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# TELEVISER

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*the journal of television*

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**Script of the Month**

(See Page 21)

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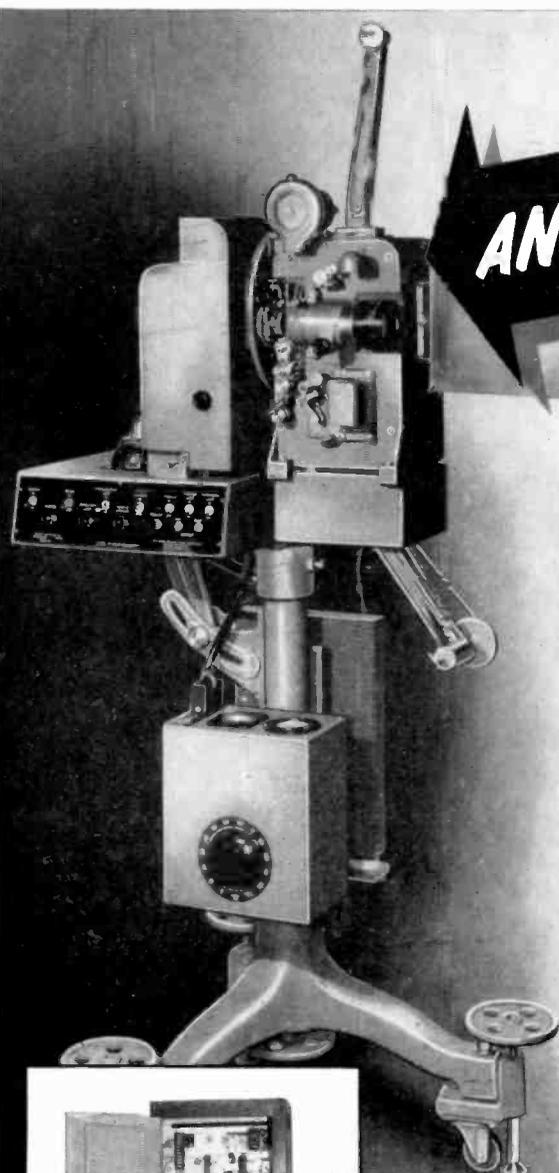
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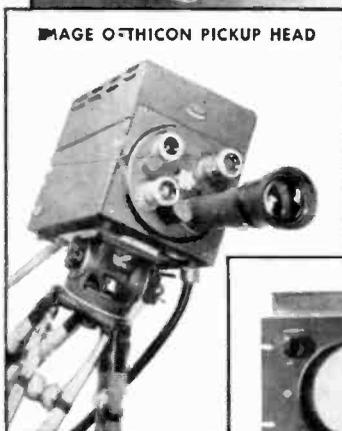
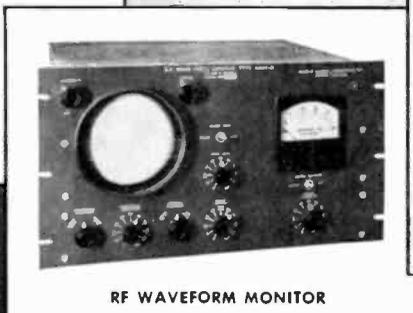


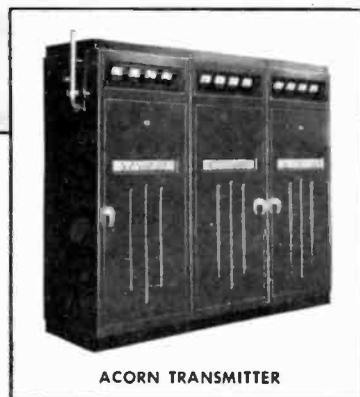
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# Televiser

THE JOURNAL OF TELEVISION

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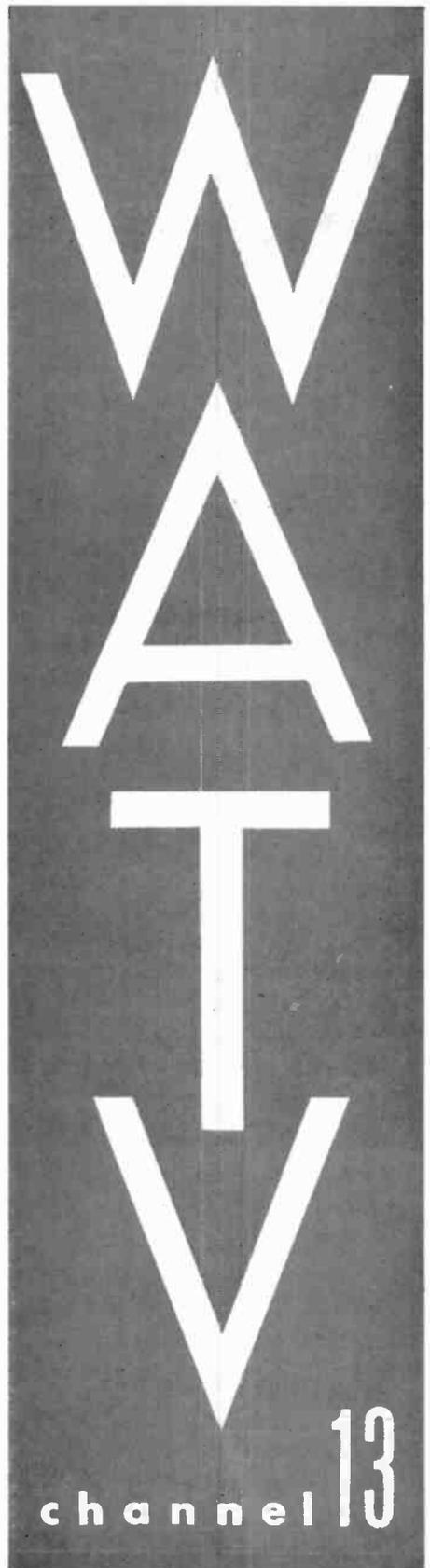
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THE  
ENTERTAINMENT-STATION



TELEVISION CENTER-NEWARK

# When is a dot not a dot?

Look carefully at the pictures on this page, to see how television creates an image

No. 2 in a series outlining high points in television history

Photos from the historical collection of RCA

● As parlor magicians say: "The hand is quicker than the eye!" But modernize the statement so that it becomes: *Television magic is quicker than the eye*—and that's why you see a photographic image in motion . . . where actually there is only a series of moving dots!

To explain this to laymen, ask them to examine a newspaper picture through a magnifying glass.

Surprisingly, few people know that newspaper pictures are masses of tiny dots "mixed" by the eye to make an image. Even fewer know that the same principle creates a television picture . . . and, when picture after picture comes in rapid succession, the eye sees motion.

Devising a successful way to "scan" an image—to break it into dots which could be transmitted as electrical impulses—was one of television's first basic problems. Most of the methods dreamed up were *mechanical*, since electronics was then a baby science. You may remember some of the crude results transmitted mechanically.

Television as we now know it, brilliant images on home receivers, begins with the invention of the *iconoscope* tube by Dr. V. K. Zworykin of RCA Laboratories. First all-electronic "eye" of the television camera, this amazing tube scans an image—"sees" it even in very dim light—translates it into thousands of electrical impulses which are telecast, received,



Felix the Cat was the "stand-in" when this 60-line image was made *mechanically* in tests at NBC's first experimental television station.



Improved definition is obvious to anyone in this *all-electronic* 120-line image of Felix—transmitted in the early days of NBC television.



By increasing the number of scanning lines to 441 lines in each picture frame, RCA scientists gave us a sharper, clearer television image.



And here you see the deep blacks, clear whites, and subtle half-tones as transmitted by NBC with our present 525-line scanning system.

and re-created as sharp, clear pictures in black-and-white—on the phosphorescent screens of today's home television receivers.

And, just as the first flickering "30-line" pictures—produced mechanically—eventually became our present sharp 525-line images, so the iconoscope itself was improved until it became today's super-sensitive RCA image orthicon television camera. All-electronic, the image orthicon peers deep into shadows, needs only the light of a candle to see and transmit dramatic action.

But every single television development made by scientists at RCA Laboratories depends, in the end, on a basic physiological fact: When the human eye sees a series of swift-moving dots on a television screen, it automatically "mixes" them into a moving photographic image!



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# COLO R

**Eyewitness Report on Color Demonstrations  
With Simplified Description of Each System.**

THE comparative demonstration of Color Television, Incorporated, Columbia Broadcasting System and Radio Corporation of America color systems was held on Thursday, February 23rd, at the FCC's Laurel, Maryland, laboratory, some twenty-eight miles north-east of Washington, D.C., point of transmission.

CBS utilized the studio and transmitting facilities of WOIC (TV), channel 9; RCA's signal originated from WNBW (TV), channel 4, NBC owned and operated station; while CTI converted a half dozen rooms at the Statler Hotel into a laboratory and studio, microwaving its signal from atop the hotel to WMAL (TV), channel 7 for transmission.

This comparative test brought to a climax some six months of demonstrations of various systems for the FCC's probing into the color problem in connection with its overall television allocation review.

## RCA System

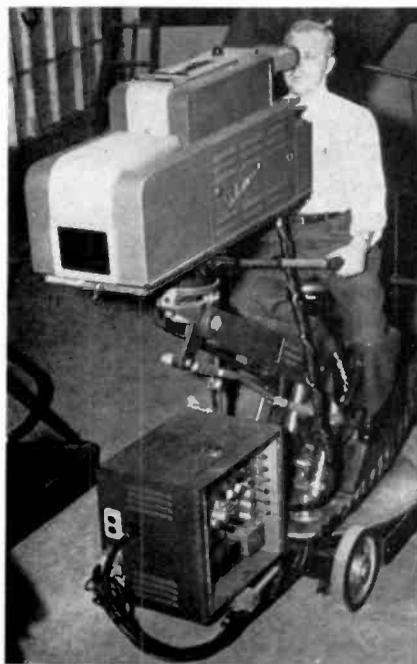
The RCA's system developed by its research laboratories is an all-electronic method of color transmission. RCA uses three Image Orthicon tubes at the camera and three Kinescope tubes at the receiver. This system is known as the dot sequential color system and refers to the changing of colors a number of times for each line or for a complete cycle at the rate of 3,800,000 times a second.

RCA uses a camera of their own design which accomodates three Image Orthicon tubes with a specially designed optical system utilizing dichroic mirrors. These mirrors have the properties of transmitting one or more colors and reflecting only one color, and are afranged so that each of the three tubes receives a picture having the properties of one of the primary

light colors (red, blue or green).

The transmitted picture is received by a color receiver having three Kinescope tubes of the size picture required, in other words there are three 12" picture tubes for a 8" x 10" color picture.

The subject reflected into the Image Orthicon tubes in the camera is represented on three individual Kinescopes in the receiver. These are reflected onto a series of dichroic mirrors that combine them into one color picture. Although this system was used



COLOR CAMERAS developed by RCA are larger than present black-and-white.

at the demonstration, there have been announcements that RCA has made rapid progress in the development of a single tri-colored picture tube for television reception. Two advance models of this tube will be demonstrated sometime in the near future.



RCA CAMERA with cover removed to show dichroic mirrors in foreground and placement of three camera lenses.

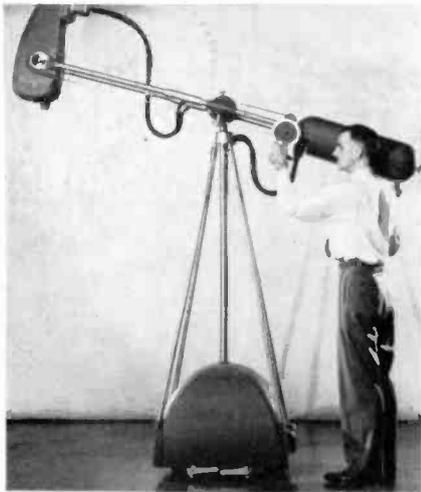
## CBS System

The Columbia Broadcasting System of color transmission was developed by Dr. Peter C. Goldmark and is a purely mechanical method at present.

This system of color transmission is known as the field sequential system, which means it will scan all the lines in one field, one after the other, in the same color, and in successive fields, changing color according to a prescribed sequence. The CBS system field rate is 144 times a second or at a 72 frame rate, and scans 405 lines per frame.

Between the lens and the image orthicon tube of CBS's especially constructed camera is a color disc driven by a synchronous motor. The signal from the camera is fed through the studio equipment and transmitter and is received by a specially designed receiver, incorporated in this monochrome receiver is a similar color disc that is in front of the kinescope, also driven by a synchronous motor, synchronizing the color in front of the image orthicon tube of the camera and

the color in front of the receiver. The red, blue and green filters revolve at the rate of 1,440 r.p.m. in front of the image orthicon and kinescope tubes. The two color discs must be in absolute synchronization with one another for color reception.



**CBS PICKUP CAMERA** is radical in design.

The color wheel, which rotates behind the camera lens, separates the three basic light colors of the image, hence the red, blue and green segments, filters the light from the subject so that color passes through in succession, enabling the persistence of vision and the screen afterglow of the kinescope to cause the color to combine and produce the various shades.



**CONVERTER FOR CBS SYSTEM** is a synchronized color-filter wheel placed in front of picture tube. Cost to convert present sets would be only ten to fifty dollars it is claimed.

### CTI System

The Color Television, Inc., system invented by George E. Sleeper, Jr., is

an all-electronic method. It uses one tube at the camera and one tube at the receiver and is known as the line sequential color system, which means that at each successive line of scanning of each field the color is changed. Each line is scanned at the rate of 15,750 times a second, as it is normally scanned for monochrome transmission.

In transmission, standard black-and-white equipment is used, with some modifications and additions. The only change in the conventional image orthicon camera, is an adapted dichroic mirror assembly between the lens and the orthicon tube. The effect of this special optical system is to focus three black-and-white images on the image orthicon tube, which are then scanned as though they were a single black-and-white image. The signals generated are then transmitted in normal manner through regular transmission equipment.

A standard projection type receiving set is modified to accept a CTI trichromatic picture tube. This specially built and designed picture tube replaces the regular one in the standard receiving set. This tube receives simultaneously three black-and-white pictures, which are covered by three different colored (red, blue and green) phosphors on the viewing surface. Above these patches of phosphors are three projection lenses that superimpose and register the three images from the end of that single cathode ray projection tube onto a 11 x 14 inch projection screen.

### Latest Showing

The February FCC color demonstration was a closed affair which included only top government and industry executives. FCC engineers were on hand making readings of the picture definition, results of which will be inserted in the FCC color hearing report. The demonstration was divided into two parts and eleven individual tests. During Part A, which dealt with test pattern and program material, each of the participants telecasted from separate studios, using different antennae.

Due to a fluctuating line voltage during the early stages of this demon-

stration, CTI's best color receivers were put out of commission, therefore a comparative analysis of their system cannot be reviewed at this time.

Comparisons were made on the basis of color balance, color breaking, color fidelity, color crawl and the amount of flicker of each system. Black-and-white receivers were on hand to show reception of the several color signals in monochrome.

Test patterns played the lead in the beginning of the demonstration with varying tests of vertical and horizontal divisions of color, rotations, and line definitions. This was followed by exhibits of shelves of canned goods,



**GEORGE E. SLEEPER, JR.**, inventor of CTI system, checking tube.

toweling and other products, moving and stationary.

Then live programming, which included singers, dancers and models was shown. Throughout these tests CBS's color seemed more pastel in its shading and looked a little truer. It was softer, and easier on the eyes. RCA exhibited much harder and more vivid colors and it seems it hasn't quite licked the problem of color spill.

The final test in the first part of this demonstration showed five minutes of programming on present standards in order to show reception of monochrome pictures. Even though CBS showed reception of its system in black-and-white which was satisfactory, it is not a compatible system of transmission. The color transmission using the RCA and CTI system is absolutely compatible, inasmuch as color trans-

mitted can be received on present day standard black-and-white monochrome sets without adjustments. On the CBS system, it is definitely necessary to make minor changes in the receiver, even to receive a monochrome picture from a color transmission.

Part B of the FCC color demonstration dealt with fringe area, interferences and ghost problems. The purpose of these tests was to show the nature of the phenomena and the approximate order of the effects. The program material included various canned goods and other products previously seen. The desired signals originated from the same studios as previously designated by the FCC, with the FCC providing both co-channel and in-channel interferences. All receivers were operated sequentially on Channel 4. Good color definition was held on both the co-channel and in-channel tests, as well as on the ghost problem. On the latter, each receiver was provided a signal, with ghosts of varying phases.

To demonstrate the reception of color TV in fringe area locations, the signal was reduced and while the picture became snowy the colors remained definite throughout.

To all the tests in Part B of the demonstration, both systems seemed compatible throughout.

When and if the FCC renders a decision on color now, there are many production and technical problems to be licked before color will become as practical as black-and-white that we are familiar with today because:

1. Only one lens has been used per camera to date, on both the RCA and CBS systems.
2. No demonstrated way to dissolve from one camera to the other has been shown.
3. Some cameras were larger and more delicate than present black-and-white.
4. The initial cost of color equipment would be prohibitive in most cases at the present time.
5. At present there is no inexpensive reasonable way of kinescoping color programs.
6. At the present time, the A.T. & T. is supplying the coaxial cable for network transmission on a 2.7 megacycle band width. In order

to transmit color it will be necessary to widen this band width to 4 megacycles. This would confine RCA's system to purely local operation, except where radio relays are available. It would take several years before A. T. & T. can convert cable to transmit this wider signal width necessary for good color reception.

—John Rieger and Harold Sobolov

## Glossary of Color-TV Terms

**BANDWIDTH**—Means the portion of the radio spectrum allotted for the transmission of the television signal, 4 megacycles for the video channel or picture channel and the balance provides for the audio carrier and the necessary separating filters.

**COLOR BALANCE**—Means the proportion of the intensity of one primary color to the other; proper balance produces white light.

**COLOR BREAKUP**—Means the visible separation of the primary colors due to the motion of the object or the eye.

**COLOR CRAWL**—Means the apparent motion either upwards or downwards across the face of the picture of a line or area.

**COLOR FIDELITY**—Relates to the perfection of the reproduced colors relative to the original colors.

**COMPATIBILITY**—Is the ability of color TV transmission system to provide color service for modified or special color receivers and still produce monochrome pictures on existing receivers without modifications.

**DICHROIC MIRRORS**—The glass surface treated with metallic salts which exhibit the properties of reflecting only one color and absorbing all others.

**DOT SEQUENTIAL**—Means the changing of colors a number of times each line or a complete cy-

cle at the rate of 3,800,000 times a second for RCA.

**FIELD FREQUENCY**—Means the number of fields per second—60 for RCA and CTI, 144 for CBS.

**FIELD SEQUENTIAL**—Means scanning of all the lines in one field, one after the other in the same color and in successive fields, changing color according to a prescribed sequence. CBS system field rate is 144 times a second.

**FLICKER**—Means the ability of the eye to stop or observe the picture frame by frame or field by field.

**LINE SEQUENTIAL**—Means that at each successive line of scanning of each field the color is changed. Each line is scanned at the rate of 15,750 times a second.

**RESOLUTION-DEFINITION**—Means the number of picture elements actually transmitted and interpreted by the receiver per unit of time.

**TRICHROMATIC PICTURE TUBE**—Single tube with three different colored phosphors on the viewing surface.

# SPOTS

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•

# What!

## One Camera????

by Bert Gold

CERTAINLY two cameras in a station are preferable to one, but not nearly so much as one is preferable to none at all—the latter unfortunately is becoming something of a trend in small-station economy-mindedness.

Well, then, the question: What can you do with only one camera? Experience has provided us with the answer—almost anything a small-city station is likely to want done. Dramas? No, not well; but when has any but the largest stations ever seriously attempted doing dramas in the first place? Sports remotes involving large teams will not be done successfully, but contests of individuals (boxing, wrestling, etc.) can and have been done well.

In the studio, creative people can accomplish a lot with little equipment. Intelligence, imagination and the courage-to-try-it not only invented the program side of this whole business, but is constantly overcoming technical limitations by injecting it with personality. And it is this very personality, the local attitude, in small cities, that is vitally necessary to complement network shows.

Do you have interesting interviews on hot local issues? Visiting celebrities, High School heroes, fabulous characters? Many of your viewers would greatly enjoy seeing them. Large or small, every area contains willing and amusing or talented amateur entertainers—enough to sustain a neighborly weekly show. Sunday choir recitals will eventually have every churchgoer rushing to a television set—sooner or later their friends will be on. This is television hitting the people where they live, with local coverage in the journalistic sense.

There are hillbilly bands and audiences for them everywhere. Fans of this type of music have been listening to the very same tunes for years—there's no reason to believe they'll

suddenly demand unique camera work. It happens this sort of entertainer is ideally suited to economy production. As for other types of musical revue, including dancing, as long as the producer has the routine well scheduled in advance, varieties of shots can be managed with no difficulty. This, of course, means the ever popular amateur show is within easy grasp.

In single camera production, since the "eye" is dollied close and back (yes, while on the air—no problem for a smooth operator) for the necessary variety of angles, it will be found that the 50mm. lens will be most practical if any wide shots are involved; this calls for less actual movement. However, one might want to pan (or tilt) from the product to the demonstrator: this will be more logical on 90 mm. If a really close shot is required without a great change, the 135 mm. is the one to use. These three lenses are the most practical combination.

As a matter of fact, lenses may actually be flipped during a show, if a means can be contrived to switch to the projection camera for a slide, balop or film, in a smooth dissolve. On the Fireside Chapel show in Erie, when we had to change from a choir of 50 voices to the speaker, a fast dissolve to a balop of a traditional church arch, and back, enabled us to make a smooth segue in less than two seconds. The camera had to be placed in a strategic location for the different lens pickups, and we performed what had to be invented on the spot and came to be standardized as a "fast fade flip." For this procedure, everyone involved had to be sufficiently prepared, and precise commands given. The cameraman, producer, shader, switcher and projectionist were all individually responsible at that moment, and very much on their toes.

In Utica, we faced the common problem of doing a TV version of a

disc jockey show by making the transition from the jock, who cued on the screen by placing the needle on the record of his dummy player in the studio, to a specifically prepared film loop of a spinning record as the audio man started the actual music, and then back to the studio where the camera had now gotten on the artist at his easel who illustrated the song while it was playing. Then, of course, back again when the record finished.

One-camera photography has, in many cases, developed into some sort of special art. So much so, on television, that it is frequently called for in some big-station productions for very special effects. A good example of this is during many moments of the Garroway show from NBC in Chicago, which many will agree is the best-photographed show in the medium. Frequent use of the moving camera has been extremely artful, and thrilled many other directors watching. It is this camera movement that is the prime element of design if it is the only one you have. In this regard, another of our shows in Utica had twenty minutes of uninterrupted piano music. The song titles were superimposed, but the camera work was one continuous movement. Slow enough to often be imperceptible; but the viewer would suddenly realize he's seeing a keyboard close-up hardly any time after a long view of the piano and player; then a full face, then shadow angles, and so on. It was carefully done, and very effective.

At WLW-T, Cincinnati, when the schedule was suddenly expanded to 75 live shows weekly, a good many of them were done with a single camera, though it may not have been considered absolutely necessary. Many daytime shows, which included table demonstrations, interviews, and musical interludes in a single program, were done with "one eye", and quite effectively.

To repeat again, it is almost imperative that at least something live be done at every station. The installation of the first camera in a studio is vital—the second a convenience. But more than anything else, it is the imagination and creative ability of the few necessary people who will give the programming the character that the station management and viewers will be proud of.





# from the beginning . . .

**T**HIS is the story of one television program, from the day it began to its hour on the air.

In searching for a good TV script, the reading goes on all the time, in and out of office hours. Then suddenly, from the dozens of manuscripts, the scores of novels and plays, there'll be one that's ideally suited to television. Once the script is chosen and performance rights cleared, a lot begins to happen.

It's time for the writer to go to work. The adapter blocks out the plot-line of the book . . . the scenes which must be retained. Then to a scene-by-scene outline, and finally to a script. Always, every step, with an eye on the clock. No scene must run too long, slowing up action. And don't forget, we've got to bring it in in exactly 50 minutes. That's all the air we have.

Script is finished, first draft. Now comes a story-conference, and producer and director go over it together . . . to consider, suggest, argue over ways of tightening and clarifying the action. Once corrections are agreed upon and made, the script is typed, mimeographed . . . and we're ready to go.

Producer and directors watch sharp-



ly as dozens of gifted actors go nimbly through their paces. Casting completed, the next job is to get our films for integration with the live action. For outdoor scenes especially, such film continuity is often more effective than studio-stimulated backgrounds. So actors and camera-crew take a trip and make their pictures. Back home again, the film will be cut and edited, backgrounds and lighting matched to the succeeding studio sequences . . . and then filed away till studio-rehearsal.

Set-design for television imposes problems faced by no other medium. The action of television drama is continuous, with no kindly curtain-fall to allow actors or cameras to move from scene to scene. The set designer must devise sets that contribute to the action and atmosphere of the play, and still allow for the movement of actors and

*Pictures and Text  
Are Excerpts From  
"Close-Up", Recent  
CBS Publication*

equipment — mainly cameras, which may have to shoot through windows, up or down stairs, at short or long range, and do it in an awful hurry. Sets must be constructed with this always in mind. Thus they are usually arranged in sequence, in a semi-circular pattern around two or three, or even all four walls of the studio. The center space is left free as possible for the cameras to move about in.

First reading day is also first meeting for some of the actors. So there are a few introductions, a little gossip, a little clowning. And then down to business.

This show will be broadcast from one of television's largest studios, but television's largest studios are no longer large enough for Television. Auditoriums and theatres have had to be leased and rehearsals go on all over town . . . in ballroom, in hall —and in hallways. We rehearse and rehearse . . . for many grinding hours before we ever see a studio or a camera. Every step, every gesture, must be planned as rigidly as a move in championship chess . . . because it all will soon be caught by the exacting eye of a television camera. No margin for error at all . . . if the direction calls for crossing the set in five steps, five steps it had better be. It takes both talent and practice to rise above the strict physical rules and give color and flexibility to a performance.

Actors still have agonized solitary moments of committing a difficult bit to memory, and there are still rough



**FIRST READING** is also first meeting for some of the actors.

# . . . to the end



**EVERY STEP**, every gesture must be planned.

edges to be planed off. But now the director can see the shape of the show, and plans not just his camera angles, but begins to pin it down to which one of the cameras will be engaged at any given moment. Assistant director keeps careful note of every decision, and times each step to the last second.

As the play is coming to life in rehearsal, its physical framework takes shape in studio carpentry and paint shop. As you watch the painstaking translation of paper patterns into wood-and-canvas reality, you know these craftsmen are by no means the least of television's marvels. Much of what these men build must be more than make-believe. Doors have to be slammed, stairs climbed, walls leaned against. And often, many shows must be mounted at the same time.

Finished sets move from carpentry shop to paint dock, with a stopover for fireproofing on the way. Paints are mixed to correspond with television screen-tested samples, so color quality will be in proper balance. You won't see a stark white or a dead black anywhere . . . too drastic for the sensitive television tube, which is likely to retaliate by painting an unasked-for halo around any object so colored. Muted tones are the best for television . . . but you'll see just as much variety and gradation of color as you would on any stage set. Paint works economic wonders, too . . . transforming last

week's brick wall into this week's pine-paneled study.

A set is more than paint and canvas. It's an easy-chair, an office desk, a dozen roses, a dice-table, a cut-glass decanter and an ivory-handled cane! So the property man goes to work, armed with an inventory of his needs and a sheaf of sketches of the kind of props the script calls for. All around the town, from theatrical supply house to auction room to antique shop . . . assembling housefuls of assorted chattels to be brought in for one show's fantastic make-believe moving day.

At last the scattered elements of a major program are to be tied together



**THE PROPERTY** man goes to work with an inventory.

. . . cast, sets, lights, sound . . . and camera. It's one o'clock in the morning . . . odd time to begin a moving day. But until minutes ago, all studio space had been pre-empted for tonight's shows. But now it's our turn. So the stage-hands begin bringing in the set components . . . lining them up in proper order, and lashing the separate parts together . . . while property men unpack their crates of furniture, draperies, and oddly assorted accessories. Before the night is over, we'll see those sets as they were first plotted on the drawing board.

We're ready to light it. Lights are controlled from above, with a catwalk for electricians to work from. Head electrician governs the output of all the lamps in the studio from a central lighting dock, equipped with switch-panel controls.

Television says what it has to say on microphones, of course . . . suspended on cables, hidden behind bits

of scenery . . . and most conspicuous to the watcher on the set, those hung on long booms, able to whip across the stage over the actors' heads. The boom-man reels his mike in and out with all the patience and persistence of a fisherman, catching the actors' voices as they move about. All microphones are guided from the control-room, where the sound engineer, or audio man, sits at a great console, fingering the lighted lucite dials that control each mike, bringing them in or out as they are needed. Beside him is a record turn-table, for shows using transcribed music, as this one will. A turn-table man cues in the music, and the audio man brings it up and in with his console controls. Sound-effects man has his own monitor, or television screen, so he is able to watch the action and properly synchronize his sound. The special effects department will take care of rear-screen projection, providing still or moving picture backgrounds for action.

Finally we meet the camera . . . a cumbersome four-eyed monster of appalling intricacy in design, operation, and maintenance. Television cameras are variously mounted: on a tripod, for location and outdoor shooting; on a pedestal, which allows adjustment to various heights; and on a dolly, or moving platform, with a long, swivel-



**HEAD ELECTRICIAN** governs the output of all the lights.

ling boom, permitting the maximum of mobility. Studio shooting employs two, three or four cameras, all operating at the same time from different positions on the set. We'll use the customary set-up for a dramatic show: two pedestals, one dolly.



CAMERAMEN ARE in contact by head-phones with the control room.

Each cameraman is in constant contact by head-phones with the control room. In addition, the dolly-cameraman confers by 'phone and manual signal with his dolly-pusher. They know the language and techniques needed for getting action into a camera lens. Your show is just one continuous "take." You've got to get the scene you're on, and at the same moment figure how you'll get your camera into exact position for its next shot on time. You'll have to move it to a different spot, or to a different set, yards away. And avoid colliding with other cameras, and mike-booms, cables, sets, and people who clutter up the place. And on top of that, you have directorial decisions to make. You have four lenses on your camera, each providing a different range and concentration. It's up to you to pick the lens that will give you what you want each moment.

When film sequences or slides are part of a television show, the Telecine Room goes into action. Here 16-mm. and 35-mm. projectors are set up, ready to flash filmed material as needed. Still pictures and slides are projected by the telopticon, electronic grandchild of the old magic lantern. The Telecine Room is equipped with monitors, so projectionists can synchronize film with live action. But these machines are actually put into action and hooked into the circuit by

remote switch from a studio control room. Another "cinematic" feature of television production is the television recording operation, whereby a show can be recorded on film, for future broadcast or for reference purposes. By means of these TV recordings, many of television's biggest shows reach cities where live network broadcast is not yet possible.

Nerve-center for the whole complex of television production is the control room. Here behind a battery of buttons, needles and knobs sit the ones who make the decisions guiding the quality of the picture the audience will see, the sounds it will hear. It's an atmosphere of quiet madness, of many voices, quiet but urgent. Each key figure concentrates on his own area of operation . . . calling directions out to the floor, to galleries above and rooms below, through an intricate interlocking communication system.

Director, assistant director, switcher, shaders, audio man, announcer . . . these are the control room people, guiding our show through its final phases, onto the air. The director tensely watches his three monitors—one for each camera—and calls out the number of the camera whose picture he wants to use at each moment: "Take One! . . . Take Two!" He's hooked up directly by 'phone with cameras and technicians, but makes his wants known to the cast and stage

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WEWS	Cleveland
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WJBK-TV	Detroit
WXYZ-TV	Detroit
WICU	Erie, Pa.
WFBM-TV	Indianapolis
WAVE-TV	Louisville
WTMJ-TV	Milwaukee
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WABD	New York City
WCBS-TV	New York City
WJZ-TV	New York City
WOR-TV	New York City
WNBT	New York City
WPIX	New York City
WATV	Newark
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Personnel, Write to

## TELEVISION WORKSHOP

America's Television Training Center  
1780 Broadway, N. Y. 19



"THERE'S THE STAND-BY call from the director in the control room . . ."

crew through his field general on the set, the floor manager. Floor man receives instructions by one-way walkie-talkie, and can move freely about to give entrance, exit and time cues to actors, directions to crew. Assistant director—"A.D." for short—pre-cues the cameras, readying them for each shot . . . also keeps track of timing, and directly cues music and announcer, who has a sound-proof booth of his own just beyond the control room. Audio man controls sound volume, bringing each microphone in and out of play. The control room's technical supervisor is the switcher, with a battery of lights and buttons before him. He's the one who actually puts the show into action . . . punching up each camera's picture as the director calls the shots . . . switching in film sequences or slides as they are called for. Switcher maintains alert and watchful contact with everybody in and out of the control room, on and off the floor. He is also liaison man with the master control room, dispatch-point for the show. Master control puts the show on the air locally, on the cables going to other cities, or on TV recordings.

Patron of the newest art . . . angel of the newest form of show business . . . is the advertiser, who has discovered in a short year the unprecedented impact of a great medium. He has discovered that television is not

alone a vivid way of advertising . . . but a potent and direct selling force. Here for the first time the customer does more than hear how good a product is, or see how attractive. He now witnesses a true demonstration of that product in use or in action. The advertising agency has prepared the commercial—part live dramatic action, part film, part slides—and these commercials will be integrated with the action of the show today, at dress rehearsal.

Tonight's the night . . . so today there's a full dress rehearsal . . . costumed, lighted, complete. We'll be seeing the show exactly as it's to appear on the air, a few hours from now. The cast gets an early call, for wardrobe and make-up. Wardrobe's not complicated on this one, but finding a place to make quick changes is something else again. You'll make your changes in a tiny portable dressing-room. Better leave your make-up to an expert, schooled in the ways a television camera has of treating light and color. No sequins or heavy eye-shadow . . . the camera doesn't like them.

So now we're ready . . . there's the stand-by call from the director in the control room . . . the floor manager suddenly cuts the air with a sharp gesture . . . and our final rehearsal has begun. Maybe a line will be fluffed, maybe a camera will swing

too far . . . but that can be corrected at air-time. We're going straight through, non-stop. And say . . . it looks good.

Before you know it, it's five minutes to air time. Director has a final word with cast and crew, then from the control room it's "Stand by . . . ten seconds . . . eight . . . five . . . local is in . . . stand by for air . . . and our show is on!"

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For further information and complete list, write to

**Commonwealth**  
Film and Television, Inc.  
723 Seventh Avenue, New York 19, N. Y.



# sauce sales SOAR!

Daytime TV  
Show Sells  
600% More  
Sauce.

SIX times as many cans of Sauce Arturo is now being sold in grocery stores than in the corresponding period last year. Production has been stepped up 300% to meet the new demand, with every day finding increased sales breaking all previous records, despite the fact that Sauce Arturo is 3 times more expensive than other tomato sauces. Not only have sales to independent grocers increased, but tremendous response from other sources of distribution has resulted.

This sales success story is primarily due to Premier Food Products' sponsorship of Johnny Olson's Rumpus Room on a five-time-a-week basis over DuMont's WABD. The daytime program is budgeted under \$2,000 a week.

Sidney Alexander, account executive of the Peck Advertising Agency, handling the account, reports that as many as 6,000 ticket requests for a single show have been received by DuMont.

The agency has come up with a new device calculated to spur consumer interest and sales still further. Each day, a different store carrying Premier Products will be visited by a new \$14,000 delivery truck containing three television sets. One set remains in the truck for viewing, while two others are installed in the store. After shoppers view the TV show on these sets, they will be able to see Premier Products on display and used in various ways by a demonstrator in the truck.

Commercials used on the program are both live and on slide film. The live plug describes various uses of the sauce, while the film describes the product's ingredients. Following is the film script:

CUSTOMERS MAY VIEW  
show on Premier truck.

## ACTION

- (1) S. A. can in foreground, halo effect.
- (2) Pete climbing a vine and stamping big, luscious-looking tomatoes with "P".
- (3) Sherlock Holmes mushroom card.
- (4) S.A. can in foreground, Pete throwing ingredients into can.
- (5) Puree slide
- (6) Pete spooning S.A. from can to meat loaf platter.
- (7) Pete standing over spaghetti plate, topping it with S. A.
- (8) Match card (Heat)
- (9) Premier Foods logo with Pete holding it. (Always reach for . . .)

## SOUND (ANNOUNCER)

That's our pride and joy right there, Johnny—Premier Foods' delicious Sauce Arturo—unlike any sauce you can make.

On the richest, reddest, ripest tomatoes go into Sauce Arturo. And fresh! why, they're hand-picked right off the vine . . . that is, the ones that can meet Premier's approval.

And look at those fresh, plump, juicy mushrooms. Premier leaves no stone unturned to get the best for Sauce Arturo.

Yes, only the best goes into Sauce Arturo. The freshest tomatoes . . . the juiciest mushrooms . . . the tenderest onions . . . the sweetest peppers, and the most expert blending of selected spices and condiments.

That's what makes Sauce Arturo so different from ordinary tomato sauces.

Yes indeed! Sauce Arturo is a rich, thick, chunky sauce. You can see as well as taste all these delicious ingredients, in fullbodied, flavorful Sauce Arturo.

How much richer and zestier spaghetti will taste, as well as fish, eggs and meats when mixed with Sauce Arturo.

Just heat and eat! You don't have to add a thing! You can use Sauce Arturo any meal, any day of the week, because it contains no meat—blends perfectly with all kinds of dishes.

And remember! Always reach for Premier's Sauce Arturo, because Premier means first and first means best!



# 21

## *ways to improve television commercials*



Tom Wright presents here his fifth installment. This series, to be concluded next month, began with the November, 1949 issue. Taken together the instructive articles constitute the first complete manual of television advertising.

**CHECKPOINT No. Fifteen:** Is the commercial well identified?

Clear identification of product or service is a key factor in helping people to remember what you have shown them or told them. One of the best ways to achieve this is to place the name of the company, the product or the service advertised in the visual or oral opening of the commercial.

The use of this advertising principle is perhaps best illustrated by a few of those TV commercials that employ it. For example, the TIDE chainbreak starts off visually with a close-up of the Tide package while the narrator's opening is "Tide's in, dirt's out. Tide gets clothes cleaner . . . etc."; the B.V.D. animated jingle opens with visual and oral trademark identification; the American Tobacco minute spots open with LUCKY STRIKE superimposed over a revolving globe as the announcer says "In all the world there's no finer cigarette than Lucky Strike".

Of course, identification in the opening of a commercial covers only part of the problem. Every effort should be made to keep the company name, the product or the service within the eye-range of the prospects at logical points throughout the program and the commercial. This is not intended as a recommendation to plaster the walls with sponsor banners or photomurals of the product.

There are certain logical times and places when the company name, product or service can be identified very subtly. For example, in dressing the

stage from which the Buick TV program was telecast, small letters spelling B-U-I-C-K were placed across the bottom of the curtain just above the weight line. The letters were formed of sequins or a similar shiny trimming so that the name BUICK flashed and glistened each time the curtain was run back and forth between the acts of the variety show.

Viewers do not resent the integration of name or package identification if it is not an intrusion on the entertainment of the program or the body of the commercial. There are innumerable ways to include an inoffensive identification as a plus factor in the advertising impact of practically every type of program or commercial.

**Checkpoint No. Sixteen:** Is the commercial interesting to most people?

Another basic of advertising copy is that a headline or the next following thought should contain a consumer benefit to stimulate interest.

Let's consider for a moment the mistrust in advertising that was engendered during the early patent medicine days when each label contained a long list of ills that Uncle John Herb Juice would cure. To put it mildly, manufacturers went a little overboard in their claims of consumer benefits in those days. But the long list of ills was certain to catch the attention of an ailing reader and perhaps interest him in the product by its promise of help.

Even today on the boardwalk at Coney Island you may hear the barker cry "Come and get your creamy frozen

Custard . . . it's delicious, nutritious, appetizing and energizing . . . etc.". He attracts attention with his loud voice. He appeals to prospects within the sound range of his voice. He tells them of the benefits of his product. He interests his prospects. He makes sales.

Television commercials, too, need to play up consumer benefits, the company name, the product or the service in the opening video and/or audio. For example, Adam's chainbreak opens 'Four, four, four times flavored, Chicklets' candy coated chewing gum'; Emerson Drug Company's spot shows the Bromo-Seltzer train chugging along a track while the sonovoxed voice headlines the benefit "Fight headaches three ways . . . Bromo-Seltzer—Bromo-Seltzer—Bromo-Seltzer," etc.

A factor that helps to make radio commercials interesting to most people is that certain word combinations can project a clear mental image of a benefit to the consumer. In television, we can actively demonstrate a consumer benefit by dramatizing it with certain combinations of pictures that enable the prospect to see for himself how or in what way the product or service delivers the promised benefits.

The attractiveness of a consumer benefit is based upon its appeal. The time-tested appeals that draw interest (i.e. the urge to live, to enjoy bodily comfort, to achieve personal importance, to enjoy the five senses—seeing, feeling, smelling, tasting, hearing—etc.) may be poignantly presented through the medium of television.

**Checkpoint No. Seventeen:** Does the commercial create a desire?

One factor in creating a desire is the demonstration of proof of performance of the product or service. Advertising presented on television can accomplish this proof in a quick and keen manner due to the sound-ac-

tion combination and the almost limitless visual subject matter that can be shown. For example, using live action stop-motion techniques, in sixty-seconds a livingroom can be refurnished, a kitchen linoleum flooring laid down and tested, a vacuum cleaner demonstrated, a recipe prepared, etc.

Good quality is also an outstanding factor in creating desire. Telling about good quality may not be one-half so forceful as showing how it is achieved through care in manufacture. Live shots during the manufacturing process showing the evolution of an item from raw material to finished product can be made informative and interesting. The x-ray technique using animation creates the illusion of seeing the workings of a product through its outer shell.

Another influence on desire is the indication of an established consumer acceptance. In testimonials, for example, the Hollywood star, celebrity or personality can be shown actually using the product and delivering the message in a convincing manner.

To create desire, the commercial must be sincere and believable. In addition, it is healthy to intimate, where appropriate, that the quality of your product is superior to competitive products and ways of doing things.

Another motivating force for desire is the indication that some loss will be sustained by the prospect if he fails to buy the product or service advertised or to act as the advertisement suggests.

**Checkpoint No. Eighteen:** Is there a request for action?

The commercial must contain an urge to buy or a request to act. This is done in a variety of ways . . . "consult the classified directory" . . . "write to this station" . . . "ask Mother to buy it tomorrow" . . . "send in two box-tops" . . . etc. The request may be delivered in the form of a command to act. For example, "get one at your dealers tomorrow" . . . "call Western Union operator 25 now" . . . "get a carton today".

The request for action is more often than not the final plea made by the commercial. The copywriter assumes that the sales message has convinced the prospect and that a concluding urge to buy or try the product or service will be the final spur that motivates the sale.

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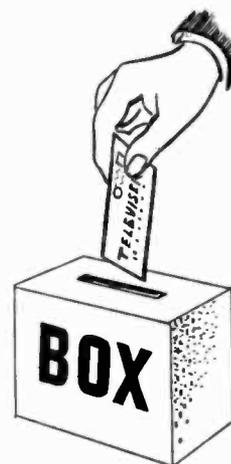
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**For Answers To Your Questions Regarding  
Television Advertising, Write—**

**Tom Wright's . . .**

## **ADVERTISER'S QUESTION**



### **How do agencies select film producers for television spots?**

—*Eleanor D. Park, Dunellen, N. J.*

ANSWER: The large number of qualified producers in the field often presents difficulties in the selection of one for a particular job. One of the best yardsticks by which to measure the production quality of which a producer is capable is to review his past performance in film craft for television.

More than in any other art, the making of a motion picture requires the synthesis of many different talents. So it is the experienced people and their combined talents that assure a good finished production. I believe that most agencies pick producers on the basis of the people on staff who can do the job required, for it is people who make pictures, not companies.

The difference in the resources and experience of the many producers and the wide range of requirements in different types of production suggests weighing the producer's qualifications against an analysis of the basic production elements.

### **When will the institutional advertiser be able to use television?**

—*Donald M. Miles, New York City, New York.*

ANSWER: Television will achieve its full-fledged advertising destiny and may be used by all kinds of advertisers when it has fulfilled all of the following requirements:

1. When it can deliver mass circulation and reach people in the home from coast to coast.
2. When it has increased its coverage so that its circulation is extensive as well as intensive.
3. When it becomes economical in that the cost of circulation in dollars per thousand rate is in reasonable proportion to the expected results in terms of effective coverage.
4. When it has developed flexibility and will permit the selection of a definite pattern of distribution and freedom of program or commercial placement at proximity to points of sale.
5. When it has become an effective quantity, measured in extent, duration and intensity and become a known medium from which most of the waste and guesswork has been eliminated.
6. When it has fully developed technique in presentation and learned how to carry the advertising message and to inform the consumer what to buy and why to buy.

7. When it has developed good will, so that the product the public is willing to buy will be pushed by dealers and retailers because it has been advertised in the medium.
8. When television fits the local market so that it is able to reflect the life and interests of the community, speak a language that the people understand and be a market guide as well as a market counsel.

### **Why do so many advertisers use spots on television?**

—*George Romer, New York City, N. Y.*

ANSWER: Advertisers choose spots in lieu of programming primarily, I believe, because of the cost involved. With spots, the advertiser can select markets and stations which offer him the greatest advertising potential and he has complete flexibility in his time selections.

His commercials can be directed to known audiences which have already been developed. He is not committed for long periods of time and gets a greater circulation at lower cost. His talent and production costs are smaller than programming costs in many instances. Use of spot offers the advertiser an economical method of testing the effectiveness of television and permits a greater opportunity for frequency and impact of the advertising message and for effective merchandising tie-ups.

### **When will television advertisers use cooperative programs?**

—*F. W. Henderson*

ANSWER: Co-op television is already operating under forced draft. Many local, regional and national advertisers already are using co-op programming. Several of the TV networks have hour, half-hour and 15-minute shows which are telecast over the cable and sponsored locally. Of course, the cost of the program in each local market is a fraction of the total program cost, and is sometimes pro-rated according to the number of receivers installed in the area. Network sports telecasts, too, currently come in for their share of co-op sponsorship. All of the above are in addition to the programs on which participation spots are cooperatively sold.

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

# Closed Circuit Convention

By Chris J. Witting  
General Manager, DuMont, TV Network

THANKS to a new development in television technique, the "fellow who couldn't get there" no longer has to wait for a report of "what happened" to filter down to him from the convention or stockholders meeting he wanted to attend in New York.

No longer does the salesman in the field have to wait for a brochure or descriptive literature to learn the virtues of a new product he is expected to merchandise.

The innovation which does away with these bottlenecks is the Du Mont Television Network's "Closed Circuit Convention." By arrangement, Du Mont now presents the crucial peak of such meetings direct to salesmen, dealers, stockholders and other who only need gather around a television set in any one of some 21 cities.

Via Du Mont's "Closed Circuit Convention Plan", a salesman in the field can hear a new product's features described in detail, see the item demonstrated by the engineers who designed and perfected it, while he learns directly from his sales manager the promotional ideas it offers.

Under the Du Mont plan, a business organization choosing the plan submits the convention schedule to Du Mont executives. Those portions of the convention which the business leaders wish to bring to their groups "back home" are determined and Du Mont production men swing into action to package these elements as an attractive, interest-building program. Privacy is assured because of the "closed circuit" used for transmission of this special "program".

Counsel and advice in "programming"—that is, in staging and highlighting the most dramatic aspects of the meeting are provided by experts from the Du Mont program and production department.

A virtual "rehearsal" is staged, with the desired proceedings timed, camera

angles and lighting prepared, and the multitude of things which go into making a telecast ironed out by trained television personnel.

Du Mont then arranges for simultaneous meetings of those to whom the client organization wishes to present its floor program, and sets up its closed circuits to the cities in which these meetings will be held.

The reception point may be the home factory, auditorium, a meeting room, one of the Du Mont studios in the receiving city, a hotel room, or other specified site. The program is received by these viewers only. It cannot be picked up by the public or on home viewers.

Nor—like the home entertainment program—is this TV operation a one-way deal. By means of a "talk back" auxiliary audio circuit, it is possible for the local meetings to be connected directly with the main convention or meeting, and with each other, so that questions asked by any group can be heard and answered from the convention floor or an associate group.

Most merchandising plans, however brilliantly conceived at the top, lose much of their power and clarity through a natural dilution as they are passed down through branch and district sales organizations to wholesalers. We can bring Mr. Big and his key executive aides face-to-face with all distributing groups, to *expound* policy, to *demonstrate* product, to *explain* and to *answer*.

Convention TV can and will make no attempt to take the place of the good-fellowship and renewing of acquaintances which warm up the big get-togethers. But at the big moments, when the sales manager mounts the rostrum to display the new line, when the company president rises at the banquet table, TV will bring their messages straight and at once to salesmen, jobbers and others concerned.

## DON'T BE A TELEVISION ILLITERATE

Who did the first telecast in the modern commercial TV era?

Who invented the first TV system?

What is noctovision?

What about TV in Russia?

Can You explain how TV works and make your wife understand?

(For answers, see bottom of column)

Well-informed people read the most plagiarized book in television.

## 4000 YEARS OF TELEVISION

by Richard W. Hubbell

with special sections by

General David Sarnoff, Board Chairman of RCA

William S. Paley, Board Chairman of CBS  
James L. Fly, former Chairman of FCC  
Adolph Bolm, famous choreographer in Hollywood

Recommended by the Book-of-the-Month Club. Unanimous praise from Newsweek, New York Herald Tribune and all other critics.

"Indispensable to anyone who wants to know about television" says Theatre Arts Monthly.

Don't Be a TV Illiterate. Order your copy today by mailing this order form with your check.

### Televiser

1780 Broadway, New York 19, N. Y.

Rush me \_\_\_\_\_ copies of "4000 Years of Television" at \$2.75 per copy. Enclosed is my check or money order for \_\_\_\_\_.

Name \_\_\_\_\_

Address \_\_\_\_\_

Answers to questions above, with reference page numbers in "4000 Years of Television": (1) R. W. Hubbell at CBS, July 1, 1941, page 193. (2) G. R. Carey, Boston, 1875, pages 59-61. (3) Infra red TV which can see in the dark, pages 86-87. (4) Three stations in Russia, page 177. (5) Read pages 104 thru 127. Place your order for "4000 Years of Television" thru Televiser, 1870 Broadway, New York 19.

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

# Television Writer

by Worthington Miner

CBS Manager of Program Development

IT is increasingly apparent that the most serious bottleneck to the development of dramatic programs on television is a shortage of good writing talent. Good writing, — in fact, the best possible writing, — has consistently won approval from the television audience over the past year and a half. Run-of-the-mill writing has consistently failed. The problem, therefore, is excessively difficult, since the conditions of production are such that it is impossible to offer an individual as great a monetary return for any one creative effort in television as might be derived on a royalty basis from one successful play on Broadway. Only when a large school of writers has learned to accept a higher standard as marginal, will we ever approach an answer to this bottleneck.

Any writer entering this medium would do well to attack the problem of television as an assignment in the theatre. No qualitative yardstick, which belittles the taste and intelligence of the audience, will do. Integrity of characterization, validity of story, and the impact of words themselves are basic necessities. These are the things which cannot be taught. There is no way to teach good writing. But the instinct is often there,—only smothered beneath a chat pile of cheap formulas and easy evasions.

Assuming, however, that a person has the instinct and the capacity to turn out first-rate material, are there any basic rules idiomatic to this medium? The answer is yes. And yet by all odds the most important rules are those fundamentals of dramatic form so seldom understood and so often ignored. Years of experience in reviewing dramatic writing, as well as television writing, have taught me that violation of these principles has had more to do with the failure of

good writing to jell into dramatic form than any other single factor.

1. A writer must have something to say. There must be a theme of valid interest and excitement. And that theme must have a climactic statement.

2. A play is conceived backward. It is essential that the author know the climax of his story before creating the mood and quality of the opening scenes. It is essential that he know the final development of each character, before he write that character's opening line, or conceive his original entrance. This does not mean that the final scene has to be written out in dialogue form; it does mean that complete clarity must exist in the author's mind regarding the ultimate statement of his theme.

3. Story and character are not departmental; they must be integrated. A failure to "push story" is one of the most consistent weaknesses of all dramatic writers; television is no exception. The characters of people are the wheels on which the story rides. Character is not a static declaration; it is an integral part of the motion of the story. By the same token plot is no more a departmentalized entity than character. Many writers feel that by mechanical developments of plot the story is advanced. More often this type of mechanical shenanigan holds up a story, defies credulity, and, in the end, merely thwarts the purpose it was designed to achieve. Form and development are not plot.

4. Economy and discipline are fork and spoon for a good writer in television. A half-hour program may be an incident; that demands discipline enough. But an hour program must have greater dimension,—and to achieve dimension within fifty minutes of playing time, the writer must subject each line, and word, and pretty phrase to the most ruthless self-criti-

cism. Nothing that is essential should be cut merely because it is long; nothing that is not essential should be included merely because it "cute".

In preparing his outline (this is basically an analysis of story) an important creative contribution must be made by the writer, regardless of whether he be reducing a play or a novel to scale, or expanding a short story beyond its initial scope. An adaptor who attacks his job with nothing but a red pencil and a pair of shears is completely unaware of his obligation as an adaptor for television. One of the greatest difficulties in approaching the adaptation of a play, for example, is to recognize that well-written scenes for the theatre are not necessarily well-written scenes for television. No writer should glibly ignore an original author's ideas nor his characters. But often his form must be changed in order to pay proper respect to their content in another medium. The adaptor for television, if he is to do a fully professional job, must be prepared to make an important creative contribution. Once a writer has learned to meet the highest standards of adaptation, he will find himself fully equipped to turn out an original composition with distinction and style.

5. A knowledge of rhythm, — visual, as well as oral,—is essential in the telling of a television story. The writer must conceive of his people in motion (even arrested motion), not in purely cerebral conflict. Two pens must be used on every television story; one has ink on it; the other a lens. They must work together, or they will tend to blur. The writer should have a visual picture of the physical area in which the action is taking place. This may not be the ultimate production scheme employed by the producer or director, but it can almost invariably be translated in terms of motion. Characters, who appear in limbo and converse like loudspeakers in static monotony, are not good television. A continually higher standard may well increase the ease with which a writer can write at his best. Elizabethan dramatists learned to write both fast and well. They had to in order to survive. We have not asked for blank verse yet in television. But maybe we will.

# Something **NEW** in studio design

by *Newland F. Smith*

*Television Facilities Engineer, WOR-TV, New York*

THE new studios of WOR-TV, in New York, have introduced several new ideas and methods of operation into television programming. Already it has been found out that these new facilities have been of great aid in increasing the smoothness and flexibility of producing television programs.

The most radical difference in the studio layout is the physical separation of the video engineers at the camera controls from the program director and video switcher. Here a separate control room is employed for the actual producing of the television show. In this room are located only the program director, the video switcher, and an audio engineer. This control room faces directly on its corresponding studio, and incorporates a program console for the program director with the video switcher at his side, and an audio console for the audio operation.

The program console contains individual picture monitors on each of the cameras normally assigned for use in that studio. In addition, there are two preview monitors incorporated in it for enabling the producer to look at any external source of signal which he wishes to switch in as part of his particular studio show. Also, a line moni-

tor which shows the outgoing picture from that studio is in front of the producer. Thus, a director has directly in front of him simultaneous pictures on all sources of signal which he needs for making up his program, and in addition, has a good view through the control room window into the studio for viewing the action there. He is not handicapped by looking over the shoulders or past the heads of several video operators and engineers with the accompanying confusion which goes with the activity in a normal television control room.

The video control operators for all studios are centrally located in one room called the camera control center. The only function of the engineer at this point is to see to it that his cameras are electronically focused, and that proper brightness and video levels are maintained on the camera control units in front of him. The video engineers at this point find that they can do a better job too as a result of being free from the confusion that exists in the control room where the show is actually being produced. The camera control operators here are in communication with the video switcher and camera men at all times by means of a

headset intercom system. Thus, any particular direction which may be required from the video switcher can be given directly to the camera control operator.

By combining all of the camera control units from the three studios in one control room, a great improvement is made in the flexibility of the system. For example, any number, up to the total of eight, studio cameras can be used on any one show produced from any of the three program control rooms. Physically, the cameras themselves can be located entirely in one studio or separated in different studios on different scenes, and yet controlled from one program control room very easily. Also, this centralized camera control room provides for the quick interchange of control units from another studio in case of trouble, adding further to the ease with which shows can be produced without interruption from equipment breakdown.

Other advantages to program personnel resulting from the design and equipment of the WOR-TV 67th Street Studios include 1) the reduction in operating personnel required by two programs running "back-to-back", and 2) the increased ease and precision with which commercials—film or slide—may be inserted into a remote event.

The reduction of the number of camera control shading operators is made possible by the concentration of film and studio camera shading monitors in a central camera control room.

In a back-to-back situation when a program sequence moves, say, from Studio A to Studio B, the video shaders move down their line of monitors and take up position at the tubes corresponding to Studio B outputs.

In a situation where video shaders are located in individual studio control rooms, such a move is usually impossible due to the lack of time in a back-to-back program switch.

Since a remote pick-up can be routed via master control for preview into any of the studio control rooms, the insertion of a film commercial or a studio live and slide commercial into a remote is greatly simplified.



STUDIO AND FILM CAMERA SHADING CONTROLS are located away from the director's booth, camera shading equipment operators are in contact with the director by intercom.





## 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.

YOU'VE ALL HEARD the story of the confident and happy Irishman who allegedly walked into a saloon on a Saturday night and offered to lick all 16 customers lined up at the bar. Now comes NBC, also on Saturday night, with a two-and-a-half hour program heavyweight, "The Saturday Night Revue" to issue a same-type challenge to other stations.

In the case of the aforementioned Irishman, legend has it that the customers, whatever the state of their disbelief was at first, had respectfully stopped laughing by the time they began to pick themselves up off the floor. In the case of NBC's happy entrant, it may be that the network's competition won't make the mistake of laughing at all. For, at least from where this reviewer sat to view the inaugural stanza, "Your Show of Shows" is a program that has everything to capture its time slot on the air, at least until the competition recovers enough to counter-attack.

Part of the show came from Chicago, where Comedian Jack Carter officiated as emcee, doing excellent work without too much help of big name support. The latter, and the cheer-clinching part, came from New York, with Burgess Meredith ushering in enough stars (Boy, what the pay roll must have been!) to start new sciences in navigation.

This department would like to throw special kudos at Sid Caesar and Gertrude Lawrence, two of the many performers. Caesar, whose first name might just as well have been Julius, conquered in everything he undertook, which included an uproarious skit as a Christopher Columbus who takes a good look at the New World and then turns back, not having the guts to discover it, and a sketch in which he plays Miss Lawrence's lover. The Great Gertrude, in her part as Meredith's BUT TOOOO UTTAHLI dissatisfied wife, demonstrates why she is to laughter what the cup is to the coffee.

\* \* \*

DOROTHEA MacFARLAND, singing, acting, and dancing comedienne extraordinaire and ad libber with verbal dynamite in either tonsil, is one good reason why Dumont, locally and on its network, may be evolving a daytime winner in "Shopper's Matinee," a two-hour program across the board Monday through Friday, from 2 to 4 p.m. She is seen on the "Welcome Mat" segment of the show from 2:30 to 3 p.m.

Gordon Dillworth, a folk singer with a voice that's equally at ease in grand opera, is another "Shopper's Matinee" highlight, and is on from 2:15 to 2:30 p.m. Raconteur Bill Williams, Singer Holly Harris, Pianist and Calypso Singer Reggie Bean, Emcee Minnie Jo Curtis (a gal whose easy charm should grow on you like good health), Jack-Of-All-Entertainment-Trades Phil Hanna, and Team-Mates Bea Wain and Andre Baruch, on with Singer-Pianist Bill Harrington, are some of the other very worthwhile performers. The overall show, which also doesn't forget to woo the afternoon audience in specialized departments of shopping hints, fashion tips, and cooking demonstrations, is produced by Bob Loewi and Dick Rose.

\* \* \*

BRIEF MENTIONS: Another notable Dumont item is the Saturday nights' half-hour dramatic thriller "Inside Detective" series, starring Roscoe Karns as the dick and camera'd with juggler's ease by Director Dick Sandwick. . . . Kay Kyser's "College of Musical Knowledge," even more effective in teevee (Thursday nights) than it was in radio, is tops in budget and shows the expenditure of heavy money in fine camera, scripting, and production values, with terrific choreography and staging by Fred Kelly (Gene's brother, as if you didn't know). More on this excellent show next time. . . .

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By Robert E. Harris

"SATURDAY NIGHT REVUE" is costing NBC-TV \$50,000 per telecast. Why the expensive extravaganza? Dives in Hooper ratings for competing TV programs indicate that the 2½-hour telecast has a tremendous pull. Should movie grosses also dip on this, their biggest night, video may have a strong bargaining weapon. Recent cries for revamping of production-distribution methods to cut losses and for repeal of 20% "nuisance tax" may indicate that movie moguls are in a mood to be cooperative.

. . .

IN PREPARATION for upcoming coverage of Dodger home baseball games from Ebbets Field, WOR-TV has made a matched lens survey of the park on 35 mm. film. This film record will enable them to select in advance the optimum sites for locating TV cameras. . . . Lever Brothers will drop sponsorship of "The Clock", NBC-TV, on March 29th. The company feels that this program's audience is mostly male, while it's the ladies who purchase their soap products.

. . .

HERE IS A NEW USE for TV transcriptions: The audio portion on film recordings of Fred Waring's video show is being aired over the Sunpaper's FM outlet in Baltimore . . . Approximately 44 network, 300 spot and 330 local advertisers are using television commercials on film.

. . .

RCA MINIATURE TV CAMERA measuring 10" long, 5" high and 3" wide and weighting only eight pounds, now being offered for industrial purposes, has great possibilities as a portable remote camera. . . . Pye's remote control camera equipment shown at the I.R.E. Convention in New York may eventually lead to the elimination of television cameramen.

. . .

OWNING AND OPERATING its own TV studio with transmitter outlet over WSYR-TV, Syracuse University becomes the first institution of higher learning to embark on a full-scale cooperative venture in television training and programming . . . Texas University Workshop students plan, write and produce two TV shows a week on KEYL, San Antonio.

. . .

TWO SIMPLE WAYS to detect on sight a field sequential color system as used by DuMont and CBS: Blink eyes rapidly or wave your open hand before your eyes, looking at the receiver between your spread fingers. Resulting stroboscopic effect enables you to see the individual color fields.

. . .

IT IS INTERESTING to compare the 3,500,000 TV sets estimated to be produced this year with the figure of 6,500 receivers manufactured in 1946 . . . Ninety per cent of 1950 models will have picture tubes of 12-inches or larger.

## Television Publications

*Science Via Television*, by Lynn Poole. The Johns Hopkins Press, Homewood, Baltimore. 198 pages, \$3.50 cloth, \$2.00 paper.

*Science Via Television* is a "how to do it" book—how to plan, write, and produce a television program. The author conceived, planned wrote and appeared on *The Johns Hopkins Science Review*, a series of television programs designed to illustrate for the layman—with test tubes, jet rockets, microscopes, etc.—the basic laws of science and the latest discoveries man is making. Using experience from this and other telecasts, he has, in this book, shown how any program of an informational nature can be successfully produced.

Table of contents includes: Selecting the Subject, Developing the Theme, Choosing the Visual Material, Writing the Script, Setting the Stage, Camera Angles, Rehearsing the Program etc.

*Radio and Television Writing*, by Max Wylie. 635 pages, \$5.00.

The author, has for years been intimately associated with radio writing and has written extensively about radio. He was co-founder of the Columbia Workshop and is presently connected with the radio-television department of the William Esty Company.

The section devoted to television contains a chapter Television by Leonard Hole and Jini Boyd O'Connor; Adapting the Story for Television by Worthington Miner; Actual Mechanics and Technical Problems of Conversion.

*Radio and Television Acting*, by Edwin Duerr. 417 pages, \$5.00.

Written by a man thoroughly conversant with both academic and commercial radio and television, it is both practical and professional. As such, this text will be useful to the professional actor as well as for basic acting and production courses.

"Ann Rutledge" was produced Feb. 12, Lincoln's birthday, on Philco TV Playhouse over NBC-TV.

# "Ann Rutledge"

by Norman Corwin

Producer: Fred Coe  
Director: Gordon Duff  
Adaptor: Joseph Liss  
Scenic Designer: Otis Riggs  
Technical Director: Donald Pike

Cast:

PRESIDENT LINCOLN: William Adams  
ABE LINCOLN: Stephen Courtleigh  
JACK KELSO: John McQuade  
ANN RUTLEDGE: Grace Kelly  
ARMSTRONG: Jack Warden

**TAKE TWO** (Closeup of the elder Abraham Lincoln. He speaks to us, quite directly. But he speaks as if he is thinking his thoughts out loud.)  
(CU Abe and Dolly out to L.S. Abe at Desk)

**LINCOLN:** A long time ago, she lived with her mother and father and seven brothers and sisters in a tavern in New Salem, Illinois. You know her name—Ann Rutledge.



**LINCOLN:** "A long time ago . . ."

**SUPER THREE** (We have dollied back. Lincoln is in the Executive office of the White House. He turns about in his swivel chair, looks into the darkness of the room and the superimposition of Ann Rutledge)  
(Mrs. Ann Rutledge)

ledge appears. She is dressed in white, very beautiful.)

Some say she only existed because she loved me. That's not true. She was a being in her own beautiful right. She was not a phantom or a legend or a folk tune. She was a girl . . . She had dreams.

**TWO UP FULL** (Fade the superimposition of Ann Rutledge and Lincoln turns in his swivel chair to face us.)  
(Super out Dolly in Touch)

And her dreams were mingled in mine. And for that, I will always remember her. She's all the peace I have to go back to in these war years, these torn years, when gloom rests like a heavy fog on the nation. . . .

\* \* \*

**DISSOLVE TO ONE** (C.U. Ann's Face)  
(Dissolve to Ann Rutledge's face. She is 22, corn silk hair, youthful and eager. Pan to Abe's face staring at her, then to a guitar and we see it is held by Kelso. The group is immobile like an old Dagnerrotype to give the effect that we are frankly telling a fictional story or a creation of Lincoln's wishful thinking mind in stress. They do not move until they are cued and the effect and the set is established. Abe is 26. . . . A sign reveals we are in the general store and post office of "Berry and Lincoln, New Salem, Ill.")

\* \* \*

**TAKE TWO** (Ann and Abe)  
**ANN** (After some conversation): Pa told me you bought a China silk shawl from a traveler in the East . . .

**ABE:** Oh, that . . .  
(He takes out a silk shawl from under the counter. She picks it up in awe.)

**ANN:** It's beautiful, Mr. Lincoln.

**ABE:** Try it.

**ANN:** Oh, no. It must be much too expensive.



ANN: "It's beautiful."

\* \* \*

THREE IS ON  
(L. S. Ann  
Abe, Kelso)

ABE: Pay me when you have it. Even if it's in shin plasters.

ANN: Wildcat money? (*Laughs*) I'd have to have a cord of that kind of money. But can I borrow the shawl?

ABE: I'd thank you if you would.

(*She Exits*)

ANN: (*Puts the shawl on again*): Thank you—Abe.

\* \* \*

(*Dissolve to front porch of Rutledge Tavern. It's a moonlit night. The porch is bathed in moonlight and sharp shadows. A swinging door leads into the tavern. We can distinguish a sign, "Rutledge Tavern" . . . Pan to a shadow on the porch. In the darkness are John McNeil and Ann in her white dress.*)

ANN: But you've just come home, John. Why—must you go away again. Why?

JOHN: Ann, dear, believe me. If you love me, you must believe me. When I come back in the Spring, I will stay with you always. I will never go East again . . .

TAKE TWO  
(*Abe and Jack  
Kelso in Abe's  
Store*)

(*Abe walks to his window looking out across the road. Jack looks at Abe concerned, then he slowly rises and goes softly behind Abe to discover what Abe is looking at. Reverse shot to exterior. The Rutledge Porch from Abe's point of view. We see John McNeil and Ann. A moment of soundless conversation and John and Ann kiss. Cut back to store interior. Abe leaves the window troubled and returns to fire.*)

\* \* \*

(*There is a knock at the door . . . Abe opens the door to admit John McNeil.*)

JOHN (*after some conversation*): Can I speak to you in private a spell?

TAKE THREE JACK (*Rising, spits in fire*): Kinda warm in here, Abe. I was just going.

\* \* \*

ABE: Now, what can I do for you? Write a letter?

JOHN (*smiles*): I'd be obliged if you would make a few rabbit tracks for me.

\* \* \*

(*John explains he has bought the Rutledge farm from Ann's father and wishes the deed recorded. He tells Abe he will rent the land and if the Rutledges want to stay on, "That's their concern."*)

TAKE THREE  
(*Abe*)

ABE: (*Angry*): You can't make the Rutledges renters! What could you charge them? They're the first settlers.

\* \* \*

TWO IS ON  
(*Abe and John*)

JOHN: You must have had too much whiskey, Lincoln, 'cause you're talking like a drunken rabbit spittin' in a dog's face. I came here for you to write a letter for me and file a deed, not to hear your malarky. But I don't think you're the man to write that letter, not to Ann. Your concern, I'm thinkin', is more than neighborly, I hear tell. And it's easy to see as lickin' a dish, that your concern is for Ann and not for her father.

\* \* \*

TAKE TWO  
(*C.U. Kelso*)

JACK: Abe, you're about as sure of yourself in politics as you are in love. You're sure you can't win before you even try.

ABE: Ann's promised to McNeil.

JACK: I was talking to her this morning. She told me she thought you would go far. Of course, it was about the election, but I had a notion she was talking about you, Abe. She said it would bring you prominently before the people, and in time would do you good, Abe, and when a woman wants to be proud of a man, it's a sure sign that she's got her cap set for him.

\* \* \*

TAKE ONE  
(*Abe seeing  
Ann*)

(*Ann enters store. Abe waits on prior customer. Ann rummages about.*)

\* \* \*

TAKE THREE  
(*Abe*)

(*After customer, and Jack Kelso, exit*): Not today either, Ann. I'm sorry.

TAKE TWO  
(*Ann*)

ANN: You sure?

ABE: If there was a letter from McNeil, I'd of brought it over to you myself.

THREE IS ON ANN (*Worried*): Abe, Maybe he is  
(*Abe and Ann*) sick . . .

ABE (*Kindly*): Ann, he may be. He may be quite sick. I don't know. But there are farmers hereabouts that have heard from him.

ANN: What do you mean?

ABE: Business. He still is well enough to carry on his business.

ANN: How do you know?

ABE: I wish I didn't know so much, Ann. I wish there was something I could do to spare you all this grief and anxiety. But I do know. I am postmaster and recorder of deeds. The world of New Salem passes through my hands. . . .

\* \* \*

THREE IS ON ANN: You're the only real friend I have,  
(*Abe and Ann*) Abe. Only you know how miserable I've been. Tell me, please. Has he broken our engagement?

ABE: (*Quickly*) No . . . No . . . No . . .

ANN: What then?

\* \* \*

FADE UP  
THREE  
(*Rutledge Tavern Interior*)  
(*The Rutledge tavern interior. First shot is Kelso's guitar strumming a frontier song. When we truck back we see that farmers and woodsmen are singing raucously . . . after a couple of verses, the song ends in over-enthusiastic applause, laughter, and downing of drinks. Abe enters . . . Jack Armstrong (his old wrestling rival) grabs him by the arm.*)

ARMSTRONG: Hi, Abe, what's the hurry? It will be all the same after you're dead a hundred years.

ABE: That's what I'm in a hurry about . . .

ARMSTRONG: Oh, she'll wait for you, Abe. How about wrestling me?

ABE: Thanks for the privilege, Jack. But not just now.

\* \* \*



ABE: "Not just now."



ANN: "A New System of Punctuation."

DISSOLVE  
TO TWO  
(*CU Ann at Piano*)

(*Pull back to let Abe enter*)

(*Abe consents to tell a story, and then the boys let him get away. . . . Dissolve to keys of pianoforte. Ann's hands on the keys. Full shot of Abe sitting down beside her. She doesn't look up at him but only smiles and sings . . . as she plays.*)

ANN: When in death I shall calm recline,  
Oh, bear my heart to my mistress dear.  
Tell her it lived on smiles and wine  
Of brightest hue while it lingered here.

\* \* \*

(*The song over, Ann kisses Abe gently on the cheek.*)

ABE: Ann . . . why do you sing that song when I come to call on you?

ANN: Have I?

ABE: For three months now. It's always the same when I walk into the room and you hum it when we walk along the Sangamon.

ANN: It reminds me.

ABE: Of death? Why?

ANN: Not so much of death, but of time. There's so little of it. . . .

\* \* \*

ANN: I've been studying like you've asked me to. See (*Takes a book from under the music sheets*) "English Grammar In Familiar Lectures accompanied by a Compendium embracing a New Systematic Order of Phrasing."

(*Getting breathless now but going on happily reading the absurd lengthy title.*)

"A New System of Punctuation, Exercises in False Syntax, and a Key to the Exercises, designed for the Use of Schools and Private Learners."

(*Takes a deep breath.*)

By Samuel Kirkham.

(*They both burst into laughter.*)

**TAKE TWO** (*They laugh and kiss.*)  
 (*Abe and Ann*) ABE: Ann.  
 ANN: Yes, Abe?  
 ABE: You seem so warm—feverish.  
 ANN (*Putting her finger to his lips*):  
 Shh.  
 (*She sings again, at the pianoforte.*)  
 ANN: "Death like an overflowing stream  
 Sweeps us away; our life's a dream,  
 An empty tale, a morning flow'r  
 (*Ann collapses.*)  
 Cut down and withered in an  
 hour . . ."  
 (*Abe cries out in horror.*)  
 ABE: Ann, Ann . . .  
 (*Takes her in his arms.*)  
 Ann!

\* \* \*

**DISSOLVE TO TWO** (*Dissolve to face of doctor who has just come out of Ann's room . . . full shot of Rutledge parlor . . . James and Mrs. Rutledge come forward anxiously.*)

\* \* \*

**TAKE THREE** (*After some conversation.*)  
 (*L.S. Doctor Mr. & Mrs. Rutledge*) DOCTOR: Mrs. Rutledge—if there were anything in my power—if there were anything . . . (*Breaks off*) You must know it. Ann is not going to get well.

\* \* \*

**DISSOLVE TO THREE** (*Slow fade and dissolve to Abe's two big hands holding Ann's hand in closeup. We dolly back as he recites.*)  
 (*C.U. Abe's Hands*) ABE: Time! What an empty vapor 'tis!  
 And days how swift they are;  
 Swift as an Indian arrow—  
 Fly on like a shooting star,  
 The present moment just is here,  
 Then slides away in haste,  
 That we can never say they're ours,  
 But only say they're past.

ANN (*Smiles weakly*): It's beautiful.  
 ABE: Oh, no, it's terrible. It's a poem I wrote when I was nine years old. And my poetry has been going downhill ever since.

\* \* \*

**TAKE THREE** ANN: . . . Abe, what are you going to do when I'm gone?  
 (*Abe*) ABE (*Trying to be cheerful*): When you're gone? What I do when I'm eighty is no concern to me right now.

ANN: What will you do?  
 ABE: You will not go before me. You will not go, Ann; for my sake, please. I'll have nothing to do but walk in twilight — always questioning and doubting my way through life. You must stay with me, my darling—stay with me because I need you. Without you, I will believe in nothing. . . .

\* \* \*

ANN: Then take responsibility for yourself, Abe. Don't walk in the twilight. Walk in the morning. Go on. Go on without me. I want you to, Abe. Be the big man that you must be. . . .

ABE: Be a big man, Ann? I'll never even be a little man without you. I'll be nothing.

**TAKE ONE** ANN: If you will be nothing, then I will have failed you. And if you love me, you will be a mountain. I know you better than you know yourself. . . .  
 (*Ann*)

\* \* \*

ABE: Sleep, sweet Ann. Sleep to the morning and I will be with you when you awake.

\* \* \*

**DISSOLVE TO TWO** (*She dies and Abe kisses her as we slowly fade out. Dissolve to the sad face of the old Lincoln.*)  
 (*Lincoln*) LINCOLN: The wind blew fierce the morning we buried her beside the Sangamon River. (*Sneak Music*) We buried a girl . . . And when she died, all that was young in me died too . . . And yet, for her sake, I bore with a seeking spirit of a desire for a faith—a faith that was with him of the olden time, who, in his need, as in mine, exclaimed, "Help thou my unbelief."

FADE OUT.



LINCOLN: "Sleep sweet Ann."

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The agency  
**OWEN AND CHAPPELL, INC.**

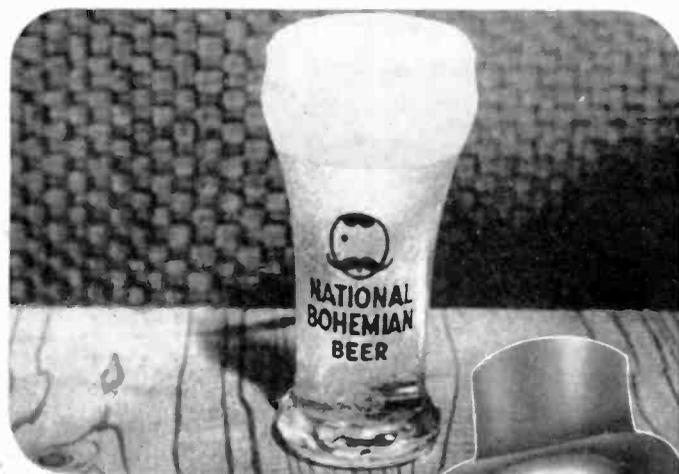
The producer  
**NATIONAL SCREEN SERVICE**

From coast to coast,  
NATIONAL SCREEN SERVICE  
provides 31 offices, four laboratories and two studios, to serve you with all your television commercial film needs!



## ONLY TV COMMERCIAL TO HIT POPULARITY LIST IN BOTH CITIES

Telev viewers in this twin-city audience join to award top honors to the NATIONAL BREWING COMPANY'S television commercial, as produced on film by NATIONAL SCREEN SERVICE. This concrete evidence from *Teleguide's* Second Annual Popularity Poll is further proof that NATIONAL SCREEN SERVICE produces a technically perfect film commercial that tempts the audience and sells the product! No wonder the nation's top advertisers, agencies and TV stations have come to depend on NATIONAL SCREEN SERVICE for *outstanding* television film commercials!



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Results of Second Annual Survey of Programs and Personalities, conducted by TELEGUIDE, the Weekly Television News-Magazine for Washington & Baltimore.