight hours with the camera. Here we have engaged the cameramen for only two hours and we are ready to roll.

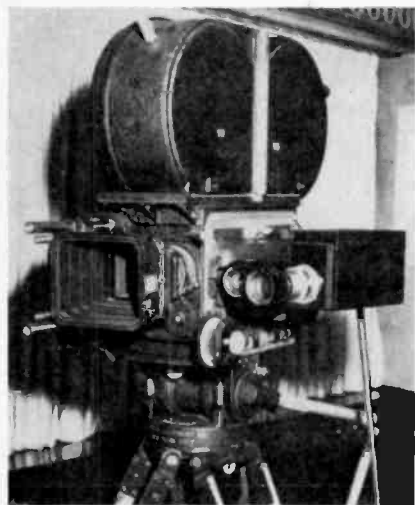
We then shoot in short or long sequences depending on the script. Time is used as economically as pos-

sible. Each set is shot completely before we move on to the next thus doing away with extra time-killing set ups. In all cases, the director's flair, his taste are the sole control of cast and cameras. Thus, an entire production can be filmed in less than a day with no loss of quality, with no rush rush atmosphere, with no tenseness. And the sponsor can be sure of top notch results.

Percentage-wise, when you realize the Vidicam System eliminates costly camera rehearsals and the waste of expensive studio time, it is not surprising that cost can actually be cut by thirty percent. This is no dream. We have experimented with the system. It works on paper! It works on film! The system is ready now!

Now coast to coast it is possible for the station to maintain its strict schedules of top quality programs, programs already approved by the sponsor. Yes, this is the answer. The operation is simple, foolproof, economical. There are no limitations and the viewer can be sure that every time he turns on his television set, he will see professional and exciting programs.

I am convinced that we will see in television a great switch to film in the next eighteen months. Vidicam makes this not only practical but downright sensible.



THE NEW RCA industrial TV camera containing the Vidicon tube is aligned for parallex to the film camera. The director can thus edit his picture as it is being shot.

RECEIVER DISTRIBUTION ...

(April 1, 1950)

New York	1,225,000	Birmingham	11,900
Los Angeles	462,000	Utica	11,500
Chicago	455,000	Binghamton	10,900
Philadelphia	428,000	Greensboro	10,400
Boston	339,000	Davenport	9,100
Detroit	212,000	Jacksonville	9,000
Cleveland	200,000	Ames	8,100
Baltimore	158,000	Norfolk	7,900
Washington	118,000	Kalamazoo	7,700
St. Louis	115,000	Huntington	7,200
Cincinnati	107,000	Bloomington	5,800
Milwaukee	101,000	Phoenix	5,500
Pittsburgh	91,000	Albuquerque	2,800
Buffalo	84,800	All Others	5,200
Min.-St. Paul	81,600		
New Haven	72,700	Total TV Sets	5,343,000
Schenectady	70,000		
Columbus	63,800		
San Francisco	49,200		
Providence	49,000		
Dallas*	26,900		
Lancaster	40,700		
Toledo	39,000		
Syracuse	38,900		
Rochester	35,300		
San Diego	34,100		
Indianapolis	32,500		
Wilmington	30,700		
Kansas City	31,500		
Atlanta	31,300		
Louisville	30,100		
Memphis	29,800		
Dallas	26,900		
Seattle	26,700		
Richmond	26,200		
Oklahoma City	24,800		
New Orleans	23,300		
Ft. Worth	22,300		
Miami	22,000		
Tulsa	20,800		
Omaha	19,600		
Grand Rapids	19,100		
Johnstown	18,800		
Erie	18,500		
Houston	17,000		
Salt Lake City	14,200		
Charlotte	13,200		
San Antonio	12,500		

* Additional coverage for WBAP-TV, Ft. Worth.

—NBC Estimates

LOCAL 644 I.A.T.S.E.

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 American Federation of Labor
 New York State Federation of Labor
 Central Trades and Labor Council
 of Greater New York and Vicinity
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 of Greater New York

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FOR QUALITY OF WORKMANSHIP
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1697 BROADWAY, N.Y.C. CI 7-2091

Entertaining Commercials

By Ray Mauer

Campbell-Ewald Company, Inc.



ENTERTAINMENT can be as important to television commercials as it is to the TV programs themselves.

Video has the voice of radio, the movement of motion pictures, the pictorial value of magazines and the big "plus" of living-room intimacy. Combine all these elements and you have the most dynamic salesman ever conceived — provided it is used with taste and intelligence.

Significantly, all three of the commercials which won the Art Directors' Awards for Distinctive Merit at the recent exhibition had strong entertainment values integrated within them. And there was no sacrificing of the sponsor's message to achieve this. Instead, entertainment proved a powerful entree for the straight sell.

Television is predicated on its ability to amuse, enthrall and intrigue its audiences. It seems somewhat foolhardy to interrupt an enjoyable program with a deadly commercial. True, you may be getting a lot of solid copy across, but the question is: to whom? We all have used pointless sales messages as a convenient pause for raiding the icebox. Video has no captive audience. Nobody has to look or listen to what we say.

These facts seem basic to the treatments used by the three Art Directors' award winners: Ballantine's catchy Paul Revere jingle, Nash-Kelvinator's clever cartoon switch on "selling iceboxes to the Eskimos," and the Chevrolet new-car teaser.

Having had a hand in the creation of the Chevrolet commercial, I'm naturally best acquainted with the thinking that went into it. In great measure, I feel, it reflects the creative process for all three.

Mr. Guber, the eternal "little guy with a big problem," was born two years ago as a carefully-planned method for personalizing grease-and-gasket Chevrolet dealer service. Since then, Guber has become one of the most familiar commercial figures on the air. By giving him plot and humor in each appearance, we have made him a welcome visitor on the screen.

The result? One respondent to a recent television commercial preference poll named his top choice by saying, "You know . . . Guber. That funny little man in the Chevrolet commercials." To him, Guber was a familiar, friendly face.

The first story line for a Guber TV film spot personalized Chevrolet service by showing a dealer's courteous treatment reviving the little man's spirits after they had been thoroughly beaten down by his overbearing wife. In "Guber's Secret," the award winning spot, he faces the vexing problem of telling a sidewalk interviewer about the 1950 Chevrolet in the face of constant interruption by a series of street noises. Since the film was designed as part of a teaser campaign, Guber never does get his description out. This frustration technique aroused interest on the part of the viewer, helped get him to his dealer's showroom on the day of the new car's unveiling.

We could have tried for the same thing by repeating "Go to your dealer's" a dozen times in the minute, but I believe we gained our point more effectively through this little streetside vignette. And the dealers themselves reported record-breaking crowds at the showing of the '50 models.

What we have tried to do in the Guber series is build a character capable of drawing immediate empathy from the audience. By establishing this liaison and integrating humor and story, we hope to heighten acceptance of what the film has to say. If you can make this contact, you can deliver the sales message with no fear of competition from the icebox or from a sudden stream of living-room conversation. If the audience believes and likes Guber, they are much more apt to listen to and believe in what he has to say.

All these points are lumped under that one big term of "entertainment." They are the reasons why a less strident approach often gets its point across far better, and to more people.

Of course, concentration on amusement can also be overdone when it sacrifices everything else. The brightest idea and execution is valueless if it forgets about the selling. This is where balance makes the difference. With it, you can bend the two elements to achieve a whole greater than the sum of its parts.

Everyone in the industry is discovering new potentials of the medium, learning more about the power it gives to nuance and suggestion. This knowledge will, in turn, be reflected in the upgrading of the commercials we produce.

Just as programs are constantly being developed and redeveloped, so is video salesmanship. Basically, there is a one-to-one relationship between them. The more entertaining the show, the more interesting the commercial has to be to hold viewer attention. If it isn't the sponsor's message suffers by comparison to his own program and its effect is dissipated.

Advancing Television Technique



TELEVISION'S MONGREL ancestry may be the scorn of purists but it may yet prove the pride of masters. Television offers the peak powers of each art in its lineage, plus new and identifying ones of its own, some still to be explored and developed. A brief backward glance at Television in its Family Portrait may vivify the forming shape of things to come.

Still photography staked out the broad domain for mastery of lens and exposure values. In this area qualities long achieved by timeless masters of brush and chisel served as models until composition and characterizing fidelity to subject on camera outdistanced what the human eye and hand could envisage and depict. Micro-photography, X-ray Photography, Stroboscopic Stop-Action Photography, Astronomical Photography, Infra-Red Photography, Photography by Polarized Light, Multiple Exposure and Distortion of Image, even simple Flashbulb Photography, enormously extended the visually known world of things alive and inanimate. Not a bequest to be under-estimated by a new, more versatile heir.

Cinematography ranged freely this expanding universe of visible things, adding motion and sound to the hitherto still revelation. In its special concern for dramatized entertainment, the commercial motion picture wove what it would of this vast visual vocabulary into the life-lines of human beings caught in the social interplay of character of environment. The Screen invaded and changed the modes and scopes of Stage and Night Club, Circus and Arena—its own progenitors.

Whereas the stage imposed a fixed-seat viewpoint upon each beholder and trained its actors and directors in

MORDI GASSNER presents here the first installment of a four article series on "Advancing Television Technique". Mr. Gassner was formerly Art Director, WPIX; Production Designer ABC-TV and CBS-TV; Designer of Broadway productions and motion pictures. He was twice awarded Guggenheim Fellowships for creative work in art.

linear projection across the footlights to its audience, movies invited each viewer to ride the mobile lens of the freely roving camera. Thus Television inherits the power to compound the viewer's experience of any action beyond what is possible to the individual in normal life. The camera may subjectively become the various players looking upon their fellows and their careers, as when the low camera looks up to a towering father seen from the littleness of a child. The camera may objectively observe, dispassionately as no actor involved in an experience could simultaneously do, and report the actualities of situation uninfluenced by the bias of partisans or participants; as when a rioting mob struggling murderously to break police cordons to seize a fugitive suspected of kidnapping, is caught on lens seething past the quiet little nook where we are shown the missing child happily playing unharmed and unaware where no one thought to look.

From the Circus, whose clowns have long mastered the difficult art of projecting their meaning and their nonsense radially, so that even their backs become expressive with the evocative power of large actions; and from the Night Club, whose sensuous entertainers learn to make their allure tangible in all directions even while they weave among their audience; and from the sporting event, whose violent conflicts are a fluid stream of sculptural visual relations enjoyable from any and every viewing angle of the

huge amphitheatres where they take place; from these events and from these skills, the Screen has partially learned the lesson of multiple sight-lines, of plastic dramaturgy in space and something of the fluidity of action.

Adding to mobility of camera and variable field and focal stress of lenses changed at will the magical transfigurations possible in the darkroom and cutting room, Cinema embraced an ever more imaginative visual power. By means of matte shots, split screens, multiple exposures for simple or complex superimpositions and montages, the screen became a trickster's paradise, a poet's orbit for allegory and a psychologist's playing field for wild or domesticated associations. In the mastering of these complex skills, movie makers had to master every motion possible to camera and boom, every property of lens and film and of optical printer technique, and keep alert to the cross-reference value of accidentals and eccentricities of their medium to the teeming imagery filling the boundless world of earth and air and sky, become for them a titanic source of phenomenal imagery, sound effects and idea.

No one could accuse the movie makers of maximizing the eloquence of their medium by recourse to this available world of living parable. Yet no one could deny them the prior claim to having suspected its presence and entered (too timidly, it's true) upon its available marvels. Neither

could anyone, for the present at least, expect Television to march boldly in all directions at once into this world-size jungle of untamed realities which it inherits along with all the technical resemblances it bears to its mother art of the Film.

It will be long before Television can venture out of its limiting studios to do with productions made out in Nature what the Film can now readily do on location. But engineering may accelerate Television's entry upon this film freedom by concentrating upon cutting the cable-umbilical of our new-

born art; bringing the Television Camera into the vanguard of modern devices capable of remote control, remote activation, total mobility . . . an expectation no more fantastic than the already mastered remote control and activation of torpedoes, rockets, aircraft and ships, to say nothing of many dangerous industrial processes. It is not a question of whether, but of how long, before the cable-dragging camera will be as obsolete as the whipstock on horseless carriages. And Stations operating in regions favored by a predictable, equable climate, may

even before the consummation of remote-activation, move the center of production gravity away from the Metropolitan Areas now looming large as Television Network Capitals.

Television is different from Motion Pictures in one basic creative way; and in this there lies an enormous special future for TV.

A motion Picture entails two distinct creative moments: that which precedes production, the creative moment when all is envisaged and pre-determined and planned; and that which follows production, when the creative act of editing wreaks a new identity upon the takes by deletion and altered intercuttings, changing relationships between part and part, giving new meaning and tempo and impact to the whole.

Television differs in that it cannot take its shots out of their story-line continuity. Television allows one creative moment, that in which envisagement and planning and rehearsal fix for better or for worse the total order and character of the parts, the final accent and tempo, meaning and impact of the whole. The unrehearsed accidental improvements or nullifiers befalling by happenstance in the on-the-air takes—those wishbone treats and tribulations—must be discounted: They, like "trial-and-error" are outside the present scope of mastery; they are therefore outside the present scope of art.

But the future of Television may very well evolve from this present cause of all television's production over-tension. The very bane now wearing down the nerve-ends of all parties to production, this very need to anticipate every moment and circumstance of on-the-air production, may generate an improvisational power which has no parallel in history since the medieval Commedia dell'Arte.

We may witness the regeneration of that long lost impromptu "theater" which passed with the rise of the literary dramatic script. When we recall that Goldoni, Moliere and the greatest of all, Shakespeare, owe immeasurable debts to the genius of that improvisational craft of the Strolling Players who each, all his life, played and seemed to live a single marked role,

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we may glimpse something of the future nature and prowess of Television production personnel and performers. We are already in the time of type-casting. Carried to its penultimate and augmented by the steady teaming together of gifted players and directors we may find ourselves moving by means of nerve-wracking Television, into a Golden Age of the improvisational performance.

To accomplish this performance millenium, physical aspects of the video stage will have to evolve a kindred versatility and immediacy. The pre-video thinking now dominating our present "Interior Decorators' Stages" is already obsolescent. Basic planners as clean-minded as supreme industrial designers will have to supersede the fuss-budgets now designing. Taking a page out of the sheer wit and epigrammatic taste of fine advertising layout and "Quality Group" publication format, and stirring this to spatial motion under lighting which makes complexity simple and simplicity emotionally powerful, the art of Television Design will rise to its opportunities on the economical reduction of scenery to a minimum and on the mastery of special effects wrought in the rhythm and scale and expressive visual form most able to accompany and enhance the entertainment values of masterful improvisational teamplay.

Baseball, hockey, basketball, football have much to teach Television. In them each player is trained in one dominant role. In them the captain and coach cope thru teamplay with the unpredictable exigencies of each game. These games have a terrific tempo; they are far from simple. Television tensions are not greater than those of the playing field; nor are its uncertainties more hazardous. Television will in time attain a like confidence in the impromptu coping with circumstance as it presents itself on-stage, on camera, on video, on sound, on the air. That is Television's imperative. By growth to masterful realization of that implicit imperative, Television will distinguish itself from all media whose powers and likeness it has inherited. It can surpass them all. It must. It will. CREDO!

Of Television Theming, Direction and Performance problems inherent in this promise, I shall write next.



By Robert E. Harris

DU MONT SENT OUT a news release quoting a school psychiatrist as saying that television is better for children than homework and if homework interferes with a child's opportunity to watch TV school teachers should quit assigning it. A little more bright television promotion like that ought to bring back radio real quickly.

. . .

A. C. NIELSON COMPANY has estimated that the growth of TV set ownership will grow from 7 1/2% of total U.S. families on January 1, 1950 to 37.2% on January 1, 1954. It is charted as follows: 3,100,000 in 1950; 5,000,000 in 1951; 8,000,000 in 1952; 12,000,000 in 1953; 16,000,000 in 1954.

. . .

DAVID B. SMITH, VP of the Philco Corporation points out that 47,409,000 now have television coverage from one or more VHF stations. 14,906,000 people on in the VHF service area held up by the freeze while an additional 10,091,000 must depend on the proposed VHF allocations.

. . .

BY EARLY FALL radio relay facilities will extend from Boston to Omaha, serving Providence, New York, Philadelphia, Pittsburgh, Cleveland, Toledo, Chicago and Davenport—Rock Island. Other points served by radio relay at that time will include Wilmington, Baltimore, Washington, Detroit and Milwaukee.

. . .

DEPARTMENT STORES seem to be backing daytime video. R. H. Macy, Saks-34th Street and Gimbel Bros. have shows on in New York. while John Wanamaker, Philadelphia and Woodward and Lothrop, Washington also are backing sunlight schedules.

. . .

FORD THEATRE will stay on the air until July 14 before taking a 13-week summer hiatus. Now a bi-weekly, they may come back as a weekly dramatic series. This would necessitate adding a second production crew.

. . .

ONE OF THE MANY problems facing phonovision is the basic one of how to actually broadcast their programs. Current plans call for inducing commercial TV stations, who may be operating in the red or just breaking even, to switch to phonovision transmissions, at least part of the time.

. . .

NBC-TV AND WPIX, New York, have simultaneously come up with a method of superimposing film, slides, etc. made in the studio, over the remote picture. The remote unit generator and the station generator had to be jointly synchronized.

. . .

CBS MAY ENTER the receiver manufacturing field if the FCC approves their color method. . . . Du Mont priming for greatly expanded operations this Fall.

Video SALES Power

HOW much does television advertising increase sales? How many new customers does it create?

To obtain the answers, a matched sample of television owners and non-owners was established in order to isolate and measure the influence of television advertising.

Findings are based on 3,270 personal interviews in two surveys in the Greater New York area. Half of the interviews were done in January 1949, and the same respondents were surveyed again in May 1949 to double-check the reliability of the results. Data included in this report comes from the second study — 1,619 interviews evenly divided between 810 television owners and 809 non-owners.

In the panel, owners and non-owners were matched for neighborhood, age, education, family size, standard of living and buying power. They were similar in all respects — shopped in the same area, exposed to the same advertising, lived in the same way — except one group had TV sets and the other didn't. Thus if the buying of the non-owner group is taken as the norm, then any differences in the buying by set owners must be due to television.

Consumer purchases were checked in eight separate product groups; Gasoline, Dentifrices, Cigarettes, Cheese, Coffee, Soap, Tea, Razor Blades.

Within these categories the 15 brands advertised on television and 13 brands not on television were studied. To validate purchase claims of the respondents an independent pantry check was made in January 1950. This third survey, among 533 new respondents, produced a 97.8% confirmation of purchase claims.

I. Products Advertised On Television	% Buying In The Past Month		% Gain
	Non-Owners	TV Owners	
Gasoline	19.6	31.4	06.2
Dentrice	19.2	24.4	27.1
Cigarets	20.6	24.5	18.9
Cheese	57.8	67.5	16.8
Coffee	29.1	34.3	17.9
Soap	31.0	39.4	27.1
Tea	33.6	46.4	38.1
Razor Blades	40.7	52.2	28.3
Average	25.6	33.3	30.1

Note that every type of product studied increased in sales among television owners. As a matter of fact, all 15 TV-advertised brands within these categories enjoyed greater sales among the set owners. The average gain shown above, 30.1%, represents 77 new customers per thousand sets. On the other hand, competing products not on television registered sales decreases among television owners, as shown here:

II. Products Not On Television	% Buying In The Past Month		% Loss
	Non-Owners	TV Owners	
Gasoline	21.6	16.7	22.7
Dentrice	19.9	12.9	35.2
Cigarets	2.9	2.0	31.0
Cheese	7.0	5.1	27.1
Coffee	14.7	11.9	19.0
Soap	32.5	27.4	15.7
Tea	21.7	20.1	7.4
Razor Blades	11.9	9.6	19.3
Average	18.3	14.8	19.1

Within these 8 product groups all 13 brands not on television had sales losses among TV set owners. The average loss, as shown, is 19.1%, or 35 customers per thousand TV sets.

III. Between the first and second surveys 72 persons bought sets and joined the television owner group. The effect of TV advertising on them is shown by these sales percentages:

	% Buying In The Past Month		
	Before TV	After TV	% Change
Average TV-advertised brand	28.9	40.5	+40.1
Average Non-TV Brand	20.4	12.8	-37.3

Thus these 72 persons were true to their class. Before they owned sets they bought like non-owners. After they acquired TV sets they bought like owners.

IV. Television's sales influence is a durable quality — it holds up beyond the "novelty stage, when the set first enters the home.

Length of Ownership	% Buying Average TV-Advertised Brand	
	Non-Owners	25.6
1—9 months	32.9	
10—15 months	33.6	
16 months and over	33.9	

V. Television's influence does not stop with the set owner. Two-thirds of the non-owners had seen television within the past month — watched it for an average of 7.9 hours — with marked effect on their brand purchases.

	Non-Owner Non-Viewers	Non-Owner Guest Viewers	Increase
Bought average TV brand in past month	23.5%	26.5%	12.8%

The difference amounts to 30 bonus customers per thousand non-owner viewers. Since there were about two non-owner viewers per set at the time of the survey this becomes 60 bonus customers per thousand sets. Thus non-owner viewing adds a new dimension to the size of television and to its effectiveness as an advertising medium.

VI. The advertiser's total customer gain adds up as follows:

Comparing the percent buying in the past month among TV owners (33.3) with the unexposed non-owners (23.5) we find 9.8 more buyers per hundred, or 98 new customers per thousand TV homes.

Competing brands not using television experience a loss of 35 customers per thousand TV homes. TV brands could expect a similar loss if they were not on. Thus, television's function of *protecting* their existing market has saved 35 customers who otherwise would have been lost to their competitors.

Thirdly, television has brought in 60 bonus customers (per thousand TV homes) among the non-owning guest viewers.

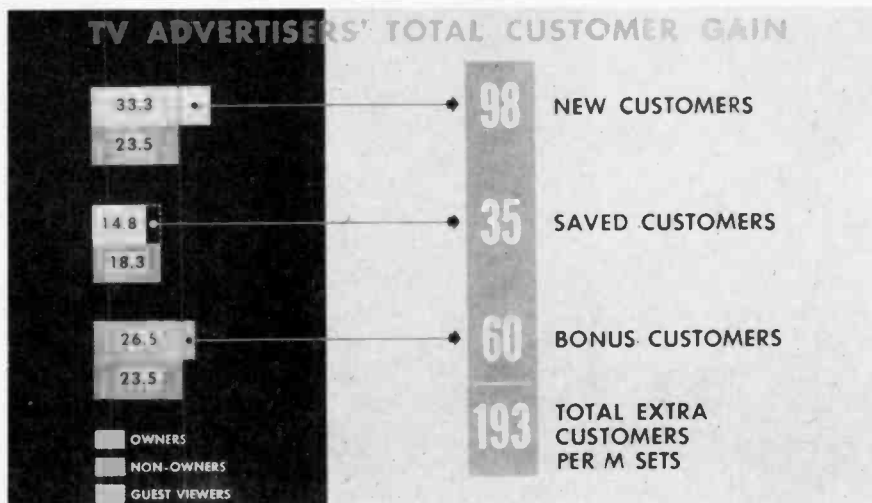
This adds to a total of 193 total extra customers per thousand TV homes. It's the closest estimate we can make of the *total difference television means to the advertiser*, as between using and not using the medium.

VII. Television produces such results as these because of its power to get people to watch and like the program, to remember and like the commercial — and, once exposed, to buy.

Here is the full range of television's sales effectiveness, according to degrees of exposure.

	% Buying Average TV Brand in Past Month
1. Non-owner non-viewers	23.5
2. Non-owner guest viewers	26.5
3. TV owners	33.3
4. Owners seeing program recently	36.4
5. Seeing program regularly	37.5
6. Recall seeing commercial recently	38.6
7. Recall and like commercial	40.0

From top to bottom . . . 23.5 to 40.0 . . . a sales gain of 70.2%. This is the measured effectiveness of television advertising.



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PROFILE: THE COMMERCIAL

This Article is excerpted from the April "Ross Reports On TV Commercials", with the permission of Wallace A. Ross, publisher. Gerson Miller is the author.

A CHAIN is only as strong as its weakest link." That holds true for commercials as in everything else.

A TV agency chief has compared a television commercial to a full page ad that comes to life, with the ad only as good as the concept behind it. Since each commercial presents individual problems as well as being subject to myriad interpretations, we will trace the actual steps of a typical one minute spot.

In all cases, the quantity produced at one time has an important bearing on the bid. An example is the \$2600 set used on a commercial budget of \$1000 because the cost could be apportioned among a number. Many producers only begin production when they can produce at least 3 and up to as many as 35.

Live action commercials are the most inexpensive type (exception of slide films which are mainly used for sales training and allied purposes), being produced between \$1000 to \$3000 depending on quantity of commercials, complexity of sets, number and type of actors, rehearsal time, type of recording—either voice or direct lip sync—and location filming, etc.

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Production in many cases allows for only one week but producers and agencies would prefer a schedule of 2-5 weeks to insure a quality production and allow for retakes. (Other costs: stop-motion—\$5000-7500; full animation—\$3500-7000; partial animation—\$2500-3500. One producer estimates animation costs at \$50 a foot.)

Preparing the Commercial

The idea for the commercial may begin either with the client or agency. By the time it is a finished product, it has undergone so many transformations it is hardly recognizable. The agency's first task, after the preliminary conference between account executive and client, is to collect the folder containing the client's previous advertising in all media. The campaign is mapped out approach-wise (institutional or descriptive) and copy-wise. Here the difference in experience plays an important role—film men will do the storyboard first and then the script. Ex-radio personnel will tackle the script and then model the storyboard to fit that. The precept guiding this step is that the picture should explain the script. During this stage the length, generally 20 second or one minute, is adopted, depending on the explanation necessary to put the message across.

Unfortunately for production, the media time buying department often enters the picture at this point. Time purchases, which have to be planned as early as possible, set an unalterable production schedule, sometimes as short as a week for actual production. When the television head has okayed his storyboard with either the account executive, client, or both, and has received a similar okay in essence on his script, he submits it to a number of producers for their original estimate. Where there are three or four

commercials to be made, the agency may portion these out, and then, on the basis of the results, decide on one or two steady affiliations. In some cases, he may only submit the idea and the producer will develop the storyboard. Some established producers, in order to protect themselves from inefficient outlay of time and labor, have set a nominal charge (\$350) for their storyboard suggestions and rewriting, or original storyboards, submitted but not accepted. When they are accepted, the producer will not charge anything for the storyboard.

Methods of Bidding

Sales are made in two ways: producers have sales staffs operating among the agencies to discover what work is needed, or agencies solicit bids directly from producers they know on the basis of past work to be qualified for the job.

When the bids have been weeded down to one or two—(some may be so high or low that the television head will question whether the bidders grasp the problems)—the agency and producer have a conference in which final production plans are ironed out. The agency may only have the television head at the meeting but he may also have assistants and his script writer. The producer brings along his director, cameraman, art director (set builder), casting, property and wardrobe personnel and his own script writer. At this meeting suggestions flow back and forth, with the producer arguing more economical ways and processes to achieve the same effect at a lower cost while the agency man will attempt to get as elaborate a job as possible within the original estimate. Any changes or delays after this conference are expensive and wasteful—therefore it is vital that any differences are ironed out before all retire for a pot of black coffee and actual production.

Production Starts

With agency approval and a revised estimate (generally lower) in his pocket, the producer gets his staff rolling. One producer has given us this rough chart:

Personnel

Producer

Writer—layout man

Director—unit manager—cameraman, crew, cast, etc.

Editor—recording

Casting is invariably done by the producer with specifications from the agency, though rarely is there an actual casting department set-up.

Another producer has analyzed the ideal four week working conditions: *1st week*—storyboard, working with agency, breaking down the script; *2nd week*—preparing, planning and shooting (location if necessary).

3rd and 4th weeks—preparing print and retaking shots if necessary (this cost absorbed by producer). Rarely, though, is this the case. Generally time is bought for the following week and production must be completed accordingly.

During production week (when the agency man may or may not be dogging the heels of the producer depending on his confidence and experience) the most important point to be stressed is efficient pre-planning to avoid idle time.

With a production crew of 6-12 men required by the union (1-3 sound men, 1 or 2 grips, 1 or 2 property men, 1 to 3 electricians, 1 asst. director, 1 make-up man) besides the cameraman, asst. cameraman and director, this is an appreciable cost. Here again the need for block production is stressed by most producers.

Still another producer has broken down his production week for us: *Monday*: shooting, vs. playback; *Tuesday*: processing, film cutting and synchronization; *Wednesday*: editing, laying out opticals (when used); *Thursday*: opticals and prints, and conform negative; *Friday*: final prints rushed to station without another complete look by producer. There is much coordination, but overlapping effort and overtime work send costs up.

Production Practices

The practice of overshooting the film footage has developed among producers. It is then stored in the can for the agency's future use—an encouragement for the agency to come back later and reuse that film for lower costs. For most commercials there is no rehearsal except in cases where location work is necessary or

FILM CONVERSION TABLE (FEET, SECONDS, FRAMES)

35 MM Footage	16 MM Footage	180 Words Per Minute	150 Words Per Minute	135 Words Per Minute	120 Words Per Minute	Frames
1 1/2		3	2 1/2	2 1/4	2	24
3		6	5	4 1/2	4	48
4 1/2		9	7 1/2	6 3/4	6	72
6		12	10	9	8	96
7 1/2	3	15	12 1/2	11 1/4	10	120
15	6	30	25	22 1/2	20	240
22 1/2	9	45	37 1/2	33 3/4	30	360
30	12	60	50	45	40	480
37 1/2	15	75	62 1/2	56 1/4	50	600
45	18	90	75	67 1/2	60	720
52 1/2	21	105	87 1/2	78 3/4	70	840
60	24	120	100	90	80	960
67 1/2	27	135	112 1/2	101 1/4	90	1080
75	30	150	125	112 1/2	100	1200
82 1/2	33	165	137 1/2	123 3/4	110	1320
90	36	180	150	135	120	1440

a live dance is used. (A dance would use 1-2 days rehearsal.) Methods vary from producer to producer, some shooting sound track first and working out the routine to accompany it while others dub the sound. The choice is solely dependent on which creates better results for the user. Dubbing is more prevalent.

Most live action producers have complete facilities but in some cases they may rent studio space and equipment (cameras \$50 a day) or job it out to sub-contractors. Here the large producer makes a great saving. His only direct costs are talent, crew and film (raw stock). He amortizes his overhead of equipment and facilities and can pay a smaller labor wage as he employs personnel on a staff basis.

Next step in the production schedule takes place in the laboratory where the film is processed. Laymen are always surprised at the number of steps and people involved . . . Costs vary on number of feet, type of stock used, the complexity of printing and the number of prints. An indication may be seen in prices of Pathe which charges for regular stock Eastman 1302 (35 mm) nitrate prints, \$.04 for the first answer print, and \$.026 for lots of ten or more. The charge for 16 mm. prints made by reduction are \$.0475 for the first print and \$.0325 for lots of ten or more. The charge for 16 mm. prints made by contact (dupe negative) is \$.045 for the first print and \$.025 for lots of ten or more.

Consolidated Film Industries quotes the price of \$.035 per foot for 35

mm. release spot commercials and \$.03 per foot for 16 mm. release spot commercials. For 16 mm. they use a fine grain television stock either Dupont 628A or Kodak 5365. One producer estimates his costs for fades and dissolve processing at \$.10 a foot.

All New York stations are equipped to handle 35 mm. and due to its finer quality and greater adaptability for transmission, it is universally used. For public service commercials or news program where speed and other conditions are a factor, 16 mm. is used.

Under normal conditions, the processed film is then screened for the agency and rushed to the station. If the agency is dissatisfied and can demonstrate where the producer did not follow specifications, the picture is remade at the producer's expense.

Both producer and agency learn from each film. Though the film may be acclaimed by the trade and public they can each point to an unnoticed mistake or a particular segment they could have done better. While technically not perfected, the medium is paying off in many success stories, due to realistic live action 20 second and one-minute commercials.

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This is the Fifth in a series on various TV positions.

Transcription and Film Programming

By Edward Carroll
DuMont Teletranscription Dept.

TELETRANSCRIPTION and film both have a rapidly growing and important position in the future of television. DuMont's revolutionary new film projection equipment, improved laboratory procedures, new production techniques and improved film stocks are all creating higher sound and picture programming standards for television film.

The complete Teletranscription or film program distribution organization of a network is one of the most heterogeneous groups in the telecasting field. Because of this need for people with many divergent back-

grounds, an alert person who is interested in entering the television field should give close scrutiny to the many opportunities directly and indirectly associated with Teletranscription and Film programming. The backgrounds which would contribute to this phase of television broadcasting include advertising, promotion, film production, procurement, editing, distribution, commercial television programming, network operation, local station operation, engineering, local time sale, etc. Of this list, local time sale is probably the most important because the local and regional advertiser is the ultimate purchaser. No station wants to buy sustaining programs which it doesn't think it can sell.

Although the department's personnel will vary with the volume of product handled, the following specific experience must be available in the basic group.

1. Sound Recording—Ability to make sound film and tape recordings and supervise laboratory sound processing.
2. Transfer Characteristics — The ability to create an electronic picture of optimum quality for transfer to specialized types of motion picture film; the ability to supervise laboratory picture processing.
3. Film Equipment Maintenance — The ability to maintain, repair and improve the quality standards of the picture and sound recording units.
4. Electronic Equipment Maintenance — The ability to maintain and repair the circuits, monitors and other electronic units used in

bringing the picture to the recording equipment.

5. Film Editing — The performance of a specialized type of editing necessary for television usage. This includes program timing and condensation, elimination of dated material, handling of commercials, quality control, etc.
 6. Traffic — The ability to control the scheduling, routing and delivery of programs by procuring the maximum permissible use from each print while delivering the programming consistently, accurately, and promptly. This becomes an important cost factor.
 7. Promotion and Publicity — The coordination of publicity, on the air promotion and sales promotion material so that it will:
 - a. Match the delayed telecast schedule.
 - b. Provide sales ammunition for the local station's time sales staff.
 8. Sales — The maintenance of continuous contact with sales, program and administrative personnel of affiliated stations so that the available programs can accurately reflect the types of shows which may be requested. This can only be done through constant up-to-the-minute information on local station problems from both a programming and sales point of view.
 9. Financial Analysis — The continuous compilation of data permitting an evaluation of:
 - a. The extent of profit or loss from sale of present programming.
 - b. The extent of potential profit or loss from sale of future programming.
- Since a fairly accurate potential television film revenue can be estimated, the problem is to obtain product at a price which is in line with this figure. In other words, the key to sound distribution lies as much in the cost of procurement as it does in the estimation of sales.
- At the DuMont Television Network the preceding types of necessary knowledge comes from many departments; Teletranscription, Programming, Sales, Publicity, Promotion,
- (Continued on next page)*

SPOTS

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- THE AIR FOR
- AMERICA'S
- LARGEST
- ADVERTISERS—
- PRODUCED BY

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Flipping Titles . . . with Jack Balch

Jack Balch a writer-director-producer of all types of television shows, 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.

JIMMY SAVO, the greatly-loved pantomimic comedian, made his debut Tuesday night, May 2, over NBC in "The Jimmy Savo Show," a half-hour vehicle especially tailored for him. With a studio full of sets in a carefully put together production by Fred Coe, a large cast including girls, girls, girls and a variety of characters in support of the star, the show was still no go. This reviewer may be wrong (and for a change fervently hopes he is), but it really did seem an egg was laid.

Part of the trouble certainly was in a choice of material. There was, for instance, one sequence in which the gentle-faced little comic, whose stock in trade is the very gentleness, took a fish from a glass bowl, petted it, cooed to it, and rocked it as though it were a child. But then, just when you felt that the fish must be returned to its bowl (cradle?) for the fish's (child's?) survival, the comedian placed in it in his inside coat pocket instead. To add the most gruesome touch of all, Savo, still smiling gently, even while you knew the fish was dying, then sprinkled the air of the apartment with a perfume spray to kill the smell of fish, winding up the fumigation by spraying the perfume into each of his nostrils.

Another trouble was the pace. In spite of the fact that Savo did about everything in his repertory, the show was slow. It's all right for a comedian to doodle around when he is riding an audience laugh and getting the audience ready for the next laugh. But when there's no audience except the one at home in front of the little screen, then the comedian can all too easily be caught with his doodles showing. That's what happened to Savo. The whole show, by the way, was in pantomime, although an Apache team (one man and two women) broke silence now and then to growl. The music background to all the silent doings was nice, and the camera work was nice. I don't feel so nice.

NELSON OLMSTEAD did himself a double good deed recently when (1) he adapted Michael Fessier's "The Man In The Black Hat" for a Philco Television Playhouse showing and (2) got himself the fat featured acting part as the wearer of this black hat.

The part was fat without putting Olmsted to the trouble ("What trouble?" I can hear any actor saying) of memorizing too many sides. As the mysterious stranger who helped Sam Parker (played by Robert Webber) out of one scrape after another, he appeared briefly but with both feet in scenes as a rich dude who gave away a priceless necklace, as a familiar at the roulette tables in Monte Carlo, a shipboard bartender, a New York hackie, and — hang on to your neuroses!—as the Angel of Death. Not bad for just one guy.

The plot—which showed Webber, a gambler, trying to hold off a group of "associates" who were after his life and at the same time hold on to his girl Hildy (Virginia Gilmore), who was after his love—marched past the watchful cameras in well worked out sequences with all the staccato excitement of a parade. Fred Coe produced, Gordon Duff directed.

SHORT TAKES: Butch Cavell, the fine and versatile little actor who's been seen so often in the evening-time dramas of the "grownups," showed his versatility recently when he invaded the late afternoon programs to take the part of Mr. I. Magination on the CBS top kid show and be wizarded off on a fictional trip to the land of King Arthur and Wicked Old Merlin the Magician . . . Mr. Television (Milton Berle) should get both a Purple Heart and a medal for heart for the long-distance endurance job he did over NBC Saturday night, April 29, for more hours than this reviewer could stay up, in behalf of the Damon Runyon Memorial Fund for Cancer Victims. . . .

Station Relations, Legal, etc. are all integral parts of the operation. Thus it represents the concerted effort of many individuals. It is up to the Teletranscription Department to coordinate these facilities in relation to its over-all concept of the programming service.

Obviously, people with many varied backgrounds can contribute effectively to this work; experience which is directly valuable includes technical motion picture experience, traffic, secretarial, bookkeeping in addition to those previously mentioned. Experience which is indirectly valuable through associated activities includes theatrical production, lighting, script writing, television program production and merchandising. The further away we step from the immediate Teletranscription operation, the larger the circle becomes. Overall supervision requires sufficient knowledge of each of the functions to be able to evaluate and coordinate the various groups even though each specialist can do a far better technical job in his individual field.

When a formal education is completed, the most beneficial step would be a beginner's job in a local station, advertising agency or film production unit where the applicants will have a chance to observe the integration of all activities. Although the choice of position should be related to the course of study pursued, the graduate would find it best if he obtains some practical experience in more than the particular phase in which he expects to specialize. The number of job opportunities in network Teletranscription and film departments may be extremely limited, but the knowledge is valuable in film, advertising, station operation, program service and other allied fields.



Spotlight on Phonovision

THE Phonovision test authorized by the Federal Communications Commission will cost Zenith Radio Corporation more than \$500,000 and will include participation by 300 Chicago families. The experiment is scheduled to begin on September 1.

To secure complete objectivity and make certain that these 300 families represent a cross-section of the community, they will be selected by the National Opinion Research Center of the University of Chicago. Each of the 300 homes selected will be supplied by Zenith with a television receiver, some Zenith and some other makes, but each will be equipped to receive Phonovision broadcasts.

Three Month Test

Every day for 90 days after the test gets underway, Zenith will broadcast a different, full-length feature picture from its Phonovision-television transmitter in Chicago. If the members of any "test" family wish to "go to the movies at home" on any night, they will simply dial their Phonovision-telephone operator and ask for the movie which is on the schedule that evening. They will then receive a code signal over the telephone wire

that changes the unsatisfactory image into a natural, clear movie. Without this code signal, their television sets will receive only the same scrambled picture seen on all other sets tuned to that channel.

The pictures used in the test will be full-length features produced by major and independent studios in Hollywood and Europe. They will be selected by a committee from the motion picture industry to provide a representative cross-section of the industry's feature productions.

The 300 test families will not be charged any rental for the TV sets loaned to them, but will be billed at the rate of \$1.00 each for every picture they desire to see via Phonovision. By checking their patronage over a 3-month period Zenith will finally secure an answer to the long standing and vital questions:

- a) How often will the public buy top quality entertainment for their living rooms?
- b) How rich is the new market that exists for motion pictures delivered to the home by subscription television?
- c) To what extent can the motion picture industry, through Phonovision, replace and enhance the revenue lost each month as a result of the ever-increasing millions who are staying at home to watch television instead of going to the movies?

How It Works

Phonovision has been a development of the engineering laboratories of Zenith Radio Corporation. It utilizes both wireless broadcasting and telephone circuits on a subscription basis. The Phonovision-television

transmitter codes, or scrambles, the television picture which can be received on any standard television set with a decoding unit built in, or added to it. It will receive "free" programs that are within range as well as subscription programs if it is set up to receive the key signal over the telephone wire. When a television broadcaster wishes to transmit a subscription program and prevent its unauthorized reception, he merely throws a switch which connects a special unit into the circuits of his transmitter. From that moment on, the subscription program is broadcast with certain variations which produce a jumpy, uncertain image shifting back and forth across the television screen. In this form, the picture has no entertainment value whatsoever, and cannot be watched with comfort.

To make the program available to those set owners who wish to pay for it, the transmitter generates a key or decoding signal which passes over a telephone wire to the telephone exchange. From the exchange, this signal can be sent over the regular telephone wire that serves any home and be delivered to the television receiver of any subscriber who asks to receive it. In the television set, the key signal actuates a decoder which automatically corrects the broadcast signal sent to the television set over the air. The random shifting of the image on the screen is stopped and the picture becomes as perfect as a conventional television broadcast. This system will work equally well with ultra high frequency sets, color television, projection receivers, and black and white sets.

Once the set owner has decided on the show that he wishes to see, he must call the telephone operator to request the key signal for the program of his choice. At the end of the month, the set owner is billed for each picture he has ordered. These fees might run in the neighborhood of about \$1.00 for each program—probably less than the set owner would have to pay to obtain equal entertainment for his family in any other way. Revenue will probably be divided somewhat as follows:

- a) One-half to the producer of the entertainment.

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b) One-half to cover the cost of delivering the program to a set owner's home by the telephone company and the television broadcaster.

Telephone Service

The key signal will not reach the subscriber from a central point but from his own local exchange using only one connection through the telephone cables to the television broadcasting station. This makes it possible for each local exchange to handle a large number of local calls. Of course, if Phonevision is used in 100% of the homes served by any local exchange, automatic equipment (which has already been planned) can be used. Regular telephone service, which the subscriber must have in order to receive these programs, will not be affected at all. A filter arrangement added to the telephone wire prevents the key signal from reaching the phone, and blocks telephone impulses from disturbing the television set.

Adding Phonevision to a television set at the time of manufacture will increase its retail price by approximately \$10.00, and any responsible set manufacturer can receive a license from Zenith at a low royalty rate to equip his receivers with Phonevision.

Special high quality programs can be brought to television audiences by means of Phonevision which are limited only by the basic restrictions of good taste and the further element of what is profitable to supply. These might include: first class feature movies prepared by American and plays and musicals, opera, ballet, symphony concerts and other such entertainment on a cultural level, major sporting events of national importance, special events and entertainment for charity purposes, classes and courses in self-improvement, adult education, etc.

Using the revenue from subscription programs plus the income from advertising-sponsored shows, television broadcasters may more quickly secure economic freedom. With added income from Phonevision, broadcasters will find themselves no longer confined to shortcut operations and mediocre programs which have been dictated to them by the lack of adequate funds.

By means of Phonevision, television will be possible in towns which otherwise could not expect to have such service. A subscription of the public in a community of only 50,000 people will pay enough of the overhead of a broadcasting station so that it can be maintained as a regular service, and so that it can also bring "free" programs supported by the comparatively small amounts that advertisers can pay in such communities.

The number of hours these subscription programs will be broadcast will be determined by the economic laws of supply and demand. Phonevision has been planned as an auxiliary service to provide the public with programs not otherwise obtainable. It was not developed to take the place of any present activity of a television station. Programs will be broadcast by the same stations that broadcast "free" programs.

When and if authorized as a commercial service by the FCC, Phonevision will grow on a community basis, just as telephone companies and television broadcasters have in local areas. This cannot begin as a public service until it is approved by the Federal Communication Commission. The question cannot be studied by them until after the data on public interest in Phonevision has been obtained from the temporary test which the Commission has authorized in Chicago. When the test is completed, the whole problem will be laid before the government. If approved by the Federal Communications Commission, Phonevision will then be installed in an entire community. This experiment will guide its national development.

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by Richard Brinsley Sheridan

Producer: Winston O'Keefe
Director: Marc Daniels
Adapter: Nancy Moore
Settings: Sam Leve
Costumes: Paul DuPont
Script Editor: Eugene Burr

Cast:

LADY TEAZLE: Leueen McGrath
SIR PETER T: Ian Keith
MR. SNAKE: Philip Bourneuf
SIR OLIVER SURFACE: Francis Compton
MASTER ROWLEY: Ernest Cosart
CHARLES SURFACE: Chester Stratton
JOSEPH SURFACE: Richard Waring
MR. POUND: Neil Fitzgerald
MARIA: Wendy Drew

Photos by Jerry Saltsberg

OPEN ONE SNAKE: We're not so different, you and
(*Medium Shot*) I. Do you imagine because I wear a
brocade waistcoat and you a blue serge
vest that underneath these trappings
human nature has changed one jot in
the two centuries between us? Come,
confess it. You, like us, are amused
and diverted by the bruited about of
scandalous tales, to be sure. You have
perfected the methods of spreading
alarms abroad—gossip columns, tele-
phones, radio, television. We had only
ourselves. I was paid handsomely to
manufacture cunning lies and drop
them where they would wound the
most. (*Clears throat*) Once, however,
I am ashamed to admit, I was paid to
tell the truth.

(*Introduces to viewing audience leading
characters of story.*)

* * *

TAKE TWO
(*2-shot*)
(#3 wide
Rowley's
entrance)

LADY TEAZLE: And now Sir Peter that
we have finished our daily jangle, I
presume I may go to my engage-
ment at Lady Sneerwell's.

PETER: Gad's life, a charming set of ac-
quaintances you have made there. A
school for scandal, and they've made
you as bad as any one of them.

LADY TEAZLE: In faith, Sir Peter, I bear
no malice against people I abuse.
When I say an ill-natured thing, it
is out of pure good humor. Farewell,
my ancient love. (*She goes*)

TAKE THREE ROWLEY: Come, come Sir Peter, what
ails you this time?

PETER: A foolish question to a married
man.

ROWLEY: Nay. Your lady cannot be the
cause of your uneasiness.

PETER: And why not, Rowley? Has
anybody told you she is dead?

ROWLEY: Come now. You love her not-
withstanding your tempers don't ex-
actly agree.

TAKE ONE
(*2-shot*)

PETER: The fault is entirely hers, Master
Rowley. I am myself the sweetest tem-
pered of men, and so I tell her a hun-
dred times a day. Then to complete my
vexation, my ward Maria absolutely
refuses Joseph. She prefers Charles.

ROWLEY: Sir, because I was long in
service to their family, I take the
liberty of differing with you on the
subject of those two young gentlemen.
Charles will retrieve his errors yet.

* * *

TAKE ONE
(*2-shot*)

PETER: Egad, I shall rejoice to see my
old friend Sir Oliver. But why are we
not to inform his nephews of his
arrival?

ROWLEY: He means to put each of them
to a test of their character before they
discover who he is.

PETER: I see he hasn't changed, but mind

you, sir, drop no hint either that Lady Teazle and I ever disagree.

ROWLEY: Then you must take care not to differ while he is in the house.

PETER: Odds, and that's impossible. Ah, Master Rowley, when an old bachelor marries, he deserves—no, the crime carries the punishment with it.

TAKE THREE OLIVER: (*Enters*) Ah, Sir Peter.

PETER: Sir Oliver, my old friend. Welcome to England a thousand times.

* * *

TAKE ONE OLIVER: Now what is this I hear—that one of my nephews is a wild rogue?

(*wide 2 shot*)

PETER: A lost young man. But his brother will make you amends. Joseph is what a youth should be. Everybody in the world speaks well of him.

TAKE THREE OLIVER: I am sorry to hear it. Then he has bowed low to knaves and fools as well as to honest folk. But, I will find out for myself. Before I form opinion of either of them, I intend to put them to a test. Now Rowley, where is the fellow you brought for me to examine relative to Charles' affairs?

(*3-shot when Rowley enters. Follow Rowley*)

ROWLEY: He waits our pleasure in the library.

OLIVER: Pray let us have him in.

PETER: Who is this?

(*close-up*)

OLIVER: Mr. Pound, a money-lender, who I understand has done everything in his power to bring Charles to his senses.

TAKE FOUR

TAKE THREE ROWLEY: Sir Oliver & Sir Peter, Mr. Pound.

POUND: Your service, Gentlemen.

OLIVER: Sir, I believe you have lately had dealings with my nephew Charles.

TAKE ONE POUND: I have done all I could for him, but he was ruined before he came to me. I can lend him no more. But this very evening I am to bring him another money-lender, Mr. Premium, who, I believe will advance him some money.

(*C.U.*)

OLIVER: Egad, Sir Peter, a thought strikes me. If Charles does not know this Mr. Premium, I will have an opportunity of satisfying myself concerning Charles by posing as Mr. Premium.

* * *

(*A room in Charles' house, its walls covered with family oil paintings*)

ON TWO CHARLES: So, honest Pound, walk in, walk in, pray.

(*3-shot*)

POUND: Sir, this is Mr. Premium, who always performs what he undertakes.

* * *

TAKE ONE OLIVER: Sir, I understand you want a few hundred immediately. Is there nothing you can dispose of?

(*Wide Shot*)

(*#4 move in right gallery M.C.U. Charles*) CHARLES: Unless you have a mind to the family pictures. Here's a room full of ancestors you can have at a bargain.

OLIVER: You'd sell your forefathers?

CHARLES: Every one of them, to the best bidder.

OLIVER: Now I give him up. I'll never forgive him this, never!!

TAKE FOUR CHARLES: When a man wants money, where the devil should he get it if he can't make free with his own relatives? Here is my great uncle Richard Raveline, a great general in his day. I'll let you have him for ten pounds.

TAKE ONE OLIVER: Heaven deliver us! Your famous Uncle Richard for ten pounds. (*Tight 2 shot Oliver & Pound*) Very well, sir, I take him for that.

CHARLES: Here, Pound, knock down my Uncle Richard. Gone! And there are two uncles of his, William and Walter Blunt, Esquires, both members of Parliament, and what's extraordinary, this is the first time they were ever bought or sold.



CHARLES: "Everyone of them, to the best bidder."

TAKE FOUR OLIVER: This is very extraordinary indeed. I'll take them at 75 pounds.

(*Oliver's Picture*)

CHARLES: Well said, little Premium. Knock down the Blunts for 75. O, plague, don't, we shall be all day retailing in this manner. Let us deal wholesale. Give me three hundred pounds and take the lot of them—except one.

OLIVER: Done. But which one do you retain?

TAKE TWO CHARLES: My Uncle Oliver. 'Twas done before he went to India.

TAKE ONE POUND: Ah! Your Uncle Oliver. That now to me is as stern a looking rogue as ever I saw, a sorry knave indeed—don't you think so, Premium?

(*Quick wide then bring in tight*)

(#4 T-2 shot Oliver & Pound) OLIVER: Upon my soul, sir, I do not. I think it as honest a looking face as any in the room, dead or alive. And I insist on buying him with the rest.

CHARLES: No, hang it, I'll not part with him. The old fellow's been very good to me, and egad, I'll keep his picture while I've a room to put it up.

TAKE FOUR OLIVER: I forgive him everything. Sir, when I take a whim in my head, I don't value money. I'll give you as much for your Uncle Oliver as all the rest.

TAKE TWO CHARLES: I tell you I'll not part with him and there's an end of it.

OLIVER: (Taking notes from his pocket-book) Well, well, I have done then. Here is your money.

* * *

TAKE ONE SNAKE: Observe this note. It was sent by Joseph to Lady Teazle. Joseph beseeches the lady to visit him and pass judgment on his library. Being angry at Sir Peter—you recollect they quarrelled—she yielded and is even now on her way to—the library. (Doorbell) Wouldn't it be delightful if Sir Peter were to interrupt them? I shall see what I can do.

DISSOLVE FOUR (Pull out first to Joseph's room—screen and pull back wide for entrance) SERVANT: Lady Teazle. LADY TEAZLE: Have you been impatient? Oh, Lud, don't pretend to look grave. I vow I couldn't come before. Upon my word, you ought to pity me. Do you know, Sir Peter has grown so ill-natured of late, and so jealous of Charles, I am sure I wish Sir Peter would let Maria marry him and then he'd know how innocent I am. Don't you?

JOSEPH: O, certainly I do.

TAKE THREE LADY TEAZLE: Mr. Shake has circulated (M.C.U.) I don't know how many tales of me and Charles and all without foundation too, that's what vexes me.

JOSEPH: Mortification indeed. For when a scandalous tale is believed against one, there is no comfort like the consciousness of having deserved it.

* * *

TAKE ONE SERVANT: Beg pardon, sir, but I thought (T2-shot) you would not choose Sir Peter to come up without announcing him.

JOSEPH: Sir Peter. Egad. The devil!

TAKE FOUR LADY TEAZLE: Sir Peter! O Lud! I'm (3-shot follow Lady T.) ruined, I'm undone, what will become of me? Oh, mercy, sir, he's on the stairs—I'll get behind here, and if ever

I'm so imprudent again! (Goes behind screen)

TAKE THREE JOSEPH: Give me a book! (Sits, pretends to read—servant pretends to adjust chair, enter Sir Peter with his ear trumpet) (Joseph & servant. Sir Peter joins. Bring to screen. Show Lady T.)

PETER: Ah, ever improving himself. Joseph (louder) Joseph. (Taps him on shoulder)

JOSEPH: Oh, my dear Sir Peter, I beg your pardon, I was deep in study. Oh—I don't believe you've been here since I fitted this room. Books, you know, are my only extravagance.

PETER: 'Tis very neat indeed. You even make your screen a source of knowledge—hung, I perceive, with maps. (Goes to screen)

JOSEPH: (Drawing him away) O yes, I find great use for that screen.

* * *

ON THREE JOSEPH: What brings you, Sir Peter? PETER: Mr. Snake suggested I ask your advice. Joseph, Lady Teazle's conduct of late has made me exceedingly unhappy.

JOSEPH: I am sorry to hear it.

PETER: She has not the least regard for me, but what's worse, she's formed an attachment for another.

JOSEPH: You astonish me.

TAKE FOUR PETER: Between ourselves, I think I (T2-shot) have discovered the person.

JOSEPH: You alarm me.

PETER: Have you no guess who the guilty one is?



PETER: "Have you no guess who the guilty one is?"

TAKE THREE JOSEPH: I haven't the most distant idea.

TAKE FOUR PETER: Charles!

TAKE ONE JOSEPH: No! Impossible! He is no longer brother of mine. The man who tempts the wife of his friend deserves to be branded the pest of society.

* * *

ON FOUR PETER: I'm sure I wish to think well of (2-shot) her, and to remove all ground for quarrel between us. Even now, I am

willing, nay eager, to do anything to bring about this happy state.

TAKE THREE JOSEPH: This conduct is indeed truly generous.

TAKE FOUR PETER: And now my dear friend, if you please, we will talk of you and Maria.
JOSEPH: Oh, no, Sir Peter, another time if you please.

TAKE THREE PETER: I am grieved at the little progress you seem to make in her affections.

TAKE FOUR JOSEPH: Pray, Sir Peter, allow me. I am really so much affected by your own troubles I cannot bestow a thought on my own concerns.

TAKE THREE SERVANT: (*Enter servant*) Your brother, sir, says he knows you are within.
(* * *)

ON FOUR PETER: Now my good friend, I entreat you. Before Charles comes, let me conceal myself somewhere. Then do you talk to him about Lady Teazle, and his answer may satisfy me at once. Behind this screen will be—hey! What the devil! I'll swear I saw a petticoat.
JOSEPH: 'Tis a little French milliner, a silly rogue that plagues me. On your coming, sir, she ran behind the screen.
(* * *)

TAKE TWO CHARLES: What's the matter here? Your fellow wouldn't let me up at first. Mr. Snake said Sir Peter was here.
JOSEPH: He was, brother, but hearing you were coming he did not choose to stay. He thinks you are scheming to gain Lady Teazle's affections from him.

TAKE FOUR CHARLES: Who, I? O Lud! Not I, upon my word. And you surprise me by naming me with Lady Teazle. For faith, I always understood you were her favorite.
JOSEPH: O for shame, Charles. This is madness.
CHARLES: Nay, I swear I have seen you exchange such glances as—
JOSEPH: Nay, nay, sir, do not jest.
CHARLES: Don't you remember one day when—I found you together.
(* * *)
(*To stop him, Joseph tells Charles that Sir Peter is in the closet. Peter apologizes to Charles for wrongly suspecting him. When Joseph is called out of the room for a moment, Peter tells Charles there's a little French milliner behind the screen. Lady Teazle is revealed. Joseph re-enters.*)
(* * *)

TAKE THREE JOSEPH: Sir Peter—I shall explain everything to your satisfaction.
(#2 2-shot
Lady T. and Jos. Bring in Peter) PETER: And I daresay the lady will vouch for every word of it.

TAKE TWO LADY TEAZLE: For not one word of it, Sir Peter!
(#3 T 2-shot
Sir Peter & Lady T.) PETER: How! Don't you think it worthwhile to agree in the lie?
JOSEPH: Madam! Will you betray me?
LADY TEAZLE: Good Mr. Hypocrite, by your leave, I'll speak for myself!
JOSEPH: The woman's mad.

TAKE THREE LADY TEAZLE: No sir! She has recovered her senses. Sir Peter, I do not expect you to credit me, but the tenderness you expressed for me has penetrated to my heart. Had I left this place without the shame of your discovering me, my future life should have spoken the sincerity of my gratitude. As for that smooth-tongued hypocrite, I behold now in a light so truly despicable that I shall never again respect myself for having listened to him!
(* * *)
(*Some time later*)

TAKE FOUR SERVANT: Mr. Rowley and a Mr. Stanley.
(*Wide shot Bring Rowley and Oliver in*) JOSEPH: Who is Mr. Stanley? (*Servant hands note*) Blockhead! To suppose I should now be in a temper to receive visits from poor relations. I have never seen.
SERVANT: Sir, I should not have let him in, but that Mr. Rowley was with him.
JOSEPH: Well show them in. Good day to you, Rowley.
ROWLEY: This is Mr. Stanley.
JOSEPH: Mr. Stanley, I have not the pleasure of knowing you.
ROWLEY: Mr. Stanley was your mother's second cousin twice removed.

TAKE THREE OLIVER: I was, sir, else I should not have presumed to trouble you for money.
(T 2-shot)

TAKE ONE JOSEPH: Dear Sir, I wish I had it in my power to offer you even small relief.
(C.U.)

TAKE THREE OLIVER: If your uncle, Sir Oliver, were here, his bounty would enable you to become the agent of his charity.
JOSEPH: My dear sir, you are strangely misinformed. I will tell you, my good sir, in confidence, that what he has done for me is a mere nothing.
(*Joseph and Snake in front of Sir Peter's.*)

TAKE FOUR JOSEPH: S'death. I've lost the good will of Sir Peter and Lady Teazle. They've found me out. But I will have Maria. Think quickly, man, what new tale can

you carry to send her and her fortune into my arms?

SNAKE: I'll swear to her that Charles is in love with Lady Sneerwell and plans to marry her.

JOSEPH: Splendid. Maria loathes Lady Sneerwell. *(He goes in)*

SNAKE: Ahhh . . . Maria. *(He goes to her and whispers. She runs off horrified.)*

(Dissolve to Sir Peter's. Joseph pacing. Sir Oliver enters)

JOSEPH: Gad's life. Mr. Stanley, have you followed me here to plague me?

OLIVER: Sir, I understand Sir Oliver is in London and is expected here.

JOSEPH: In London!

OLIVER: Sir Oliver and I must be acquainted.

JOSEPH: *(Trying to push him out)* No Sir, I insist you quit his house at once.

OLIVER: Nay sir.

* * *

(All principals are assembled. Oliver's true identity is made known to Joseph and Charles.)

OLIVER: Good people, look upon this nephew of mine. Judge of my disappointment on discovering him destitute of truth, charity and gratitude.

LADY TEAZLE: And if the gentleman pleads not guilty, let me, testify against him.

OLIVER: As for this prodigal, his brother here—

CHARLES: The family pictures have ruined me.

ROWLEY: Come, Sir Oliver, I know you cannot speak of Charles' follies with anger.

OLIVER: Odd's heart, no more I can, nor with gravity. Charles, give me your hand.

LADY TEAZLE: I believe Sir Oliver, here is a hand he is still more anxious to have.

MARIA: I rejoice to hear that Charles is happy. But whatever claims I had to his attention, I resign to one who has a better right.

CHARLES: How now, Maria?

PETER: What's this?

MARIA: His heart and Lady Sneerwell know the cause. Mr. Snake has proven all.

CHARLES: Lady Sneerwell!

JOSEPH: Brother. Your affection for Lady Sneerwell can no longer be concealed.

CHARLES: Pray, Uncle, is this another plot of yours? As I have life, Maria, I don't understand it.

ROWLEY: Walk in, Mr. Snake.

JOSEPH: Excellent, Mr. Snake's evidence will bear me out.

ROWLEY: I thought his testimony would be wanted.

TAKE TWO
(C.U.)

SNAKE: Master Joseph, I beg ten thousand pardons. You paid me extremely liberally for the lie in question, but I unfortunately have been offered double to speak the truth. Mr. Charles is innocent of all you pretend.

TAKE ONE
(3-shot)

JOSEPH: Liars all! Is there no one to be trusted?

LADY TEAZLE: See, Sir Oliver—

OLIVER: Egad, we'll have the wedding tomorrow morning.

TAKE FOUR
(T 2-shot)

PETER: May you live as happily together as Lady Teazle and I intend to do.

TAKE ONE

ROWLEY: I believe we have no more occasion for Mr. Snake at present.

DISSOLVE
ONE

ON ONE

TAKE THREE
(M.C.U.)

TAKE TWO
(T 2-shot)
Rowley & Charles)

TAKE THREE
(wide group)

TAKE TWO
(4-shot)
Maria, Charles
Sir Peter,
L. Teazle)

TAKE ONE
(3-shot Joseph,
Rowley, Oliver)



JOSEPH: "Liars all! Is there no one to be trusted?"

TAKE FOUR

LADY TEAZLE: Hold, Mr. Snake. Let me request you to make my respects to the scandalous college of which you are president and inform them that Lady Teazle begs leave to return the diploma they granted her, as she leaves off practice and kills reputations no longer.

TAKE ONE
(M.C.U.)

SNAKE: Before I go, I beg pardon for whatever uneasiness I have been the humble instrument of causing to the parties present.

TAKE TWO
(3-shot)

PETER: Well, well, you may have made atonement by a good deed at last.

SNAKE: But I must request of the company that it shall never be known.

OLIVER: Are you ashamed of having done a right thing once in your life?

TAKE ONE
(M.C.U.)

SNAKE: Ah, consider. I live by the badness of my character. If it were known that I had been betrayed into an honest action, I should lose every friend I have in the world.

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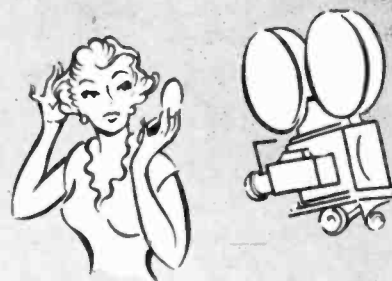
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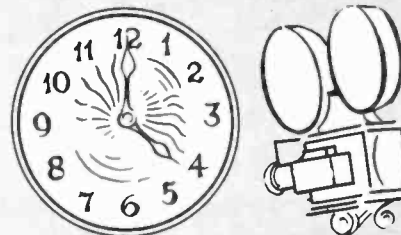


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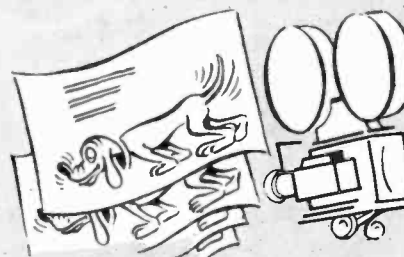
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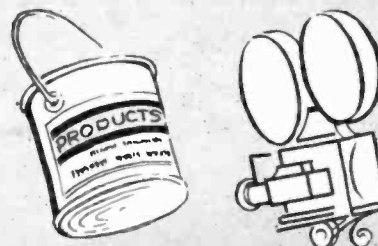
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