

APRIL 1950 • PUBLISHED MONTHLY • FIFTY CENTS

IN THIS ISSUE

"3 For The Money"  
Short Play In Television  
Newspaper-Owned TV Station

*the journal of television*

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

x3/51



**Script of the Month**

*(See page 20)*

# The electron tube that rivals the human eye

Invention of the iconoscope—  
TV's first all-electronic "eye"—led to  
supersensitive RCA image orthicon  
television cameras

No. 3 in a series outlining high  
points in television history

*Photos from the historical collection of RCA*

● Had you attempted to invent a television camera from scratch, odds are you'd have followed the same path as early experimenters—and tried to develop it on mechanical principles.

Illogical? Yes, in the light of what we now know about electronics. But electronics was young in television's infancy. At that time the best way to take television pictures was with a mechanical scanning disk, invented in 1884.

Revolutionary was the invention of the *iconoscope* by Dr. V. K. Zworykin, now of RCA Laboratories. Here was an all-electronic "eye" for the television camera... no moving parts, no chance of mechanical failure!



Mechanical scanning equipment, used at RCA-NBC experimental television station W2XBS in 1928, long before the present RCA image orthicon camera came into existence.



Dr. V. K. Zworykin of RCA Laboratories with his iconoscope tube. Its successor, the image orthicon, has been developed by RCA scientists to have up to 1000 times greater sensitivity.

Carrying forward the development of television pickup tubes, RCA scientists have developed the image orthicon—eye of today's supersensitive RCA image orthicon television camera. So keen is this instrument's vision that it sees by candlelight or by the faint flicker of a match.

Despite its simplicity of operation, the RCA image orthicon tube is a highly complex electronic device. Integrated, within its slim 14-inch length, are the essentials of 3 tubes—a phototube, a cathode ray tube, and an electron multiplier!

The phototube converts a light image into an electron image which is transferred to a glass target, and scanned by an electron beam to create a radio signal. The electron multiplier then takes the signal, and greatly amplifies its strength so that it can travel over the circuits which lead to the broadcast transmitter.

Inside the tube itself, more than 200 parts are assembled with watchmaker precision. For example, a piece of polished nickel is pierced with a hole one-tenth the thickness of a human hair... a copper mesh with 250,000 holes to a square inch is used... and the glass target is bubble-thin! Yet all are assembled and made to work—at RCA's Lancaster Tube Plant—with precision.

Actually 100 to 1000 times as sensitive as its parent the *iconoscope*, RCA's image orthicon pickup tube literally rivals the human eye. And when an outdoor telecast may start in daylight and wind up in the dim light of dusk—that's a necessity!



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

# Televiser

THE JOURNAL OF TELEVISION

**"3 FOR THE MONEY"** ..... 4

**THE SHORT PLAY IN TELEVISION**  
By William Kozlenko ..... 6

**21 WAYS TO IMPROVE TV COMMERCIALS—Part VI**  
By Tom Wright ..... 8

**A NEWSPAPER-OWNED TELEVISION STATION**  
By G. B. Bennett Larson ..... 10

**RECEIVER DISTRIBUTION** ..... 11

**THE DANCE ON VIDEO** ..... 12

**MUSIC FOR TV COMMERCIALS**  
By Gordon M. Day ..... 14

**FLIPPING TITLES**  
By Jack Balch ..... 15

**WITH AN EYE ON THE VIEWER** ..... 16

**OFF CAMERA**  
By Robert E. Harris ..... 17

**STATION MANAGER**  
By John H. Reber ..... 18

**SCRIPT OF THE MONTH**  
**"VINCENT VAN GOGH"** by Edward Alden Jewell ..... 20

IRWIN A. SHANE  
*Editor and Publisher*

ROBERT E. HARRIS  
*Managing Editor*

Maureen Korman.....*Editorial Assistant*    John Hermansader.....*Art Editor*  
Mickey Borden .....*Editorial Assistant*    George Webster.....*Advertising Rep.*

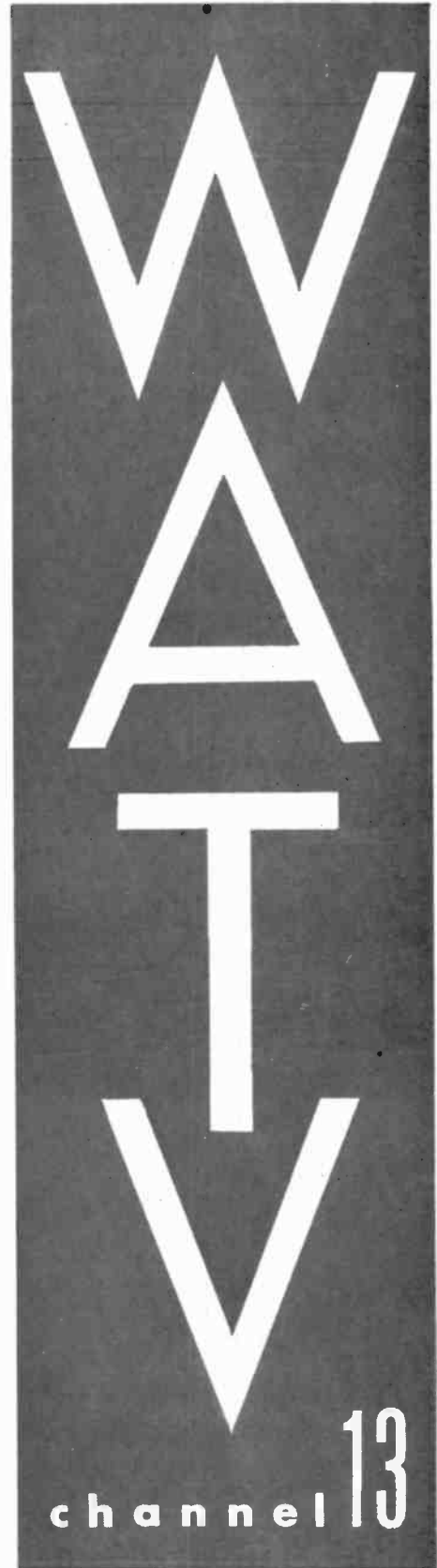
John A. Bassett and Co.....*West Coast Advertising Representative*  
101 McKinley Bldg., 3757 Wilshire Blvd., Los Angeles, California

Televiser New York Offices: 1780 Broadway, New York 19 • PLaza 7-3723

Entered as second class matter, Oct. 13, 1944. Re-entered as 2nd class matter, at the post office at New York, N. Y., under the Act of March 3, 1879. Subscription Rate, \$5 Per Year (in the U. S. and territories, and Canada; \$6.00 else-

where, payable in U. S. Currency). Advertising rates upon request. Published monthly by Television Publications, 1780 Broadway, New York 19, N. Y.

Entire Contents Copyrighted, 1950



*Train At . . .*

# TELEVISION WORKSHOP of New York



New Class Starts — MAY 23  
Summer Session — JULY 10

• • •  
*Write for Full Details . . .*

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



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

*America's Television  
Training Center*



*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.*

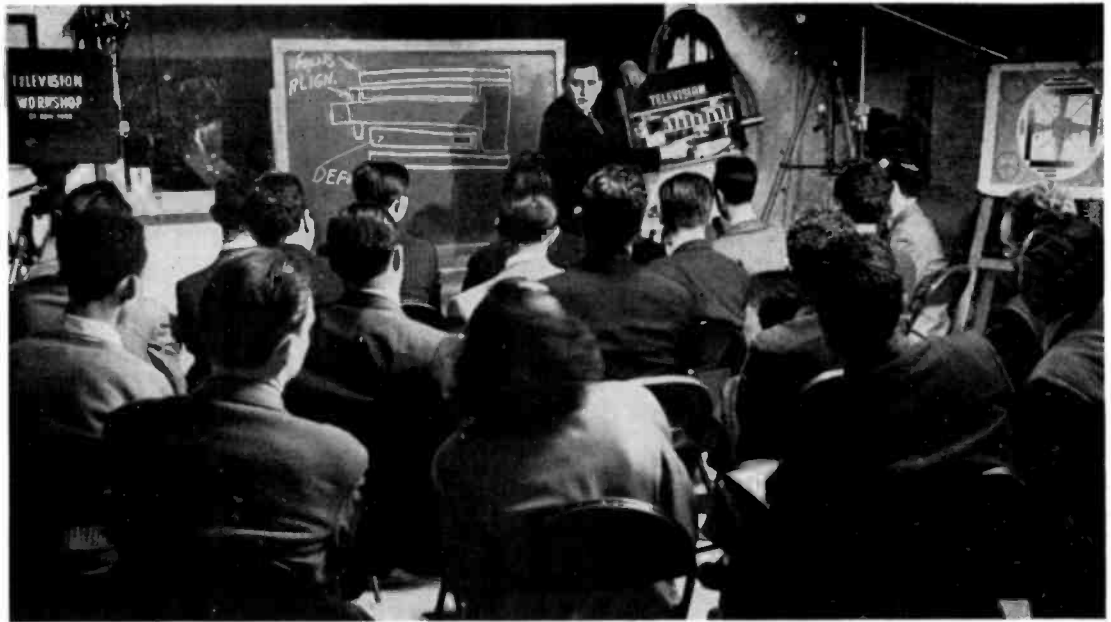
## PRODUCTION TRAINING

### *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:

	Hours
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

# “3 for the money”

Although, there are some 57 regional networks in AM radio, the Crosley Corporation's operation discussed here, is the only one of its kind now existing in television. However, because of its advantages to certain advertisers, television regional networks are certain to be developed once the freeze is lifted and small town stations are constructed.

WHEN a sponsor buys time on WLW-Television he's buying an area which is the eighth largest market in the United States and the fourth largest in the Midwest as measured by the number of sets installed.

The largest single video market in Ohio is contained in the area covered by the three television outlets of the Crosley Broadcasting Corporation's network in Cincinnati (WLW-T), Dayton (WLW-D), and Columbus (WLW-C). The signal of the three stations covers 19,085 square miles and reaches an audience of over three million families, with an average yearly net buying power of \$4,242.

The development of a TV regional network was conceived by the Crosley Broadcasting Corporation's Board Chairman James D. Shouse and President Robert E. Dunville when equipment for WLW-T, the key outlet, began in 1937. The belief in the workability of a midwestern television network was an outgrowth of the company's many years of serving a four state area on 50,000 watt clear channel station WLW.

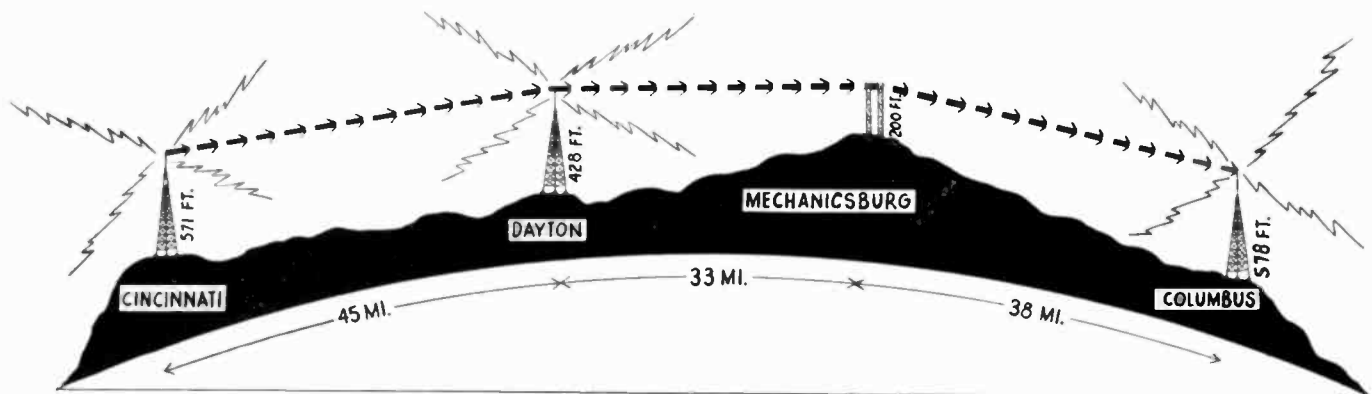
One of the prime considerations in choosing sites for the stations' locations was the distance from Cincinnati and the consequent ability to transmit

WLW-T programs over the micro-wave relay system built and owned by the Crosley Broadcasting Corporation. Other factors entering the decision were of course the prospective city's ability to maintain a television station financially and from the standpoint of civic activities and entertainment possibilities.

Within those limitations, Columbus, as the capital and third largest city in Ohio, was a natural choice, while Ohio's sixth largest city, Dayton, because of its proximity to Cincinnati and its reputation as a manufacturing center, was a logical choice for the third outlet.

It was decided to build separate installations at Dayton and Columbus which would be capable of autonomous operations and at the same time achieve the benefits of regional service.

The dream of a functioning midwestern television network became a reality with the opening of commercial operations on WLW-C, the last station in the chain, June, 1949. WLW-D had gone on the air in March, 1949, picking up the signal direct from WLW-T in Cincinnati. With the inauguration of service to Columbus the micro-wave relay was put into opera-



tion and because of the distance of Columbus from Dayton, a booster station was erected at Mechanicsburg, approximately midway between the two cities.

The foresightedness of company officials, and a year's experience for WLW-T in developing commercial programs with regional as well as local interest, for relay to the two sister stations, permitted the training of television personnel on all levels who could be moved to WLW-D and WLW-C. This insured that the two stations would escape many of the pitfalls WLW-T had weathered as the first television station in Ohio.

When WLW-D and WLW-C first went on the air, practically their entire schedule consisted of a pick-up of WLW-T originated programs in order to give them time to carefully develop local programming while maintaining an audience in each area.

Although Crosley relay still accounts for 40 percent of the WLW-D and WLW-C schedules, a reverse procedure is gradually being developed, with the Dayton outlet currently feeding seven shows a week to WLW-T and WLW-C. Station officials are planning on the not too distant future when relay difficulties will have been eliminated and programs can be fed from WLW-C to Dayton and Cincinnati.

This flexibility of origination is one of the essential advantages of a network operation, in that it permits each station in the network to program longer hours, yet avoid the prohibitive overhead costs of engineering and talent overtime incurred by a single unit attempting the same operation.

It also benefits the advertiser, since personal appearances in any of the three cities of the talent or a telecast could be arranged without disrupting the schedule of the other two stations. Thus a sponsor gets an impetus for his advertising similar to that afforded by network co-op arrangements in AM.

The 75 to 100 stars appearing daily on WLW-T originated programs, and fed to WLW-D and WLW-C, are part of the million dollar's worth of WLW talent, probably the greatest aggregation of radio-TV personalities outside New York and Chicago. By using this talent and staff announcers

for the telecasts, WLW-T can offer top entertainment and production without the costs of maintaining a separate talent staff, and can circulate it in a wider area than if the programs were seen only in the 45-mile area surrounding Cincinnati.

WLW also maintains its own art department and carpenter shops which are available for video work, thus eliminating part of the cost to the advertiser and station of having sets and art work done in outside shops.

WLW-Television sponsors also benefit from WLW's modern merchandising and promotion services which have been rapidly expanded in recent months to cover the numerous products being advertised on the three stations.

The station's New York and Chicago sales offices have brought many national accounts to WLW-Television, such as Scotch tape, Heublein's A-1 sauce, Borden's products, Olsen Rugs and Pillsbury flour. WLW-Television has found it advantageous, in cases where the national advertisers buy all three stations, to provide a local impetus to the spot by cut-ins at the end of the sponsors message, highlighting dealers in each of the three markets. Because of the flexibility of the entire operation such local spots, as well as other spots, can be carried on one or two of the stations if desired, rather than all three, without disrupting services. A 10 percent discount has recently been put into effect however for advertisers buying all three stations.

Realizing that it is hard for the small business man to enter television advertising because of the cost, station officials opened the afternoon programs originated by WLW-T, which are also fed to WLW-D and WLW-C, to sponsorship on a participation basis only, with sponsors being able to buy a minute spot on all three or one or two of the stations.

WLW-T's widely-discussed handling of live commercials on such programs as "General Store," "Melody Showcase" and "Midwestern Hayride" has occasioned visits from station personnel in Providence, Omaha and Louisville among others, as well as letters from leading New York ad-

vertising agencies for details on lighting effects and staging.

That the regional network is not static, but will continue to expand as far as possible under FCC rules, is evidenced in the Crosley Broadcasting Corporation's request for a construction permit for a station in Indianapolis, now pending in the FCC files.

## REASON FOR REGIONALS

A regional network is formed by interconnected stations which can be purchased as a group by an advertiser buying time. There doesn't have to be common ownership of the stations or private relay equipment. Having their own network facilities however, allows them to operate independently of the ATT & T.

Despite the fact that setting up a television regional network is still something of an engineering experiment—a costly one—WLW-Television's counterparts will undoubtedly spring up throughout the country once the freeze is lifted.

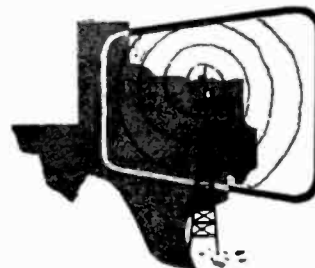
Its widespread use in AM broadcasting has proved that the system offers several important plus factors to both station owners and to advertisers.

### Advantages to stations are:

- a.) Each station can program longer hours without prohibitive overhead.
- b.) Talent from each area is available to all.
- c.) Additional coverage puts it in a favorable competitive position.

### Advantages to advertisers are:

- a.) Group rate discount.
- b.) Single film or program will serve all stations.
- c.) Permits concentrated regional campaigns.



# The Short Play in Television . . .

by William Kozlenko

IT was Gilbert Seldes who, in his capacity formerly as director of Television Programs for Columbia Broadcasting System, declared that "the first impulse of anyone preparing to experiment in television programs is to fall down on his knees and thank heaven (and a few hundred dramatic writers) for the one-act play."

When Mr. Seldes made this statement in 1938, television was truly in its experimental and exploratory stage. Since then time and experience, however, have continued to verify the indispensable place which the short play occupies in video production.

It is no exaggeration to say that the short play, whether it emerges on film or is produced as a "live" show on the stage, is in effect the *only* dramatic form suitable for television. The reasons are many; but it will suffice to state only a few.

(I prefer to use the term "short play" in lieu of "one-act" play. A one-act play is invariably identified with a

William Kozlenko is the former editor of "The One Act Play" Magazine, he has written and edited thirteen volumes of short plays for stage, radio and television. He has collaborated with Ernest Hemingway on the best seller—"Men At War," and many of his own plays have been translated and produced extensively all over the world. He has also worked as a screenplay writer at MGM, Warner Bros., and RKO.

single scene and in length of performance usually requires from fifteen to twenty minutes. Conversely, a short play may be in several scenes and may take an hour to be performed. As such, the classic Greek plays would hardly be classified as "one-act" plays; but they would certainly fall within the category of short plays.

(Moreover, it is not infrequent to see many full-length plays with a single set. In the long play the single set is determined not only by the ensuing action; it is often a measure of practical economy. In the short play, the plurality of scenes is determined frequently by the dramatic content and germ of the play. Nevertheless, unity of impression takes precedence over unity of location. A play with a single set may be badly disjointed whereas a multi-scene short play may possess a very tight unity.)

Technically, the short play—whether in one or more scenes—aims to produce a single dramatic and cumulative effect with the greatest econ-

omy of means. And though the playwright has little time for lengthy exposition of story, mood and characterization, he cannot sacrifice any of these essential ingredients without destroying the dramatic quality of his play.

In the short play the projection of a single dramatic situation—already condensed and concentrated—is in itself a summary of the accumulated results of many antecedent causes. It begins with a *crisis* and ends with the solution of that *crisis*. And the dramatic development of that crisis, which occurs within a period of twenty minutes to an hour, is what constitutes the chief formal difference between the long and the short play. However, the same essential requisites of characterization, story and plot development must be present; and if any one of these is missing or curtailed, a short play, no less than a long one, may be considered to be a badly written play.

With this in mind what, precisely, is the place of the short play in television?

Since its inception video production has made, as we all know, enormous strides. The inevitable aspects of "hit and miss," have been corrected. The necessary mistakes and flounderings attending any huge industry and collaborative venture have been—and are being—eliminated. Slowly and definitely television is establishing its own unique techniques as they affect the writer, actor, director and camera man.

For the video writer now a television "shooting" script is not a heterogeneous combination of diverse forms. Though he utilizes audio, visual and stage techniques (borrowing his terminology from radio, motion



Scene from "The Man With the Heart in the Highlands" by William Saroyan, a short play produced on CBS-TV.



pictures and the theatre) his script has its own special form.

Since television is interrelated with the other writing crafts, however, a knowledge of screen-play, radio and play-writing is of indispensable value.

It is a truism to say that the development of any art or product is determined by the economic principle of supply and demand. When television production ultimately reaches its peak it will require an enormous amount of varied dramatic material. This varied material will be divided between "live" shows—variety programs, special educational acts, vaudeville skits, drama, comedy, etc.—and film. It can be said succinctly that the telefilm, utilizing the short-play technique, will be for video what the feature is for motion pictures and the recorded transcription is for radio. Though it will be a "short" in time, it will not be brief in story or dramatic values. That is the essential difference between the film short as it is produced in Hollywood and the television play. The film short occupied a secondary place on a movie program; it is mainly a filler.

As such, well known actors and actresses are loath to appear in a movie short. For the telefilm, however, the situation will be changed. The proper selection of dramatic material will enable noted film and stage actors to appear on television without sacrificing an iota of dignity. In fact, a happy idea for a dramatic show might effectively prove more interesting when presented in a briefer form on television than being dragged out to fill one or more hours in a theatre, especially when the story idea itself is unsuitable for extended treatment. And motion picture studios have hundreds of such stories lying fallow on their shelves.

Aside from the plentitude of original story material existing in the short-play field there is another important factor to consider regarding its adoption to television: that is economy in the costs of production without a corollary sacrifice of dramatic interest in the story itself.

Regarding this, it seems astonishing that only a few television producers have been astute enough to tap the rich source of the short play for its abun-

dance of dramatic ideas, its variety of roles, its scope, and its economic costs in matters of production.

However, television will in time undoubtedly establish standards which motion pictures will perforce adopt and follow. It seems very likely that when the public discovers the many entertaining features of the short-play, it will demand that the motion picture studios also contribute something in this direction. And it is not too fanciful to predict that we will see "big name" stars in the telefilm long

before they will consent to appear in movie shorts.

The time is coming when the short play is at last coming into its own. With television this dramatic form will step out of the amateur and semi-professional class—where it has needlessly been relegated for so many years—and attain the respect and interest usually bestowed on any profitable product. And with respect, interest and acknowledgement of its intrinsic theatrical values will come renewed dramatic stature and popularity.

## NEW DEVELOPMENTS

### *... in Television Lighting*

**I**N the great advancements of the past few years in television practices, Kliegl Bros. have been pioneering contributors in lighting techniques and equipment.

The Kliegl Patch-plug Wiring and Light Control System, which has been adopted as standard practice by several major chains, is but one of the many Kliegl contributions promoting the success of the industry.

Lighting units in a variety of designs, suitable to the particular requirements of television broadcasting, have been fully developed and proven their worth.

#### CATALOG TV-5

*All this equipment is described and illustrated in our Television Lighting Catalog TV-5. To be informed on "what's new" and "what's available", procure a copy. It's your's for the asking.*

# KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

ESTABLISHED 1896

321 WEST 50th STREET

NEW YORK 19, N.Y.

## 21

*ways to improve television commercials*

Tom Wright presents here his final installment. This series, began with the November, 1949 issue. Taken together the instructive articles constitute the first complete manual of television advertising.

**CHECKPOINT No. Nineteen:** Is there an element of entertainment or friendly warmth?

It is vital to an advertiser that the atmosphere created by the commercial be a friendly one—so that the consumer is left with a pleasant feeling toward the product and the program. Sincerity and as much spontaneity as possible on the part of announcers, actors, etc., are essential to the creation of a friendly, responsive attitude in the audience.

Television is more intimate than other media that go into the home. With TV, as with radio, we hear spoken copy which, when compared with the static type faces of newspaper or magazine copy, certainly makes radio and TV more lively. But TV permits narrators, announcers and actors to be face to face with the viewers. Intimacy is greatly magnified by the viewer's ability to see the owner of the voice and watch the facial expressions and body movements accompanying the delivery of the speech.

As in over-the-counter and door-to-door salesmanship, personality is an important sales element in television. Such elements as tone of voice, age, personal appearance, type of clothing, style of delivery, mood, setting, musical background, etc., become extremely important factors in a commercial when narrators, announcers or actors visibly and audibly represent the advertiser and reflect the advertiser's personality to the viewers.

For example, the Westinghouse commercials include a scene of a typi-

cal Westinghouse dealer's store with Westinghouse refrigerators, radios, TV sets, deep freezes and other merchandise making up the background and a warm-voiced friendly professional actor standing in front of this set saying, "come in to my neighborhood store, friends, and . . . etc." Westinghouse and dozens of other advertisers know the sales value of commercials having an element of friendly warmth.

Another example of the presentation of sales arguments in warm, friendly terms may be observed on "The Goldbergs". Molly Goldberg delivers a "straight commercial" in an intimate and neighborly fashion. She leans out of her apartment window to talk to the viewers as though they were just across the way in an opposite apartment. Her helpful, assuring advice regarding Sanka coffee carries conviction, sincerity, spontaneity and friendly warmth. Here one of the stars of the program delivers the commercial, and in this instance does not step out of character but retains the element of entertainment throughout the commercial.

By these and scores of other examples of style and technique in TV commercials on the air today, it is easy to see that the opportunity for dramatization of a sales story is greater in TV than in any other medium because TV's inherent characteristics of sight and sound combined with action multiply not only the subject and scene possibilities but also the impact and direct impression on the viewers.

**Checkpoint No. Twenty:** Is the commercial part of a series?

Some commercials are so crammed full of sales points and quick scene changes that the viewer has difficulty following the visual or oral continuity. As a result, he misses part or all of the message and his reaction to the commercial is "what was that?" or "wha'd he say?". Too many sales points listed, too many consumer benefits illustrated tend to confuse the viewer. Many times there are so many sales points to be mentioned that it is impossible to cover them all in a single commercial. One solution to this problem is to plan and prepare commercials in a series instead of singly. In this way, a number of sales points may be argued in several commercials so that the writer may prepare two, three or as many as six commercials before the complete advertising campaign story is covered.

However, real caution must be exercised in this scheme too. The selling ability may be weakened in each commercial if several points are developed broadly to the exclusion of essential buying information. For example, let's say that it takes three minutes to tell a complete sales story on a given product. When preparing a series of spot commercials a writer may be tempted to organize the material logically and parcel out sales information which seems to fit together nicely. A viewer would have to see all three commercials to get the complete story.

Except within the format of a single program, commercials prepared in a series must not be so independent in content or completeness that they are incomprehensible seen separately.

However, each commercial need not tell the whole advertising campaign story. Each commercial can put across several strong points about the product or service so that the audience will remember and act on the information.

It is far better to gain understanding on one or two important points than to cram the commercial so full of pictures and copy that the only results are confusion and no sales.

Another strong argument for preparing commercials in a series is that the same copy themes may be "dressed" in a variety of situations. This permits copy theme repetition yet by adding the spice of variety avoids creating the feeling among viewers they have seen the commercial before.

The high cost of film production has influenced many advertisers to keep the number of commercials on film to a minimum. However, great economy may be enjoyed whenever a series of films is produced at the same time or when groups of unrelated commercials are "shot" together. Whenever possible, the independent film contractors prefer to schedule consecutive shooting dates for different commercial jobs because they save money on crews and rented studio facilities.

The cost of a single film commercial may seem high but the cost of a second and third commercial is nearly always a fraction of the initial expense since more often than not only a small amount of extra labor and materials is involved to complete production of the additional films.

**Checkpoint No. Twenty-one:** Are the visuals simple in design?

Unfortunately the answer to this question is "no" in too many instances. Television is a "close-up" medium. This has been said over and over. But it must be repeated because writers and directors seem not to understand it.

This is true because very few TV copywriters in agencies have been afforded sufficient opportunity to peer through the camera lens or viewfinder and become fully versed in picture composition. On the other hand, many motion picture directors are now in the business of making TV spots and while they are experts at setting up shots for big screen theatre projection —yet are not fully aware of TV's limitations and requirements.

Good quality in standard motion picture work dictates the inclusion of great detail and liberal use of "establishing" shots. But when scenes for TV are set up by these standards, the result on the average 10-inch home receiver is usually unsatisfactory be-

cause medium and long "establishing shots" tend to make objects too small for comfortable seeing. Busy backgrounds, large groups of people or too many objects in a scene force the viewer to spread attention too thinly.

Closeups are the most effective shots for TV. The picture on the screen should be artistically simple. This does not mean that the scenes must be bare; it does mean that only the essentials should be included. Close-ups tend to force simplicity and better composition. The action on the screen becomes

less complicated; scene by scene content is decreased; over all continuity is improved; the focus on the central idea or purpose is sharpened.

*Postscript:*

The number of ways to improve television commercials multiplies every day. Each new production brings to light a possible refinement in technique. The number "twenty-one" of course has no significance. There are actually hundreds of major and minor ways to enhance the presentation of the advertising message.

# Seaboard Studios

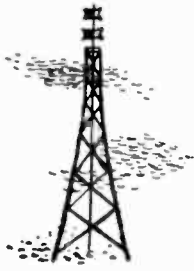
*New York's largest independent studio  
with:*

- Complete motion picture facilities under ONE roof.
- Three large shooting stages.
- Four-channel W.E. recording system.
- Standing sets including functional kitchen.
- Outstanding clients including:  
U. S. Rubber, Talon Zipper, Pan American Airways, National Broadcasting Co., Ford Motor Co., Colonial Airlines, and others.

CONVENIENTLY LOCATED IN MID-MANHATTAN

157 EAST 69th STREET

REgent 7-9200



# A NEWSPAPER OWNED TELEVISION STATION

by G. B. Bennett Larson

Vice Pres. & General Manager, WPIX, Inc.

**D**URING the opening months of 1950 the many advantages of a newspaper-owned television station have been amply demonstrated by WPIX, The New York News television station. As the video outlet for the nation's largest daily, WPIX has instant access to news and special features through the vast network of contacts which have been built by our parent organization. That these are of inestimable value is testified to by the various awards and commendations which the station has received for its news and newsreel programs. The most recent of these, the much prized Alfred I. du Pont Award, is the first to be given to a television station. It is significant that the fast-paced "tomorrow's headlines tonight" news policy of WPIX has earned this recognition.

As we entered the current year the deeper significance of this policy became increasingly apparent in a material way. Awards are deeply appreciated and highly cherished but they make a lean menu and with the opening of 1950 the course for WPIX was clearly outlined. It is, naturally, the same course any television station must follow—increasing revenue. By adapting to the needs of WPIX the tradition of "on-the-spot" news, which is purely and simply fast service to Channel Eleven viewers and sponsors, we have been able to report increasing commercial gains. To achieve this we have deliberately steered away from the type of program which may be fine for network consumption but poor local video fare. Again we have followed the over-all pattern of The News and planned programs which reflect the New York area. Each week

this pattern is proved to be increasingly more effective in terms of sponsor and audience reaction. We believe that ultimately our type of programming and service will attract greater numbers of advertisers and viewers in just the same manner that The News does.

It becomes more and more obvious that the local and regional advertiser must seek immediate mass markets for his product in television, exactly as that same advertiser seeks them through other media which are largely the daily papers and local radio. WPIX can and does offer the sponsor such audiences and provides the type of programs which these audiences desire.

In the realm of cross-promotion The News and WPIX have displayed excellent teamwork. Among the several "traditional" events staged by The News which WPIX has televised under commercial sponsorship are the annual Golden Gloves competitions; the Silver Skates; and various other sport and special feature shows. On more than one occasion both organizations have combined in an all-out effort to stage fund-raising programs for worthy charities. Memorable in this bracket are the Christmas Eve and New Year's Eve marathon television shows for the benefit of the United Hospital Fund of New York and the brilliantly executed New York Heart Fund marathon television program which was presented on March 4. The cumulative effect of such promotion over a 52-week period is rather obvious.

Naturally, numerous News personalities appear regularly on WPIX. Ed Sullivan's "Little Old New York" program is a weekly feature. Sports editor Jimmy Powers is seen six times weekly on WPIX. Sports writer Gene

Ward, Inquiring Photographer Jimmy Jemail, and political writers John Crosson and Lowell Limpus are also WPIX "regulars".

Sports have always been a major factor with The News. The coverage of sport events is excellent and The News has a large and loyal readership because of this. WPIX has heartily subscribed to this phase of operations. We are currently providing two nights of boxing and three of wrestling each week, all sponsored. We will televise the 77 home games, day and night, of the Giants, also sponsored. We, more than any other station in our area, are equipped to handle other sports and special events, as witness the successful 4½-hour telecast of the St. Patrick's Day Parade, under commercial auspices.

As time passes both The News and WPIX will continue to exercise fast 24-hours-a-day thinking. Each organization will be faced with problems peculiar to themselves but each organization will operate on the basis of utmost service to the public and the advertiser in the metropolitan area. It has been a successful policy in newspaper publishing. It cannot fail in television.

## OTHER NEWSPAPER OWNED TV STATIONS . . .

KLAC-TV, Hollywood — *New York Post*

KTTV, Los Angeles — *The Times Mirror Co. (partially)*

KRON-TV, San Francisco — *San Francisco Chronicle*

WMAL-TV, Washington, D. C. — *The Evening Star*

WDEL-TV, Wilmington—*Lancaster (Pa.) Newspapers Inc.*

WAGA-TV, Atlanta; WJBK-TV, Detroit;

WSPD-TV, Toledo—*Florida Sun; Riviera Times, (George B. Storer)*

G. B. Bennett Larson joined WPIX, N. Y. on January 16. He was formerly V.P. & Director of Television for WCAU-TV, the Philadelphia Bulletin television station.

WCON-TV, Atlanta — *Atlanta Constitution*  
 WSB-TV, Atlanta — *Atlanta Journal*  
 WGN-TV, Chicago — *Chicago Tribune*  
 WHBF-TV, Rock Island, Ill. — *Rock Island Argus*  
 WDSU-TV, New Orleans—*New Orleans Item*  
 WBAL-TV, Baltimore—*Baltimore News-Post & Sunday American (Hearst)*  
 WMAR-TV, Baltimore — *Baltimore Sun*  
 WTCN-TV, Minneapolis — *St. Paul Dispatch; St. Paul Pioneer Press (partially)*  
 WDAF-TV, Kansas City — *The Kansas City*  
 KSD-TV, St. Louis — *St. Louis Post-Dispatch*  
 KOB-TV, Albuquerque — *Albuquerque Journal*  
 WHEN-TV, Syracuse — *Meredith Publishing Co., Des Moines*  
 WFMY-TV, Greensboro — *Greensboro Daily News; The Greensboro Record*  
 WCPO-TV, Cincinnati—*Scripps-Howard*  
 WBNS-TV, Columbus — *Columbus Dispatch; Ohio State Journal (partially)*  
 WSYR-TV, Syracuse — *Syracuse Herald-Journal; Post-Standard*  
 WHIO-TV, Dayton—*Dayton Daily News; etc. (James M. Cox)*  
 WKY-TV, Oklahoma City — *The Daily Oklahoman; etc. (Oklahoma Publishing Co.)*  
 WICU-TV, Erie; WTVN, Columbus — *Erie Dispatch*  
 WGAL-TV, Lancaster—*Lancaster Newspapers, Inc.*  
 WCAU-TV, Philadelphia — *Philadelphia Bulletin*  
 WFIL-TV, Philadelphia — *Philadelphia Inquirer*  
 WJAC-TV, Johnstown — *Johnstown Tribune; Democrat*  
 WMCT-TV, Memphis — *Memphis Commercial Appeal*  
 KRLD-TV, Dallas—*Dallas Times Herald*  
 WBAP-TV, Fort Worth — *Fort Worth Star-Telegram*  
 WTAR-TV, Norfolk — *Norfolk Newspapers, Inc.*  
 WSAZ-TV, Huntington — *Huntington Publishing Co., (Partially)*  
 WTMJ-TV, Milwaukee — *Milwaukee Journal*

# RECEIVER DISTRIBUTION...

(March 1, 1950)

New York .....	1,145,000	Greensboro .....	9,600
Los Angeles .....	424,000	Utica .....	9,300
Chicago .....	420,000	Davenport .....	8,300
Philadelphia .....	395,000	Jacksonville .....	8,200
Boston .....	306,000	Huntington .....	6,600
Detroit .....	191,000	Kalamazoo .....	6,500
Cleveland .....	176,000	Bloomington .....	5,000
Baltimore .....	146,000	Phonenix .....	5,000
Washington .....	109,000	Ames .....	4,500
St. Louis .....	98,500	Norfolk .....	3,600
Cincinnati .....	92,900	Albuquerque .....	2,500
Milwaukee .....	89,400	All Others .....	2,500
Pittsburgh .....	80,000		
Minn.-St. Paul .....	74,900		
Buffalo .....	73,800		
New Haven .....	70,400		
Schenectady .....	62,500		
Columbus .....	49,600		
San Francisco .....	43,500		
Dayton .....	42,900		
Providence .....	38,000		
Toledo .....	37,000		
Lancaster .....	35,600		
Syracuse .....	33,800		
Rochester .....	31,100		
Indianapolis .....	30,000		
Kansas City .....	28,900		
Wilmington .....	28,300		
Atlanta .....	27,800		
San Diego .....	25,500		
Louisville .....	25,200		
Dallas* .....	24,500		
Seattle .....	24,500		
Memphis .....	24,200		
Richmond .....	23,600		
Oklahoma City .....	21,500		
New Orleans .....	19,900		
Fort Worth .....	19,300		
Miami .....	19,200		
Grand Rapids .....	18,200		
Erie .....	17,000		
Houston .....	16,500		
Johnstown .....	16,500		
Tulsa .....	16,400		
Omaha .....	15,800		
Charlotte .....	12,200		
Birmingham .....	11,400		
Salt Lake City .....	11,000		
San Antonio .....	10,300		
Binghamton .....	9,800		
		TOTAL TV SETS .....	4,832,000
		*Additional coverage for WBAP-TV,	
		Ft. Worth.	
		—NBC Estimates	

## An Extensive Library of Motion Pictures for Television

Produced and Owned by  
**BRAY STUDIOS, Inc.**

•  
also  
**Complete Production  
Facilities**

for the  
**Television Industry**

including  
**Cartoon and  
Technical Animation**

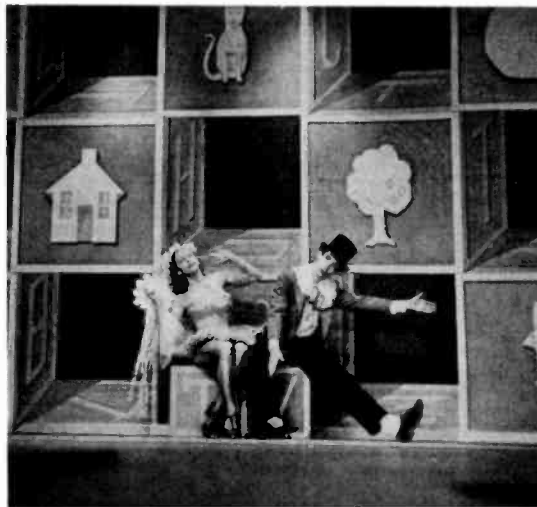
by the  
Originators of the  
Animation Process

•  
**THE BRAY STUDIOS**

INCORPORATED  
729 SEVENTH AVENUE  
N. Y. 19, N. Y.

# The DANCE

## *on video*



THE group of dancers going through seemingly endless intricate steps in the bare rehearsal hall in the Steinway Building in New York City, may have been rehearsing for a Broadway show, or for a dance concert. For that matter, they may have been rehearsing for the American Broadcasting Company's "Stop The Music" television production.

In fact, they were.

Several days each week, Tony Charmoli, choreographer for this hour-long video show, goes through the tedious labor of rehearsing the three girls and three men who form the dance company who perform on "Stop The Music, TV", Thursday night, at 8:00 p.m.

They work long hours to attain the perfection Charmoli demands. The mass medium which they "play" to each week is achieving something for the dance that even the movies have not been able to attain.

The challenge to the TV choreographer is something that few other "dance composers" have had to meet. For television forces him to create and interpret dances for a medium with an omnivorous appetite. But they must not be carbon copies and above all must fit into the overall pattern laid out by the producer so that the results are a smooth, well-integrated show which will hold the interest of the viewers.

The pressure of putting on several dances each week does not permit much spare time for the choreographer. However, "Stop The Music" has an excellent producing team in

Charles Henderson and Mitzi Mayfair and in working closely with Miss Mayfair, who is in charge of staging the show, Charmoli is able to get a quick and expert appraisal of the type numbers the producers want. This arrangement permits Charmoli to spend the major part of his time actually setting the numbers and then rehearsing the dancers in the execution thereof.

A quick briefing with Miss Mayfair on the scenic drops and the costuming of dance productions tells Charmoli what style of movement to use in creating the dance routines which are to give a visual clue to the musical number. Although costumes and props are always kept in mind during the early rehearsals it is not until the day before the show that the dancers are actually given their costumes and props. This allows time for last-minute adjustments if necessary.

Charmoli, a young man still in his twenties, but a student of the dance for fifteen years, has the imagination so vital in the pursuit of his chore. Charmoli strongly feels that having a regular group of well-trained dancers as they do on "Stop The Music" is a great asset to any television production. Nobody in TV wants to see anything go wrong and using the same dancers each week is something of an insurance policy which gives dividend after dividend to the sponsor. These dancers learn to work with each other and come to know the requirements of performing on TV and are able to turn in stellar performances each week. Naturally this goes to make a better show. How to perform in a

group for TV cannot be learned by doing one show—only constant performing before the cameras will insure success.

This same group learns the pace of the show and fits into the whole of the production where an act seems to be just sort of "stuck in".

This group is also used to dress something as cut and dry as a vaudeville act.

"In other words", says Charmoli, "one must never forget that the advance of TV over radio is a visual one and therefore you must give your audience something to see as well as hear."

Too, these dancers are not restricted to dancing. At this time, there is no reason why they cannot appear as actors in sketches used on the program. "After all", Tony says, "I look at much of TV as I would a legitimate Broadway production. On Broadway, dancers are often used in acting roles. The TV medium is more akin to the legitimate production than any other presentation, except concert work."

Budget-wise, agency people are delighted with this plus factor. The high-cost bogey that looms before their tired eyes gets a break with a dance company. This is something that too few executives realize.

Charmoli, who frequently appears in his own dances, has also doubled as croupier, a caddy, an aviator, etc. Some of the girl dancers have been seen on "Stop The Music" as nurses, models, salesgirls, etc. In all, it is a very happy circumstance for budget-crimped producers.

The conviction that the dance can

fall into any category of entertainment—comedy—tragedy—makes its use on TV of immeasurable value.

Variety is so essential on any TV show that having the wide range of presentations possible by a dance group gives producers the outlet they need to fill so many requirements.

Specifically, Charmoldi's task as choreographer on this program is to create dances, for the numbers given to him by the producers, in which there appears a clue to the title of the song the viewers must identify. One song might be "Jimmy Valentine," whose lyrics tell of the nimble-fingered thief. The interpretation of this number had all the elements of mystery, lights and shadows, and the constant threat of detection to the central character.

On the same program, it was Charmoli's duty to "Compose a dance"—that is his phrase—to present a clue to the song entitled "Crinoline Days". The wide range evident in these two songs is sufficient to impress on anyone the wonderfully broad scope in programming made possible with a group of dancers.

Fair warning to the choreographer not versed in TV's many eccentricities. Factors which may apply to the presentation of a dance on a concert or Broadway stage, for example, may have to be altered—and very likely—must be altered—to compensate for the all-seeing eyes of the cameras. As a general rule Charmoli says, "the broader the movement, the better. When the dancers are scattered they look like ants on the screen. Keep the dance "clubby". By keeping dancers on a small area, the camera can get a tighter shot of the performers and this is paramount if the images are to appear large enough to be easily seen.

The choreographer will not usually find much difficulty in making the transition for "live" presentations to "video" tableaux, says Charmoli. But many hours of programing will most likely have to pass before he gets down to the minimum of error.

And just as everything else in video is subject to those "on camera" hazards, let no choreographer think that he will have a perfect production.

The best indication of one of these rarities, though, if Tony Charmoli's experience is any criterion, is "a bad dress rehearsal."

## TEN RULES FOR TELEVISION DANCE

1. Always remember the medium is television, perform for your TV audience.
2. Always use as much clear, broad, definite movement as possible because the image on the TV screen is reduced in size from real life.
3. Always dress the set so as to present an intelligible picture.
4. Always keep dance scenario free of too much complication.
5. Always keep the action going—lengthy transitions in dance movement make the dance stall.
6. Always be sure, if the same dancers are to be used regularly on the show, that they are well-versed in all forms of dance.
7. Do not clutter the screen with too many dancers. Check to see how many dancers are necessary to tell the story of the dance and use the minimum.
8. Do not present a fap dance without being certain that there is a mike placed so that the taps will be audible to your viewers because in tap dancing the sound is even more important than the movement.
9. Do not allow the dance to divorce itself from the over-all picture of the show.
10. Do not hesitate to use the tricks offered by the medium but be sure at camera rehearsal that the results enhance the dance—if not—throw them out.



## FOR TELEVISION

- ANIMATED CARTOONS
- SPOT COMMERCIALS
- SPECIAL EFFECTS

70 E. 45th STREET • NEW YORK 17  
Murray Hill 6-8933

## 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, 1780 Broadway, New York 19.

# MUSIC MUSIC MUSIC

## for TV commercials

by Gordon M. Day  
Gordon M. Day Productions

THE majority of filmed television commercials demonstrate the overwhelming triumph of the visual over the auditory. Nowadays it's fashionable to plan your pictures, then "Put another nickel in the nickelodeon. . . ." and you've got your bargain basement sound track. Plus extra money for animation, optical or sets. Plus, above all, a commercial wherein the sound track can't "distract" the viewers.

This procedure is vigorously defended by certain TV practitioners, who are likely to advance at least one of the following bromides:

1) *85% of all sensory impressions are visual. Therefore video pictures should dominate video sound to that extent.*

2) *The sound track should never be too distinctive. After all, Hollywood has proved that if the score of a full-length feature is "too good" the picture is thrown off balance.*

3) *Singing commercials lessen the effectiveness of TV commercials. "Just look at those warmed-over radio jingles with pictures tacked on.*

The most irritating thing about generalities is that they are sufficiently truthful to be persuasive.

These three have helped persuade many producers to overlook the value of aural impressions in television advertising. It's time to put these clichés in their place.

"85% of all sensory impressions . . ." But consider. There must be a qualitative difference in sensory impressions. Hundreds of experienced consumer goods advertisers have invested similar appropriations alternately in magazines (or other visual

media) and radio, conditions being equal, and have achieved similar sales results. So regardless of the percentage of impressions allocated to the visual and auditory senses, the quality, or sales power of the two is comparable. If it weren't the radio networks would have folded long ago.

*"The sound track should never be too distinctive . . ."*

Music's subordinate role in a seventy-minute feature film is taken for granted. But notice how the score gains weight in shorter presentations. In the thirty-minute television program, action is telescoped, episodes build and concludes more rapidly, climaxes are more decisive. To keep pace the music must be more emphatic, must provide more powerful punctuation.

One thirtieth of a television feature is allotted to the one-minute commercial, one ninetieth to the twenty-second spot. In this brief interlude the product story must be told so effectively that the highest possible percentage of viewers will become buyers. The sound track, accenting the pictures, must again grow in stature.

In fact, the aural and visual elements must team up for maximum results. Nothing else will do but Total Salesmanship. And Total Salesmanship can't exist when the nickelodeon cranks out the sound track.

Viewing the sound track in this perspective, it becomes a matter of technique. Obviously, adequate time, thought and money must be expended. The question is—what kind of sound or music will fit the pictures for maximum results?

The answer depends on the kind of product and visual approach.

A few advertisers favor dramatized situations. You know: The husband tells the wife about his nagging back-ache, and lickedly split she's at the medicine cabinet clutching the sponsor's product. Even this tired theme can be hyped by the imaginative dubbing of an old sound track.

A specialized and highly effective technique is exemplified by Arthur Godfrey. This technique is salesmanship in its purest form. But it has definite limitations. There are few salesmen like Godfrey and few network sponsors who can convert their stars to announcer-demonstrators.

The third category includes the majority of effective television commercials. Some employ live action or stop motion; others use animation or a combination of film techniques. They all have this in common: their product story is held together by a cohesive and well-made sound track. More often than not the sound track contains a singing commercial that sells in synchronism with the pictures.

But "Just look at those warmed-over radio jingles . . ." Sure. You'll find a few clinkers. Some were ineffective radio spots to start with. Others, because they failed to suggest a smooth flow of pictures, were unadaptable to TV. The best ones reflect an effortless blend of jingle and film.

More important to the industry is the jingle written expressly for television, a joint effort created by a jingle writer and television artist, that integrates sight and sound elements for Total Salesmanship. Total Salesmanship means getting maximum value from television advertising.

So while the television audience is puny in comparison with the circulation of other major media, and there's a necessary tendency to hold down production costs, the current fashion to devalue the sound is illusory.

Because the well-constructed jingle-film TV commercial pays off in results. Just ask the sponsor who owns one.

**PROCESS ALL TYPES  
OF 16mm—35mm FILM**

**EDL DEVELOPING  
MACHINES**

List of Users and Details on Request  
EDL CO., 2007 S. MICHIGAN BLDG., CHICAGO 16, ILL.





## 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.

CBS's "STUDIO ONE" presented a controversy-provoking script by Ellis St. Joseph, "A Passenger to Bali," Sunday evening, March 26, telling how the devil came aboard a Bali-bound boat disguised as a missionary and remained to plague the crew after the hoax was discovered.

But, as is his custom with most of the scripts in this one-hour top-ranking dramatic series—"Battleship Bismarck," "Julius Caesar," and "Wuthering Heights," to name three—Producer Worthington Miner exhibited an always keen and often brilliant flair for the camera work as such and showed himself again, in the all-around handling, a master of production values.

Shooting like a pool player, who makes his immediate shot but manages also in the shooting to scatter the balls so that they're lined up for the next shot and the next, and the next, Miner—and his director, Paul Nickell—got about all the narrative and visual excitement there was to get. Co-important with the camera work was the scope Miner allowed the settings of William Cecil, whose shipboard and shipside design geared to the minutest closeups and the most involved group formations, provided catnip for the action.

As for the acting, the large all-male cast, headed by Barry Kroeger as the "passenger," was either pretty good or somewhat hammy, depending on your point of view in settling for yourselves what the story was all about. P.S. I have assumed the story was about the devil. For all I know for sure, though, it might just as easily be translated as about a totalitarian of some sort, or even simply a charming drunk with unpleasant delusions of grandeur. Devil, totalitarian, or drunk, the plot left loose ends to tie up and nuances that weren't persuasively resolved.

\* \* \*

COMEDIAN WALLY COX, whose walnut-like-mug and wry remarks were first seen and heard on television on a now long-defunct program of yours truly ("Record Rendezvous") chewed up a few hilarious minutes on a recent Perry Como NBC Sunday night stanza in a duet with a dog. The dog was huge, with the yard-long ears of its kind, and the largest saddest eyes in the world, and the dog's part of the duet was simply to sit there.

Cox, who writes his own material, went on something like this: "Why is it that when there are two of you, and one's happy and the other's sad, it is never the sad one that gets to feeling happy, but the happy one who gets sad. I was feeling happy a minute ago (He looked at the dog baffled, dog steadily keeps soul turned on, beat beat, take a count of two for timing) but now I feel sad . . ." Etc. With this kind of stuff, Wally stole everything in sight from Como, no slouch himself at stealing from the talent, and his guest, Marsha Hunt.

\* \* \*

DELECTABLE FAYE EMERSON, whose personality is a stove to warm up every little thing she does, straightened her shapely strapless shoulders the other night on her NBC 15-minute segment (whereon she advertises bread) and put the question ("It seems there has been criticism") to her audience: "Shall we of television continue, in trying to entertain you, to wear plunging necklines or not?" She asked for mail.

Well, Faye, this column has polled itself and three cronies (one of them Lithuanian, but with good eyesight) and here is our considered answer: For Arthur Godfrey or Abe Burroughs, no, definitely no. For you? Well, Faye, what can we say after we say Don't yield to pressure, keep up your front, and we'll back you up all the way on plunging necklines (We swear it on our 16-inch set).

## Television Publications

A Dictionary of Electronic Terms, edited by Harry L. Van Velzer, Ph.D. The Allied Radio Corp., Chicago. 63 pages, 25c.

The book contains over 2,500 terms used in television, radio and industrial electronics. It answers the need for an accurate, up-to-date reference source of words used in the rapidly expanding electronics field.

Definitions cover mostly modern techniques and equipment, but range from many words no longer in general use, retained for historic reasons, to the new language of color television and the electronics of nuclear physics.

Over 125 illustrations and diagrams of components, equipment, and electronic circuits are included, as well as an appendix section containing useful radio data.

Questions and Answers in Television Engineering, by Carter V. Rabinoff and Magdalena E. Wolbrecht. Whittlesey House, McGraw-Hill Book Company, Inc., New York. 300 pages, \$4.50.

Detailed answers to hundreds of questions concerning all phases of television engineering. It is designed to coordinate the technical facts in this rapidly expanding field and to provide concise study and reference material in all phases of television. All the subjects have been selected because of their direct applicability to television from the standpoint of either the transmitter or receiver.

### Your source

. . . for foreign and domestic books and magazines on graphic arts and stage design.

Catalogues mailed upon request.

**museum books, inc.**

48 EAST 43rd ST. • NEW YORK 17-e

# WITH AN EYE... ON THE VIEWER...

TELEVISION advertisers spend money heavily to get the best in scripts, stars, sets. Highly trained technicians collaborate to make each production near-perfect; a dozen arts are blended into even the simplest TV show.

Yet how much of the impact of a well-planned show is lost to the viewer if he is seated at a bad angle to the screen? Is he likely to be responsive to your sales message if he has been fidgeting all evening on a hard chair?

The design and placement of furniture in the television home is the chief concern today of Norman Fox McGregor, Jr., staff designer for the Valley Upholstery Corporation in New York.

McGregor predicts a roving TV

set, lightweight and compact, capable of being set up anywhere in the house.

Feeling that the advent of video is the most important factor in contemporary furniture, Mr. McGregor has turned his attention to designs that will insure all-evening comfort and relaxation, and be adaptable to dozens of different arrangements when the set is off.

Among his innovations are: swivel armchairs, luxuriously upholstered; well-padded sectional sofas; lamps that can be arranged in various positions, with high light for reading, very dim light for television viewing. McGregor likes the oversized sofa that can be placed in good viewing position and will accommodate lots of people. He says that there is a definite trend toward this type of sofa, partly because of TV and partly because a big sofa, properly placed, can actually make a small room seem larger.

These new, functional furniture units mean comfortable seating for a dozen guests in a 14' x 16' living room, without the place taking on a "movie theatre" look. Chairs of the future will complement the designs of TV sets... and the semi-circular sofa will be more popular than ever!

Networks are interested in the viewer also. Recently, the Sociology Department of Rutgers University carried out a study of 102 television-owning families in New Brunswick, New Jersey, for CBS. Total sample was 287.

The main object was to determine the distance and angle from the screen at which people watch TV under normal home conditions. Trends reported were:

1. Most viewers normally sit at least 8 feet from the screen. The larger the screen, the farther away from it they tend to get.
2. With respect to angle of view, approximately half sit within 20 degrees of the perpendicular to the screen (practically a straight-

on view) with the other half dividing equally between 21-30 degrees and over 30 degrees from the perpendicular.

3. People who sit off at one side at more than 20 degrees from the perpendicular are somewhat more inclined to sit closer as their angle of view increases. (This, however, is probably related to the shape of the typical living room.)
4. Children under 10 tend to sit in front, closer to the screen. Adults over 40 tend to move farther back than others.
5. Most viewers report that they choose their seating positions on the basis of custom and comfort, although both for the near and far extremes, approximately one-third are conscious of distance as the determining factor in their choices.

Seating distance as related to reasons for seat choice:

Favorite spot; most comfortable; customary chair; like to sit here.....	30%
Can see better from here (no mention of closeness or distance) .....	11%
Prefer to sit back from set; like to be distant .....	11%
Like to sit directly before screen...	7%
Children like to sit close; parents select child's seat .....	6%
Sit close because easier on eyes.....	6%
Can lie on sofa and watch.....	5%
Want to sit by certain member of the family .....	3%
Can knit and view .....	2%
Like to sit near lighted lamp.....	1%
Prefer this angle .....	1%
General mention: "Just like to"; "Only seat left" .....	12%
Miscellaneous .....	4%
No answer given .....	1%

## TFI-TV\*

A provocative and diverting change in TV films

**"OF THE PEOPLE,  
FOR THE PEOPLE"**

An entertaining and instructive film on Serigraphy, from the first rough sketch through the final silk-screen print, which as its title implies shows the correlation between contemporary art form and every day living, in a film to please layman and professional, both young and old.

\* \* \*

**"THE UNSEEN TERROR"**

In the tradition of the best Television programs in this field we present a 9-minute excursion into the realm of fate, superstition and mystery in the East, when fear controls the mind.

These are but two of the many important films in the catalogue of

\* **Telecast Films, Inc.**

112 WEST 48th ST.,  
NEW YORK 19, N.Y.

## TELEVISION

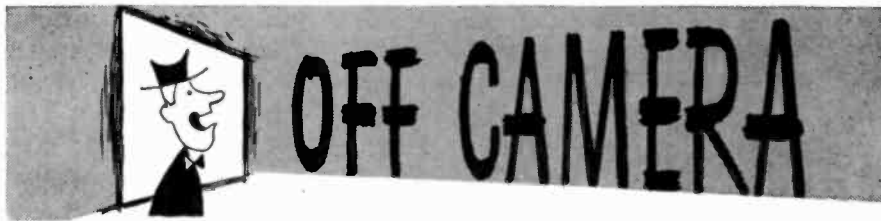
Laboratory and theoretical instruction under the guidance of experts, covering all technical phases of Radio, Frequency Modulation and Television. Prepares for opportunities in Broadcasting, Industry or Own Business.

MORNING, AFTERNOON or EVENING SESSIONS. Licensed by N. Y. State. Free Placement Service. APPROVED FOR VETERANS.

ENROLL NOW FOR NEW CLASSES  
Apply Daily 9-9: Sat. 9-2  
VISIT, WRITE or PHONE

## RADIO-TELEVISION INSTITUTE

Pioneers in Television Training Since 1938  
480 Lexington Ave., N. Y. 17 (48th St.)  
PLaza 9-5665 2 blocks from Grand Central



By Robert E. Harris

TELEVIEWERS WERE ABLE to compare the comedy styles of Bob Hope and Milton Berle virtually back to back Easter Sunday. (Jack Carter and Sid Caesar displayed their talents the night before.) Hope made his TV debut on Frigidaire's holiday one shot, "Star-Spangled Revue", while Berle subbed for Ed Sullivan on "Toast of the Town." Berle came out the winner this time. Hope's delivery was too stiff, he was obviously ill at ease.

THE SAME VISUAL GIMMICK was used on the "Paul Whiteman Revue" over ABC from New York, and "Garroway at Large" over NBC from Chicago. A large Easter Egg was extended toward the camera as viewers were invited to peek at the scene within. The picture then faded into the production number. Video tricks such as these may some day be as familiar to regular television fans as are old radio gags and tired movie plots.

ALTHOUGH CONSIDERABLE interest has been shown in DuMont's closed circuit convention scheme for intercity business conventions, telephone line rates and studio costs had kept actual takers away—including DuMont's own receiver division.

346 STATIONS are presently awaiting approval on their VHF applications for television stations. Watch for a big scrap by these applicants and those wishing UHF allocations, once the freeze is lifted. Content enough to sit back and wait during the freeze, these AP holders now see that there is money to be made in TV and will fight hard to get into the act.

COMMERCIALS ON THE CLOCK, NBC-TV, recently picked up by Emerson Radio and Television Corporation, features a talking television receiver. It's to dramatize their new slogan, "Emerson speaks for itself." Program will continue to alternate with Pall Mall's "The Big Story" through the summer.

ABC SHOT 15,000 FEET OF FILM recording on the Chicago Golden Gloves March 29. They used a double system sound set-up, shooting half the footage in New York for sound and half in Chicago for picture. In less than 72 hours General Mills had the program on 14 stations including Pacific Coast outlets.

EDWARD LAMB, President of WICU, Erie, Pa., in a letter to the New York Times called upon the TV industry to control program standards. He claimed, "the Television Broadcasters Association has done nothing whatsoever as a spokesman for the industry." TBA officials are shocked and dismayed. Mr. Lamb, although not a member of TBA, was a principal speaker at their February clinic.

BASEBALL GAMES of the Milwaukee Brewers will not be televised this year by WTMJ-TV. The club asked for \$600 per game or 50% more for 25 programs the station wanted to pick up (\$15,000) than advertisers had paid last season for 52 programs (\$10,000). That would be about one-third more per game.

APRIL, 1950

# SPOTS

- OVER 100
- SPOTS ON
- THE AIR FOR
- AMERICA'S
- LARGEST
- ADVERTISERS—
- PRODUCED BY

## Gray-O'Reilly

480 LEXINGTON AVE., NEW YORK  
PLAZA 3-1531

### COMMONWEALTH

Currently Serving the  
Nation's Leading TV Stations

OFFERS

200  
SILENT  
AESOP  
FABLE  
CARTOONS

13  
SOUND  
CARTOONS

3  
OUTSTANDING  
SERIALS

10 FRANKIE DARRO  
ACTION PICTURES

12  
CHARLIE CHAPLIN  
COMEDIES  
2 REELS  
EACH

24  
WESTERNS

26 FEATURE PICTURES  
ALL STAR CAST

For further information and complete list, write to



## COMMONWEALTH

Film and Television, Inc.  
727 Seventh Avenue, New York 19, N.Y.

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

# Program Manager

by John H. Reber

Program Manager, WNBT

A PROGRAM MANAGER sits on a three-legged stool. The three legs each stand for the three important parts of his job; that of a producer of programs, a manager, and a salesman. If any one of these three legs collapse, the station Program Manager will fall on his face. This is true whether he be in a big station or a small one—in New York City or Oshkosh, Illinois. The problems in the various stations will differ slightly, but the basic facts remain the same.

As a producer of programs, he must be able to tell the difference between a good program and a bad program; between good talent and poor talent. He will, of course, make errors in program judgment, but his ability in this category will depend upon the frequency with which he is right; just as a baseball player's value depends upon his batting average. It is not possible "to program by committee". This does not mean that the Program Manager may not seek the advice of those of his associates whose opinions he respects; but in the final analysis, he must be willing to make his own decision and stick by it. If his opinion is merely the opinion of the last person with whom he talked, it is most likely that his batting average will be low. Certainly experience is valuable in developing an intelligent program opinion, but it is by no means everything. The Program Manager must feel that he has a peculiar knack for knowing what is right; just as Ted Williams' keen eyesight is a natural gift and not one obtained merely by coming often to bat.

Between the mental conception of a program idea and the approximation of that idea on the television screen lie all the blocks which are a necessary

part of the complicated television machinery. It is in this field that the Program Manager must be a *manager*. It is pointless to have a good idea for a program if you cannot get at least most of that idea onto the television screen. In accomplishing this, there are two main hurdles; one personal and one physical. It must be remembered that the program will actually be created by people—by the local producer, the local director, the stage manager, the engineers, the talent. These people must be able to work smoothly as a team; must have confidence in each other; must be free to contribute to the program without petty interference, and must have faith in the program to begin with. If the original idea came from a director,

if possible this director should be put in charge of the program to carry it to the screen; but at least, if this is not possible, the director chosen must believe that the program is good. The Program Manager's main contact will be with the director, but it is also most important that his enthusiasm and drive carry beyond the director to those working under the director so that the production team wants to do its work well. Only if this is true is there any chance for success of the final product.

In addition to the personal hurdle is the physical hurdle, which in television is greater than in other mediums. Here the problem will vary, depending upon the location of the station. At WNBT, the problem is peculiar in that we share in the facilities which supply the NBC television network. Therefore, we are at once a local station attempting to satisfy the needs of the local client, but our tools are always subject to the higher priority of the needs of the network. In short, we are in the position of a girl who has gotten married and is living with her in-laws. She may wish to have breakfast at 8:00; but if the family routine dictates breakfast at 7:00, she will either eat at 7:00 or starve.

THERE IS ONE MAN WHO CAN PRODUCE  
BEAUTIFUL TELEVISION WITH  
GREAT ECONOMY OF MEANS . . .

MORDI GASSNER

CONSULTANT IN PROGRAM ORIGATION, brings a wide and varied creative experience and know-how to THEMING, FORMAT STYLING and PRODUCTION DESIGN. In his hands Entertainment Features become Appropriate Context for Maximum Commercial Exploitation on Every Audience Interest and Taste Level.

Formerly ART DIRECTOR, WPIX; PRODUCTION DESIGNER, ABC-TV; CBS-TV; Designer of Broadway productions and Motion Pictures. Twice awarded Guggenheim Fellowships for creative work in art.

MORDI GASSNER

36 West 26th Street, New York 10

CHelsea 2-2447

We here at WNBTV obviously have an advantage over stations in outlying areas because the facilities, when we can obtain them, are the best facilities in the country. Therefore, the Manager at WNBTV must work closely with the larger organization, which is the network, and must attempt to service his clients with the minimum disturbance to network service. If the Program Manager is in a smaller station, his problem is not in obtaining what facilities exist, but in making do with the more limited facilities that are at his disposal.

Salesmanship is, of course, an integral part of almost any job; the need for being able to sell not only yourself but your ideas to your superiors, your associates and your clients. In the local station operation, the local Station Manager should remember that bad salesmanship on his part can lose business as fast as the most able sales representative can bring it in. It is the philosophy at WNBTV that the local client is always right, no matter how small he may be or how difficult his problem. There must be a maximum of flexibility to take care of the changing needs and desires of the client, for we are competing for his business with other means of advertising. Often in other means of advertising, flexibility is easier to obtain than in television; but in spite of the complex nature of television, the local station must be able to flexibly meet the demands of the client on a moment's notice and with good grace. It is frequently the case that you are dealing with people who do not understand television; and, therefore, much of your job is that of education as to the simplest, most effective and most economical way of selling the client's product. In this, you must not only know your subject, but explain it so that your explanation is simple and pleasant to hear.

The three-legged stool upon which the Program Manager sits has, of course, a fourth leg which is invisible but most important. This fourth leg is more than a normal share of luck.

**Read TELEVISER**

•

**\$5.00 per year**

**Minimum TV Personnel  
Suggested by NAB**

**TRANSMITTING PLANT**

**2 Transmitter Technicians**

**PROGRAMMING PLANT**

**Studio:**

- 1 Director
  - 1 Junior Director
  - 2 Cameramen
  - 1 Video Technician
  - 1 Audio Technician
  - 2 Studio Assistants  
(Props, mike boom, lights)
  - 1 Assistant to Director
  - 1 Announcer—MC
    - Basic Unit . . . . . 10
    - Men-at-Large . . . . . 2
- Total . . . . . 12**

**Remote:**

- 1 Director
  - 2 Cameramen
  - 1 Video Technician
  - 1 Audio Technician
  - 1 Announcer-Sportscaster
  - 1 General Assistant
    - Basic Unit . . . . . 7
    - Men-at-Large . . . . . 2
- Total . . . . . 9**

**Film:**

- 1 Film Director
  - 1 Projectionist
  - 1 Man-at-Large
- Total . . . . . 3**

**MANAGERIAL, SALES AND  
ADMINISTRATIVE**

- 1 Station Manager
  - 1 Program Director
  - 1 Chief Engineer
  - 1 Sales Manager
  - 1 Salesman
  - 1 Bookkeeper
  - 3 Secretaries
  - 1 Receptionist—Telephone Operator
  - 1 Janitor-Messenger
  - 1 Man-at-Large
- Total . . . . . 12**
- Station Total . . . . . 36**

**EDL CO SOUND READER**

**3W Audio Power in One Compact Unit**—Use with rewinds for editing 16-35mm Sound Film. Complete with Optical System, Amplifier, PM Speaker, Volume-Control, On-Off Switch, Plug-In Cord, No Flywheel, No Film Damage. 6 3/4" high x 6" x 6". 115 V., 60 Cyc. AC. Precision-engineered throughout. EDL guaranteed. Details on request.

**\$165.00**

FOB CHICAGO

EDL CO., 2007 S. MICHIGAN BLVD., CHICAGO 16, ILL.

**CLASSIFIED ADS**  
\$5 for 50 Words; \$8.50 up to 100 Words

**WHO DO YOU HAVE TO KNOW?**—Suppose one is out of college at twenty-one and eager to get into that startling new medium . . . Television . . . Suppose one has years of experience at playing the piano and organ, singing, emceeing, and entertaining . . . Suppose one has had extensive training in ALL phases of radio and television production including actual local broadcasts in both media . . . Suppose one has spent more than enough time in and around television stations to know the difference between dollying and panning, a cut and a cross-fade . . . and lots more . . . **WHO DOES SUCH A ONE HAVE TO KNOW TO GET ANY SORT OF JOB IN ANY TELEVISION STATION IN THE WESTERN HEMISPHERE?** If it's you I should know, I would greatly appreciate your contacting me at Televiser, Box JS.

**DOES YOUR STATION NEED A SUCCESSFUL SALES?** Look at these qualifications. B.S. degree in advertising, two years theatre publicity agent, three years radio sales from 1000 wt to 50,000 wt stations. Production, traffic, direction, have sold and serviced all types of accounts, will travel, single, young, available in two weeks. Grant W. Johnston, 8 Arnold Park, Rochester, N. Y.

**FILM PRODUCTION SUPERVISOR**—desires position with ADVERTISING AGENCY as consultant, creative producer and liaison on TV film production or TV STATION to set up and supervise production facilities for TV film operation. Heavy TV and motion picture experience. Write Box EP, c/o Televiser.

**COMBINATION MAN**—Have had intensive training as a Mike Boom Operator, Cameraman, Audio-man, Video-man, Video Operator, Floor Manager, and Production Assistant. Graduate of Television Workshop, Production and Studio Courses. Graduate of technical school of Radio and TV. Hold second class F.C.C. Radio telephone license. Write: Max L. Jung-hans, 423 Lathrop Ave., Boonton, N. J.

**THE HOUSE OF LIGHT  
FOR PHOTO BULBS**

•

**LIGHTING EQUIPMENT**  
for The Motion Picture  
and Advertising Industry  
**BARDWELL & McALISTER**

**Sales - Service - Parts**  
**WALTERS ELECTRIC**  
740 3rd Ave. (at 46th St.) N. Y. 17  
PL. 3-2316

# "Vincent Van Gogh"

by Edward Alden Jewell

---

Producer: Fred Coe  
Director: Delbert Mann  
Adaptor: Hoffman R. Hays  
Scenic Designer: Otts Riggs  
Technical Director: Donald Pike

*Cast:*

VINCENT VAN GOGH: Everett Sloane  
ROULIN: Mercer McLeod  
KAATJE: Pat Campbell  
KAATJE'S FATHER: Robert Harris  
KAATJE'S MOTHER: Eva Condon  
GAUGIN: Jeff Morrow  
PICHON: Joe E. Marks  
THEO VAN GOGH: Chester Stratton  
JO: Pat White  
DR. PEYRON: Dan Reed  
DR. GACHET: Edgar Stehli

---

ACT I.

**D**ISSOLVE to the living room of the Van Gogh family. It is a simple living room with nondescript furniture. Kaatje and her little son Willem are sitting on the sofa. Kaatje, a widow of 3 months, is young, blond and pretty in a plump, domestic way. Willem is a boy of about eight . . . Vincent Van Gogh enters in a while and plays with Willem. Then, on Vincent's promise to ride him around horseback after dinner, William exits.

\* \* \*

**TAKE TWO**  
*(two-shot  
Vincent and  
Kaatje)*

VINCENT: I never thought I could be so happy.  
KAATJE: *(Faintly worried)* Happy?  
VINCENT: You know why. You must know.

KAATJE *(Beginning to withdraw)*: I - - I have some mending to do. I must go up to my room.

VINCENT: Don't go.

KAATJE: Vincent . . .

VINCENT: I've fallen in love with you, Kaatje. Isn't it splendid? I could sing all day long.

KAATJE: Vincent, we are cousins!

VINCENT: What of it? Can't cousins fall in love?  
*(He reaches for her hands. She shrinks back to the end of her sofa)*

KAATJE: You must never speak of this again.

\* \* \*

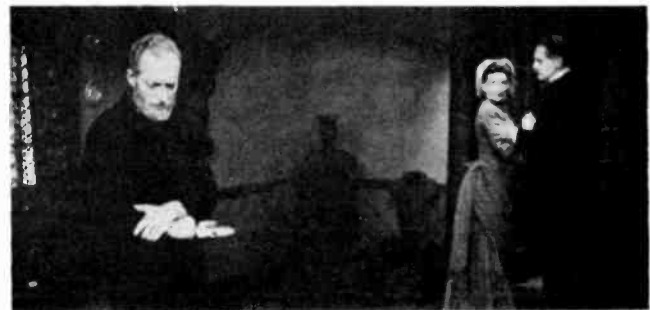
*(Vincent's father enters. He is a blonde handsome man but rather weak looking. He is dressed as a clergyman.)*

FATHER: Never, never what?

KAATJE: Uncle, he has spoken to me as no gentleman should. Oh, Uncle, you must talk to Vincent and I must leave this house.

*(She exits . . . Vincent's father sees eye to eye with Kaatje on the "proprieties" and quarrels with his son, who wilfully blinds himself to reason)*

VINCENT *(Bitterly)*: You speak as if I were loathsome, a kind of Caliban.



KAATJE: "I must leave this house."

FATHER: My dear boy, I know you mean no harm. But you can't somehow seem to see with the eyes of the world.  
VINCENT: I don't want to learn.  
\* \* \*

FATHER: (*Patently*) I am your father, Vincent, I hope I shall always do my duty towards you. But I must tell you how you seem to others. After all, you gave up your position with Goupil and Company . . . .

VINCENT: Because I couldn't bear to tell lies to customers. Because it sickened me to be obliged to sell them trashy pictures.

FATHER: I was willing that you should study but you gave up your studies.

VINCENT: My poor head couldn't stand all that, that dead Latin and Greek—I wanted to live.

FATHER: As an evangelist, you were not a success . . . .

VINCENT: I wanted to give them bread, Father . . . I was told I must give them a stone.

FATHER: You have an answer for everything, Vincent. You always do. But you are getting the reputation of being an idler . . . a good for nothing. When are you going to earn your own living?  
\* \* \*

FADE IN  
THREE  
(#2 to set)

(*Dissolve to the living room of Kaatje's family in Amsterdam. Evening. It is a cushioned, smug, well-to-do Bourgeois household. Kaatje's father, a large positive-looking man, is lighting a long clay pipe . . . Kaatje's mother, a fat Dutch matron, normally placid, but now distinctly upset, enters.*)

K'S MOTHER: Herman, Vincent is here.

K'S FATHER: Vincent! In Amsterdam?

K'S MOTHER: Herman, he frightens me.

K'S FATHER: He is merely a rude, undisciplined young man.

(*Kaatje's father orders his wife to keep Kaatje out of sight, and then sees Vincent. The father tries to keep the conversation light, but Vincent will not be put off. Vincent, "wild," tells that he has "left home." The quarrel rises.*)  
\* \* \*

TWO DOLLY  
BACK FAST

VINCENT: (*Looks wildly about him, sees the lamp, runs to it, and snatches off shade and chimney*): Let me see her for so long as I can bear to hold my hand in this flame.

(*He thrusts his hand in the flame*)

K'S MOTHER: (*Scrieks*): Stop him! Stop him!

K'S FATHER: Out of this house! Get out and never let me see your face again!

TWO DOLLY IN  
TO VINCENT  
(*Vincent stands staring wildly for a moment, nursing his burned hand. Then he rushes out.*)  
(end scene #3)  
\* \* \*

FADE IN  
TWO  
(#1 on L. S.,  
*ready to dolly in*)

(*Fade to black, flash Paris 1888. Dissolve to the Cafe Tamborin . . . Onstage are Theo Van Gogh and Paul Gauguin. Theo is looking at a couple of Vincent's pictures that hang on the walls . . . Gauguin is seated with a glass of wine in front of him.*)

THEO: I hate to take them down, Monsieur Gauguin. Vincent will be disappointed. His first exhibition . . .

GAUGUIN: Your brother is naive. The greatest compliment the public pays us impressionists is *not* to buy. Even I, Gauguin, don't sell pictures.  
\* \* \*

THEO (*Fearful that Gauguin's vigorous and direct approach may be too direct for Vincent*): Don't torment him, Monsieur. He admires you tremendously.

GAUGUIN: It may surprise you to know that I consider him one of the greatest painters of our time. Next to me, probably the greatest.

THEO: Monsieur Gauguin!

GAUGUIN: I have often wondered how you manage to live with him.

THEO (*Sighs*): I sometimes wonder how much longer I can. Well, it has to be done.

(*He gets on a chair and takes down a picture. Just as he does so, Vincent enters. Upset about the taking down of his pictures, not one of which was sold, Vincent quarrels with Gauguin, who finishes his wine calmly and leaves.*)  
\* \* \*

TWO DOLLY BACK  
(*Hold two-shot Vincent & Theo.*)

VINCENT: I'm beginning to hate Paris.  
THEO: I suppose you don't really belong in a city.

VINCENT: It's the hypocrisy. Always mockery. Doesn't anyone care about truth?

THEO: It's only his way, Vincent.

VINCENT: For me, Gauguin is the greatest painter of our time. If only he weren't so cold, so inhuman.

THEO (*Wearily*): Nothing ever suits you, Vincent.  
\* \* \*

VINCENT: (*working himself up*): I'm a burden to you. My work is unsaleable. My color's grown worse. I can't even draw. All I do is eat your bread and quarrel with your friends.

THEO: Vincent, that's not what I mean.

VINCENT: Oh, yes, it is. You think you hide it from me, but it's all clear now.

THEO (*Beside himself*): Yes . . . Yes . . . this much is true. You do make life impossible . . . for yourself and for those who love you. You nag the life out of me until I'm so nervous my hand shakes. I can't live with you, Vincent, I can't! I've tried but I can't live with you any more.

\* \* \*

FADE IN ONE (#3 on letter)  
DISSOLVE  
TO THREE

(*Vincent has fled to Arles, the South of France. Dissolve to hand, writing. We hear Vincent's voice.*)

VINCENT'S VOICE (RECORD): Dear Theo: I hope this will be a new period in my life . . . I have made friends with the postman, Monsieur Roulin, and his wife. But I have no one to talk to about what matters most to me. I sometimes have the feeling I am going to be ill. Paul Gauguin writes me that



GAUGIN: "I despise all this slop."

he is without money and very depressed. If he is on the rocks—he paints better than I—here I am with a house and I say he ought to share it. Tell him to come at once. . . .

(*Gauguin arrives. They paint. Vincent's friend, Roulin the Postman, having heard that Gauguin was once a banker, asks Gauguin's advice in the investment of his savings, and Gauguin rudely tells him to beat it. Roulin leaves in a huff and Vincent takes Gauguin to task for his "attitudes." They quarrel.*)

GAUGIN: You might as well learn that I despise all this slop about humanity, this groveling "love your neighbor."

(*Vincent suddenly seizes a wine glass and flings it at Gauguin. Gauguin leaps up, seizes Vincent by the collar and shakes him. He lets him go and for a minute Vincent seems dazed.*)

GANGUIN (*leily*): Let me warn you if anything like that happens again I shall probably beat the life out of you.

\* \* \*

(*Now Vincent suggests to Gauguin that, since they paint in different styles, they combine these styles on the one shared canvas, and paint together. Gauguin, amazed at Vincent's strange ideas, laughs.*)

*As Gauguin roars with laughter, Vincent darts to a dresser and begins to move toward Gauguin with something in his hand.*)

GAUGUIN (*Abruptly*): What's that you've got there?

\* \* \*

GAUGUIN (*As he realizes Vincent has a razor concealed behind his back*): Vincent, this is the end. I shall write to your brother, Theo, and leave on the first train tomorrow.

(*He turns and exits quickly. Left alone, Vincent stands trembling. Closeup reveals his face working, his eyes mad. Cut to tight shot of picture of his room. Suddenly half of it disappears. Then it is upside down. Then it dissolves into a whirling image which increases in speed. Bring up a strange roaring noise, as of electrical machinery, to a crescendo, then superimpose hands with razors from all sides. Top everything with a terrible shriek from Vincent, as he cuts his right ear off.*)

#3 Dolly in  
CU Vincent's  
face  
#2 C.U. Razor  
Dissolve to  
Film of Eyes  
#3 C.U. Face  
#1 Picture  
Room out  
of Focus  
Dissolve Film  
C.U. Eyes  
#3 Face

#1 C.U. Room  
Revolve #1  
Sound up  
Dis. Film Eyes

#3 Face  
#Super 1 on  
Film Eyes  
Cue Vincent  
#2 Floor Razor  
#3 Face  
Fadeout

VINCENT: Theo, help me!

\* \* \*

## ACT II

(*Theo has talked things over with the Roulins, and it has been decided to leave Vincent in Arles for a while to recover from the loss of his ear . . . Later, a conversation between the Brothers.*)

THEO (*Kneeling by the bed, almost praying*): Forgive me, Vincent, forgive me for everything . . . for the countless times I've failed you . . . I've been angry with you . . . I lost my temper . . . we always say things we don't mean and the things we feel we can't say. Vincent, can you hear me? . . . even when I didn't understand you, I loved you, believed in you . . . Vincent. . . .

THREE C.U.  
VINCENT

FADE OUT  
THREE  
(*release to  
next scene*)

VINCENT (*Opening his eyes, smiling faintly*): What a lot of fuss and bother, Theo . . .  
(*Fade to black.*)



FADE IN TWO  
C.U. PIX

(*Fade in same room. M. Pichon, closeup at first holding one of Vincent's pictures in his hands. A spidery little man with a waxed moustache, he goes from picture to picture, shaking his head and making tsk-tsking sounds. Presently Vincent enters, his head still bandaged, accompanied by Roulin.*)

VINCENT: You're looking at my pictures, Monsieur Pichon.

PICHON: Yes, just glancing about.

ROULIN (*Suspiciously*): What are you doing, prying among Monsieur Vincent's things? The rent is paid in advance.

\* \* \*

PICHON: Very well, then, I wish Monsieur Vincent to vacate the house. Let us leave it at that.

VINCENT: But I don't want to leave. I have no place to go.

PICHON: Monsieur, I hope you will not force me to go into this in detail. Under the circumstances, I think you can readily understand the position I am placed in.

VINCENT: This is unkind of you to want to turn me out.

ROULIN: And against the law.

PICHON: And what of the scandal! Police in my house, the dripping blood. I have a right to protect myself.

(*Fade in Pichon, around him a group of children.*)

PICHON: You're not afraid, are you?

BOY (*A tough type, leader of the gang*): Nah, I'm not afraid of anybody.

\* \* \*

FADE IN  
THREE

TWO ON  
PICTURE  
(*and dolly back*)  
CUE RECORD

(*Dissolve to Vincent's room. He is working at a still life of a vase full of flowers. His ear is still bandaged but he seems in a cheerful mood and hums as he works. The casement window is open. Suddenly we hear a babble of children's voices outside the window. This turns into a chanted refrain.*)

CHILDREN: Crazy redhead, crazy redhead!

(*Vincent jumps and closes the window. The cries can be heard just as loudly. He sits down, tries to work but the noise continues. He gets up and runs to the window and opens it.*)

VINCENT: Go away! I'm working. Go away!

(*He is greeted by laughter and confused yells. He closes window and begins to move around the room looking disturbed. The refrain begins again. He puts his hands over his ears. Finally he runs over, picks up the vase of flowers,*

*and throws it out of the window. This is answered by more yells and cries. He goes to the window again.*)

CHILDREN: Crazy redhead! Crazy redhead! He cut his ear off! Cut your nose off too! Cut your nose off, too. Crazy redhead. Yah, yah, yah!

ONE C.U.  
VINCENT

VINCENT: (*Yelling*) Stop! Stop! . . . (*The yells grow*) Murderers! Demons! God will punish you! Mockers! A nest of vipers! . . . The serpent is among you . . . I curse you . . . you and your fathers . . . you cast me out . . . beware, beware!

THREE TAKES  
VINCENT'S  
FALL

(*The yells seem to be coming nearer. Vincent is almost completely frenzied now. He is almost foaming at the mouth.*)

I am the holy ghost! God is with me in this room. He will send lightnings . . . He will scorch you to a cinder . . .

I, Vincent, say it . . . I am greater than all of you . . . I defy you and demons like you . . . accursed! Accursed! Accursed!

CUE KIDS IN  
(*#2 wide shot and dolly back*)



VINCENT: "God is with me."

(*Suddenly a ladder appears at the window ledge . . . The children begin to jump into the room. He runs from them. Vincent throws pictures at them, as they pursue him, shouting. They destroy his pictures by punching their heads through the canvases, plunging the frames down over their shoulders. Vincent covers his face with his hands and yells wordlessly. A policeman, accompanied by Pichon, rushes into the room.*)

(*The policeman and Pichon "chase" the children out and tell Vincent to come with them. Vincent wants to know where they are taking him, and the policeman asks him if he can't guess.*)

VINCENT: You're taking me to a madhouse. Yes . . . that's where I belong, isn't it? Yes, they always said anyone who painted as I do belonged in a madhouse. I'm ready.



DR. PEYRON: "Painting caused your madness."

ACT III

*(The office of Dr. Peyron in the asylum at San Remy.)*

VINCENT *(in conversation with Dr. Peyron)*: . . . I have read that Moses, Mahomet, Frans, Hals, and even Rembrandt were mad, yes, some say that even Christ was mad too. Who are the sane people? Fathers of daughters who shut the door in your face, landlords who throw you into the streets? It is they who are always right in this world. I suppose they must be sane for they make the rules

\* \* \*

TWO  
*(wide shot)*

VINCENT *(In conversation with Dr. Peyron)*: I want to paint the oleanders in the garden. Doctor, those plants are madder than your patients. They flourish so wildly you might think they'd have a stroke. Loads of fresh flowers, heaps of faded ones, and the foliage, too, coming up in green jets like a fountain. That's how I want to paint them—like fountains of color.

\* \* \*

DR. PEYRON *(In answer to these arguments)*: I am forced to conclude that painting caused your illness. You see how wildly you spoke just now when you described the flowers in the garden . . .

\* \* \*

*(Peyron will not allow his patient, Vincent, to paint. Vincent writes to his brother Theo. Theo has him transferred to the care of a more congenial-to-painting doctor, Dr. Gachet. Gachet, very unconventional, not only thinks that Van Gogh should paint all the time but compliments him on his madness, saying that all painters are mad and that he would not wish Van Gogh otherwise. But Vincent, who wished to be sane, is not satisfied with this.)*

VINCENT *(To his brother Theo's wife Jo, who has come to visit him and who*

*has asked about his relations with Dr. Gachet)*: Why doesn't he frame these pictures? It's a disgrace. Time and time again I've asked him to. But he laughs and goes on talking.

JO: But you *are* feeling better?

VINCENT: I've been better before. These attacks are so unpredictable. I scarcely dare to hope any more.

\* \* \*

ONE ON *(Gachet, bottle of wine in hand, is praising Vincent's pictures. Vincent begs him to stop. Gachet praises away.)*

TWO ON  
C.U. VINCENT *(Without warning, and holding something behind his back lets out a terrible yell)*: Aaaaaaahh!

GACHET *(Struck dumb)*: My friend . . . What's that you have behind you? *(Vincent draws forth a revolver, looks at it in a puzzled way and walks out of the room.)*

Vincent, come back!

*(He starts to follow. We hear a shot. The wine glass drops from Gachet's hand . . . Fade to black.)*

\* \* \*

*(Vincent, on his suicide's deathbed, laments his life of failure to brother Theo. Theo, almost in tears, tells him he hasn't failed . . . That he has made his first sale of a picture by Vincent, to a Lady in Belgium, for 400 francs.)*

THEO: *(Hoping against hope that his brother will live, as Vincent sinks fast)*: Sleep, Vincent. Go to sleep . . .

VINCENT *(Faintly)*: Theo, I think this world is just a sketch that didn't come off. If you're fond of the artist, you don't criticise. But you have a right—to ask for something better. We ought to see other works by the same hand . . .

\* \* \*

*(Vincent dies.)*

\* \* \*



VINCENT: "This world is just a sketch."

# Reserve Your Own Personal Copy of TELEVISER

Don't Be the Last Man in Your Organization to Read  
A Dog Eared Copy of TELEVISER

## DURING 1950 DON'T MISS THE MOST COMPLETE COVERAGE OF TELEVISION

- ... ADVERTISING — FACTS AND FIGURES
- ..... RECEIVER DATA
- ... SPECIAL SPONSOR CASE HISTORIES
- ..... PROGRAMMING
- ... PRODUCTION AND DIRECTION
- ..... STATION MANAGEMENT
- ... PROGRAM AVAILABILITIES
- ..... PROGRAMMING AIDS
- ... STATION OPERATION
- ..... THE TELEVISION FILM INDUSTRY
- ... NEW TECHNIQUES AND EQUIPMENT
- ..... OUTSTANDING SCRIPT OF THE MONTH
- ... SPECIAL REPORTS ON STATION CONSTRUCTION
- ..... SPECIAL REPORTS ON STATION PRODUCTION FACILITIES
- ... PERTINENT DIRECTORY LISTINGS

**PERMANENCE—**  
You will want to save each  
copy of TELEVISER for  
ready reference.



Please Enter My  
Subscription for

- One Year  
At \$5.00
- Two Years  
At \$8.50
- Three Years  
At \$12.00

Remittance   
is Enclosed

Bill Company

Bill Me

Add \$1.00 for Canada.  
\$2.00 for Overseas.

# Televiser

monthly journal of television  
1780 Broadway, New York 19, N. Y.  
PLaza 7-3721

NAME \_\_\_\_\_ POSITION \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_ ZONE \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

NAME \_\_\_\_\_ POSITION \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_ ZONE \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

# are they watching your commercial?



## tell them...show them...sell them

WITH N.S.S. "SHOWMANSHIP ON FILM"

- ✓ LIVE-ACTION  
FILM
- ✓ STOP-MOTION  
ANIMATION
- ✓ CARTOON  
ANIMATION
- ✓ SPECIAL EFFECTS
- ✓ TRICK  
PHOTOGRAPHY
- ✓ FILM SLIDES

The audience-impression and sales-success of your television film commercial depends on the care, artistry and creative showmanship expended in its production. Our thirty years of service to the motion picture industry enable us to offer the unlimited imagination, technical facilities and skilled craftsmanship necessary to the production of an *outstanding* television film commercial.

Popularity surveys and the satisfaction of top advertisers, agencies and TV stations are proof that you can depend on NATIONAL SCREEN SERVICE for television film commercials that convincingly tell your message, dramatically show your story and unfaillingly sell your product!

NATIONAL SCREEN SERVICE is ready to handle *your* film commercial needs, through studios in New York and Hollywood... laboratories in New York, Hollywood, Dallas and Chicago... offices in 31 cities across the country.



NATIONAL *Screen* SERVICE  
PRIDE BABY OF THE INDUSTRY

1600 BROADWAY  
NEW YORK 19, N.Y.

Circle 6-5700