

AN ADAPTATION OF THE NECKLACE FOR
TELEVISION

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AN ADAPTATION OF THE NECKLACE
FOR TELEVISION

By

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**

ABSTRACT

The purpose of this study is to show that it is possible to take one of the classic short stories studied in the secondary schools of Michigan; adapt it for television; and produce this TV drama using a high school cast. The selection of The Necklace for this study was based on a careful consideration of both the short story and the television medium. The story offered material suitable for production within the limits of time and space. It had a suitable theme and was practical in terms of continuous production. In writing the adaptation it was necessary to have the script pass through three stages of development: the scenario, the manuscript and the production.

In preparing for the production the producer had to select the cast on the basis of telegenic suitability, quality of characterization, and projection. Once the cast was selected meetings were held to study the production possibilities of the script, design the scenery, list the props, make the light plot, decide upon the costume requirements, select the music and plan the make up.

The rehearsal schedule was divided into three periods: the read-through, the walk-through and the camera rehearsal. During the read-through period the producer worked on vocal interpretation. Action was blocked and camera shots were planned during the walk-through and executed during the camera rehearsal.

The Necklace was produced over station WKAR-TV and a kinescope recording was made of the production. The kinescope was shown to the high school teachers and students of Resurrection High School and their reactions and comments were recorded in the final chapter together with the producer's analysis and recommendations.

The experience was of great value to both the cast and the producer. The students received television acting experience and the producer was able to supplement the theory of production with actual experience.

This study is an introduction to the problems and procedures involved in writing and producing a television adaptation of a short story. It could be expanded to include other adaptable forms of literature and the information gained from adaptation and production could be made available to prospective television writers and producers.

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CHAPTER I

INTRODUCTION

Television, like Rabelais's "Gargantua," is a stripling giant, growing so rapidly that it cannot be ignored or overlooked by educators. True, it's a Johnny come lately among the media of communication, but it attracts and influences youth more than any other channel of education.¹ In a recent survey it was discovered that 80 percent of today's teen agers spend over three hours a day before the television screen.² What other media of communication possesses such a magnetic holding power?

Many teachers deplore the fact that modern teen agers are more interested in television programs than they are in class work. It has been suggested that instead of trying to compete with this new media or complain about it, educators ought to use it. After all, as the ancient Chinese philosopher said, "One picture is worth a thousand words."³ Indeed many teachers have already capitalized on this fact.

¹William A. Coleman, "TV in 53," America, Vol. 88 (March 7, 1953), pp. 624-625.

²James Keller, Careers that Change the World, (Garden City, New York: Permabody, 1950), p. 93.

³Ibid., p. 94.

In November of 1951, Miss Gloria Chandler initiated a series of television book programs for children on station KING-TV, Seattle, Washington, under the general title, Telaventure Tales. The program combined drama and story telling. The results were gratifying to Seattle teachers. Libraries within viewing distance reported that within two hours after the program was shown, all books written by the particular author of the day had been withdrawn from the library.⁴

The public and parochial schools of Philadelphia cooperated to produce Storytime on WFIL-TV. This program, which went on the air in 1951, featured stories by guest authors and librarians. It was viewed by many classes, and when the experiment was over, educators declared that class room activities were stimulated, vocabularies enlarged and librarians were kept busy supplying books.⁵

These are but two examples. There are many more. During the past ten years educators all over the United States have gradually come to realize the potentialities of television and have given it careful consideration. At the present time about nineteen educational television stations are beaming signals to a potential of forty million people in this country.

⁴Marion Elizabeth Corwell, "Television Programs Designed to Stimulate Interest in Reading Books" (unpublished Master's thesis, Dept. of Speech, Michigan State College, 1954), p. 11.

⁵Charles Arthur Siepmann, Radio, Television and Society (New York: Oxford University Press, 1950), p. 103.

However, if television is to realize its vast potentialities, in a way at all adequate, those responsible for the shaping of the policy will have to remind themselves, or be frequently reminded, that worth while subject matter must be brought to more viewers and with as much emphasis and attractive presentation as possible. To accomplish this, more educators will have to actively engage in television activities.

It was in the hope of stimulating high school English teachers to use television as a tool for introducing the short story unit that this thesis evolved.

One of the major considerations for this thesis was that of choosing a story for television adaptation that would be of value to the average high school audience and which could be adaptable to limitations of the average television studio.

The Necklace by Guy de Maupassant had both qualifications. It would be of value to students because it was one of the classics studied in many Michigan high schools. Moreover it was a technically perfect story because:

1. It had a definite setting or background.
2. The story revolved around a predominant character.
 - A. It was original and dynamic.
 - B. It was presented under the strain of a strong emotion.
3. One outstanding event was chosen to develop a single effect.
4. All minor events and incidents contributed directly to the development of the action which led to the climax.

The Necklace could be adapted to the limitations of the average television studio because it would only require two major sets and a system of rear-view projection could be used for the exterior scene. The number of characters could be limited to seven and no more than two characters would need to appear on the screen at the same time. This latter point was an important consideration because of the limited size of the television screen on the home receiver.

The purpose of this thesis was fourfold: (1) to write a half hour television adaptation of The Necklace; (2) to analyze the writing problems; (3) to produce this drama over station WKAR-TV; and (4) to analyze the production problems.

So that there will be no misunderstanding of the terminology used by the writer, the following qualifications of some of the phrases used in the title of this study are offered.

Adaptation, as used in this study, is a translation and not a transference of material from one medium to another. The process calls for rearrangement of the text of the original material in consideration of the potentialities and limitations of the television medium to which the material is being adapted.

The Necklace, by this the writer means that the theme, plot, setting, and characters in the drama were based on those in de Maupassant's short story. The Necklace was the first short story written by de Maupassant.

Production problems describes all the problems involved in directing the play, including a consideration of casting, blocking, designing, costuming, lighting, camera movement.

Television program directors are continually searching for new sources of material. Since the area of classic short stories offers a wealth of ideas for television drama, the writer selected a classic short story, wrote the script, and made an analysis of the problems involved in writing and producing an adaptation. Such a study should be of value to persons who might be called upon to write and produce programs of a similar nature, under similar conditions.

A study of this type is of particular value to the author, since her primary purpose in coming to Michigan State University was to obtain both a theoretical and practical knowledge of television. In doing a thesis of this nature, she will be able to supplement the theory obtained from course work, with the practical experience of producing a drama.

Outline of chapters. -- For the purposes of this study, the problem will be divided into the following chapters: Chapter I will give an introduction; Chapter II will include an analysis of the writing problems and an acting script of the author's adaptation of The Necklace; Chapter III will discuss pre-production problems; and Chapter IV will give an analysis of the production.

CHAPTER II

WRITING THE ADAPTATION

Principles of Writing

Preliminary Considerations. -- The first preliminary consideration for adaptation is the source from which the play is to be written. It may be a narrative poem, a novel, or a short story. Whatever the source, the playwright should choose something that interests him; something that will be of interest to his audience; and something which can be condensed into conformity with the demands of the television medium and still adhere to the principles of unity, emphasis, and coherence; and something which contains several clearly outlined episodes and a justifiable climax.⁶

Secondly, it is of prime importance that the play appeal to the viewers. This appeal will differ with the age level of the audience, for varying age levels have varying dramatic interests. For example, high school students enjoy the idealistic and romantic, while grade school children demand action and suspense.⁷ It is important, therefore, that the writer decide the age for

⁶Winifred Ward, Theater for Children (New York: D. Appleton Century Company, 1939), p. 61-62.

⁷John E. Anderson, "Psychological Aspects of Child Audiences," The Educational Theater Journal, II (December, 1950), pp. 285-291.

which he is writing, and make his adaptation accordingly. After the age group has been decided upon, the author is ready to select the specific story from one of the previously mentioned sources.

In making an adaptation for television the playwright should select only that which can be played, only that which has significance to the eye and the ear. Words should be judged in the forms of pictures and sounds. In the graphic words of Victor Borge, "The writer should be able to see how it is going to look and hear how it is going to sound."⁸

The television writer has a rich supply of material at his disposal. Older forms of fiction, such as the novel or the short story, can easily be adapted to television. As a matter of fact, it has been proved over and over again, in radio and motion pictures, that the presentation of familiar material is welcomed by the audience.⁹ Television offers countless opportunities for bringing the best in literature to a vast number of homes.

Specific Considerations. -- To the uninitiated it may appear that adaptations are an easy way out of the problem of digging up program material. Actually, it is often more difficult to write a good adaptation than it is to create a new play, and in any event it calls for knowledge and skill.¹⁰ This is because

⁸ Hoyland Bettinger, Television Techniques (New York: Harper and Brothers, 1955), p. 87.

⁹ Ibid., p. 90.

¹⁰ Ibid., p. 97.

there is always the temptation to incorporate everything that was in the original, regardless of how unsuitable that material is to television. High selectivity and a thorough conception of the potentialities and limitations of television are essential.¹¹

Visual continuity is a difficult problem for the writer, but it will be an impossible one for the producer unless the writer makes it practical from a production standpoint. In live television, transition scenes are made in the control room. The writer, therefore, must use transitional devices that are producible.¹² He must be well aware of what the cameras and microphones can and cannot do. This is because television is a cooperative activity and the final production is the result of many minds, talents, and skills working together. To satisfy everyone concerned, the author must make meanings clear, characters dynamic, plot development well defined, and finally, he must arrange the script in proper form.

In order to produce a drama that will satisfy everyone, the script should pass through three stages of development: the scenario, the manuscript, and the production script.¹³

The scenario explains the play in outline form. It is based on action and should describe the type of drama, the characters, the divisions of the play, the action, the required

¹¹Ibid., p. 96.

¹²Ibid., p. 95.

¹³Ibid., p. 93.

settings, the mood, in short everything that happens should be described. The theme, the real point of the plot, should be stated clearly.¹⁴ The primary function of the scenario is to simplify the play so that it can be judged for what it really is, when stripped of all its trimmings.¹⁵ If the scenario seems workable, the author goes on to write the manuscript.

The manuscript is the completed script and has all the dialogue and stage directions necessary to indicate the action and outline the mechanics of production, but it leaves the production details for the producer to work out.¹⁶ In developing the dialogue, the playwright should make his characters act like real human beings in real life situations. Only when this is the case does the audience respond to the dramatic situations.¹⁷ William Archer further stresses the importance of character by stating that the play will be of small account as a work of art unless character at every point enters into and conditions its development.¹⁸

¹⁴Lajos Egri, The Art of Dramatic Writing (New York: Simon and Schuster, 1946), p. 8.

¹⁵Bettinger, op. cit., p. 98.

¹⁶Ibid., p. 99.

¹⁷Ward, op. cit., p. 84.

¹⁸William Archer, Play-Making (New York: Dodd, Mead and Company, 1934), p. 72.

Besides acting real, the characters must speak characteristic dialogue. In adapting a short story, dialogue must be carefully selected and condensed, since it has the threefold function of clarifying the situation, telling the story, and showing the character.¹⁹ Short natural conversation which gets to the point at once is the only kind of dialogue which is successful.

The form of the television script follows the format used for motion picture manuscripts. Mr. Bettinger gives the following rules:

Picture directions and camera cues are written on the left side of the page; audio directions, sound effects, music cues, and dialogue are placed on the right. The page is thus divided into two main columns: the one on the left, headed "video," has all the video information needed; the one on the right, headed "audio," contains all the audio information as well as the dialogue. The dialogue should be double-spaced, but not the video or audio instructions, which should be brief and explicit. The names of the characters should be in full caps. The pages should be numbered in both upper and lower right-hand corners for quick handling during the rehearsal.

There should be a title page giving the name of the piece, a word or sentence classifying it, and the running time. If it is an adaptation, or if it is copyrighted, complete information of this kind should also appear on the title page.

Page one should list the cast, with a brief description of each of the members; the number of sets and their description should be given; any special motion picture footage or stills should be described, as well as any special effects or properties.²⁰

¹⁹Egri, op. cit., p. 228.

²⁰Bettinger, op. cit., p. 102.

The production script is complete in every detail. However, it does not reach this stage until the last rehearsal has brought all cues, production directions, and warnings to light. This is because there are four principal staff members using the script during the production; the production director, the technical director, the video engineer, and the audio engineer. Each one must follow a separate set of cues. All camera switches (cuts, fades, and dissolves) may be made to stand out by underscoring lines. A set change can be indicated by ruling a dotted line across the page. Throughout the script certain strategic points are used for writing in running time. When a switch from the studio to film is called for, there must be a warning cue for the technical director. This should indicate the exact time for starting up the projector, allowing time for it to come up to speed so as to bring the picture in at the designated time. A smooth television script requires complete cooperation of all who are concerned: the producer, who directs the cameramen from the control room; the director on the studio floor, who translates the producer's messages to the cast; the video engineer, who adjusts the lighting; the video engineer, who makes the cuts, fades, and dissolves; and lastly the audio engineer, who controls the sound.²¹

Even though the production script differs from the first manuscript, the author must consider the audience, the machinery,

²¹Gilbert Seldes, Writing for Television (New York: Doubleday and Company, 1953), p. 145.

and the production time or his adaptation will not be practical production material.²²

The audience is subject to countless distractions. It is the writer's job to catch the interest of the audience at once and to see to it that the story is well on its way within the first few minutes. Therefore it is the playwright's first business to reveal to the audience the who, what, where, when, and why of the story. This presentation is called exposition.²³ Because the television play is contained in a unit of time less than half that of the average play, the opening must be developed without ceremony. Exposition must be limited to the essentials and characters must be quickly introduced and identified. The television audience is not willing to wait for the minor characters to discuss the affairs of the dramatic principals. Instead, the principals themselves must usually present their own exposition and begin to involve themselves before the eyes of the audience.²⁴

As soon as the characters are introduced they should begin to lead the audience on to the main conflict of the play. This step by step progress to point of issue is called progression. Gilbert Seldes has written that the motive power for forward movement is supplied by conflict.²⁵ Conflict involves a struggle

²²Ibid., p. 17.

²³Barnard Hewitt, Art and Craft of Play Production (J. B. Lippincott Co., New York, 1940), p. 73.

²⁴John Howard Lawson, Theory and Technique of Playwriting and Screenwriting (New York: G. P. Putnam's Sons, 1949), p. 178.

²⁵Seldes, op. cit., p. 157.

and a choice, and may be between character and character, between a character and a social order that is represented by another individual, or even within the character himself.²⁶ It is important that the conflict be identified and explained as soon as possible because the viewer's interest cannot be assured until he is brought to a point where he can literally question the outcome of the conflict. This outcome is brought about by the rising action which leads up to the turning point or crisis which is the most significant dramatic situation in the play.²⁷ In order to maintain the interest of the audience, the crisis should be followed by a rapid development of the plot until the climax is reached. The climax is a concrete realization of the theme in terms of an event. The adaptor must make sure that the highest point of interest is contained there.²⁸

Besides imposing a faster pace on the television play the playwright must emphasize clarity in his dramatic construction. In many instances it is necessary to over-emphasize the important elements of the plot. Because of this necessity for repeated emphasis, the television drama has developed a more obvious type of dramatic construction than that assumed by the stage play.²⁹

²⁶Ibid., p. 153.

²⁷Milton Marx, The Enjoyment of Drama (New York: F. S. Crofts and Co., 1940), p. 73.

²⁸Lawson, op. cit., p. 267.

²⁹Seldes, op. cit., p. 39.

As Hoyland Bettinger has pointed out:

Because of the conditions of the television medium, limitations in plot development, exposition, characterization, and picturization are often believed necessary in order to assure that the information given will be picked up and understood at once.³⁰

Television machinery should be the author's biggest concern. After all, if he writes without thinking of the practical side (floor space, available scenery, cameras, microphones, and lights) he will have to take the entire script apart later on to make it suitable for production.

Time is another very essential element for the author to keep in mind. He must remember the overall time allotted for physical movement, and changes of costumes and makeup while the program is on the air. It is important, too, that he keep in mind the time granted to a program by the audience for capturing attention or losing it to another station.

In summary, the writing of an adaptation for television is a matter of following these five considerations:

1. The author should select a suitable story that will appeal to a stated age level and be adaptable to television.
2. He should have his script pass through three stages of development: the scenario, the manuscript, and the production script.
3. He should see to it that his characters are real and that they speak characteristic dialogue.
4. The adaptor should consider the television audience and the television medium.
5. The adaptor should consider the principles of dramatic structure.

³⁰ Bettinger, op. cit., p. 14.

Application of Principles

The author selected The Necklace for television adaptation because (1) this short story offered material that was of sufficient dramatic importance to make the production over television worth while for the intended high school audience; (2) it offered a story capable of production within the characteristic limitations of the television facilities at Michigan State University.

In order to test the dramatic importance of the story, it was necessary to determine the needs of the intended audience and then to write an adaptation that would satisfy those needs.

The author selected a high school audience because she had taught students in the secondary grades for several years and was acquainted with their needs. She chose The Necklace by Guy de Maupassant because it was one of the short stories read and analyzed in the ninth grade.

The teen age audience would appreciate and profit by the production. They would appreciate it because it is one of the classics studied in high school; and they would profit by it because it is a story that requires an audience to do some thinking, some judging, and some evaluating. The Necklace has a strong and worth while theme. It is the type of presentation that leaves a semi-permanent impression upon an audience.

The theme concerns people who are never satisfied with what they have, who have a superficial set of values, who fail to face

reality, and who, as a result, meet with failure and disappointment. Such a theme is a valuable consideration for youth living in a materialistic age.

The theme conforms with the norms of morality and presents evil as evil. De Maupassant's ideal, or rather idea, comes to life as the plot unravels. It is the story of a selfish girl who is eventually caught in the web spun by her own greed. Mathilde Loisel is one of those girls who has a superficial set of values. She selects a paste necklace from her wealthy friend's jewel case, loses it, and works ten years to pay for it, only to find out that the original necklace was worthless. The plot is strong and would make an audience want to listen until the end of the play in order to find out what happens. It is not until the last line that Jeanne Forrestier reveals that the necklace was only paste. Here is a play for an audience who likes to think; here is a play that today's youth should have.

The high school audience would be interested in the play because the story is well on its way within the first few minutes. The opening scene gives the setting, shows the incompatible marriage of the Loisels, and depicts Mme. Loisel's unhappy disposition. There is a rapid development of the incidents leading to the crisis:

1. Invitation to ball
2. Procuring a gown
3. Borrowing of necklace
4. Success at ball
5. Fast departure

The crisis occurs when Mathilde discovers that she has lost the necklace. It is followed by a rapid succession of incidents which lead on to the climax:

1. Searching for the necklace
2. Securing the substitute necklace
3. Payment of debt.

The climax of the story takes place when Mathilde and Pierre discover that the necklace was not genuine. The drama ends here and the conclusion is coincident with the climax. The story is fast moving and should catch and hold the attention of the intended teen age audience.

In order to determine the facility of producing The Necklace within the characteristic limitations of television it was necessary to: (1) break down the story into a scene by scene chart; (2) write the scenario; and (3) write the script.

Charting the adaptation. -- As Bretz and Stasheff have stated, "One good method in adaptation is for the director to sit down with the original script and work out the scenes into which his script will be divided."³¹ Therefore, following the general analysis of the form and structure of The Necklace, the writer began the process of charting the adaptation. This required (1) a structural breakdown of the story in order to determine the essentials of its dramatic composition; (2) a process of selection and compression, in order that the elements be adjusted to the

³¹Edward Stasheff and Rudy Bretz, The Television Program (New York: A. A. Wyn, Inc., 1951), p. 273.

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chief television limitation, that of time. This scene by scene breakdown of the action is as follows:

<u>Scene</u>	<u>Plot Line</u>	<u>Exposition</u>
Act I, Scene I	Mathilde is distressed because she does not have a new dress to wear.	Mathilde is not happy because she yearns for the things Pierre cannot afford.
Act I, Scene II	Mathilde has the dress, but weeps because she has no jewels.	The more she has, the more she wants.
Act I, Scene III	Mathilde borrows a necklace from her wealthy friend.	She uses everyone to further her selfish ends.
Act II, Scene I	Mathilde loses the necklace.	Mathilde is starting to pay the price for her selfishness.
Act II, Scene II	Pierre searches for the lost necklace.	Mathilde begins to lean on her husband.
Act II, Scene III	They replace the lost piece of jewelry.	Mathilde is too proud to admit that she lost it.
Act II, Scene IV	Mathilde and Pierre work ten years to pay for the necklace.	Mathilde's beauty fades, but through suffering she becomes less selfish.
Act III	Mathilde learns to her dismay that the necklace was only paste.	Mathilde is shocked. She realizes what her pride has caused.

Following the breakdown of the play into a scene by scene chart, the author began the process of selection. By selecting certain important elements to be retained in their entirety and by eliminating and adding others, it was possible to incorporate the

substance of the short story into the script. The author kept the scenes which best illustrated Mathilde's selfishness and the results of this weakness of character. Segments demanding extravagant sets were omitted.

Additional scenes. -- Because the completed adaptation would have to be contained in a unit of thirty minutes' time, and because the reading time of the short story was only twelve minutes, several minor scenes had to be added. In order to emphasize Pierre's long search for the necklace, scenes in the police station, newspaper office, and cab station were added. The ballroom scene was omitted because of the elaborate set demands and the description of the party was taken care of in the dialogue which the author added.

PIERRE

You looked lovely tonight, Mathilde.
Why, you were really the most
popular lady at the ball.

MATHILDE

Oh Pierre, it was a wonderful party.
All the ministers asked me to dance,
and the ladies loved my dress. Oh,
I'll never forget this night.

PIERRE

I'm glad you enjoyed it. I had a
good time myself.

MATHILDE

Pierre, don't try to fool me. You
slept all evening in that little
ante room. Why, I even had to wake
you up when it was time to go home.

In writing additional dialogue, the author had to consider three things: (1) the technique of informal conversation; (2) the technique of dialogue imitation; and (3) the technique of visual terms.

The technique of informal dialogue. -- Because television dialogue is less formal than the short story conversation, certain changes had to be made in The Necklace. It was recognized, for example, that many lines were too studied and precise for the life-like manner of television speaking. For example, when in the short story, Mathilde discovered that she had lost the necklace, Pierre declared,

I'm going back over every foot of the
way we came and see if I cannot find it.

In adapting this part for television, the author changed the lines to:

I'm going back over every foot of the
way. If you dropped it, I'll find it.

The technique of dialogue imitation. -- Imitation was another problem that the adaptor faced. "Any additional dialogue written by the adaptor will try to keep the style and feeling of the original."³² It was necessary to include many speeches in the adaptation that were not in the original. This required a study and an imitation of Guy de Maupassant's style.

It was discovered that de Maupassant's dialogue, though stylized in the manner of Nineteenth Century prose, was nevertheless short and easy. The lines of Pierre and Mathilde in the first scene illustrates this:

³²Ibid., 171.

She looked at him with irritation, and said, impatiently; "What do you expect me to put on my back if I go?"

He had not thought of that. He stammered, "Why the dress you go to the theater in. It seems all right to me."

Consequently, in most cases, additional dialogue was included in the script in this fashion. In the opening scene, for example, the writer wrote the following lines:

PIERRE

Mathilde, this is the coldest winter we've had in twenty years.

MATHILDE

Who told you that?

PIERRE

Says so, right on the front page of the Paris Gazette.

Technique of visual terms. -- In making a television adaptation it is necessary to state many ideas in visual rather than in aural terms. Robert Greene calls this technique the use of charades.

The key to visual writing is the use of the charade. A charade is simply this: Through symbolic representation, an idea is communicated. The idea may have originally been stated in words, but the charade translates it into symbolic picture language which stands for the same thing.³³

An example of this appeared in the first scene as follows:

³³Robert S. Greene, Television Writing (New York: Harper and Brothers, 1952), p. 23.

MATHILDE IS ARRANGING THE DISHES NOISILY IN THE KITCHEN CUPBOARD. SHE IS GETTING DINNER IN THE KITCHEN IN A LOWER MIDDLE CLASS APARTMENT. PIERRE IS READING THE PAPER. CAMERA OPENS ON MATHILDE, DOLLIES BACK AND INCLUDES PIERRE.

The above charade tells the audience three things: (1) it is mealtime; (2) Mathilde is upset; and (3) Pierre is preoccupied.

In writing dialogue, therefore, the adaptor must:

1. Keep it informal, that is short and easy.
2. Imitate the original.
3. Use visual terms.

The last step in charting the adaptation was the construction of a comparative chart showing the outline of the drama as it would be adapted. This second chart described the play in outline form and was called the scenario.

The Scenario

Theme. -- People who are selfish, grasping and proud usually bring about their own unhappiness.

Plot. -- Mathilde Loisel, a selfish materialistic minded woman, borrows a necklace, loses it; and rather than admit that she lost it, buys another to replace it. She works ten years to pay for it, only to learn in the end that the borrowed necklace was worthless.

Conflict. -- The conflict was internal. Mathilde's deep seated pride vied with her sense of honesty. She had the choice of admitting that she had lost the necklace, or of buying a new one to replace it and pretending it was the original.

Characters. -- Mathilde Loisel - a beautiful, selfish, unsatisfied young bride.

Pierre Loisel - a hard working petty clerk, completely satisfied with himself -- the victim of a nagging wife.

Jeanne Forrestier - wealthy young socialite.

Maid, Cab Driver, Jeweler, Editor -
differentiating traits are up to the director.

Setting. -- Paris, winter of 1880.

Mood. -- Serious.

Required Settings. -- The Loisel apartment
Jeanne Forrestier's bedroom
A park

The scenario showed that The Necklace did present specific production problems. The actual floor space at station WKAR-TV is at a minimum. This limitation meant a restriction upon the number of sets that could be used. To solve this problem the author recommended the use of suggested realism. Thus, it was not necessary to use elaborate sets. For example, a vanity table and several chairs could simulate an elaborate boudoir; a littered desk, a newspaper office; and a park scene projected on the rear view projection screen, would suffice for the outdoor scene.

A second consideration was that a large portion of it had to be reserved for the television equipment; camers, microphone booms, dollies, lighting stands, floor monitors, title rollers, and cables. The writer had to keep in mind that the technicians needed sufficient room to operate. A cameraman, for example, has to have room to operate his camera, and the boom operator had to be able to place his boom in a position to pick up the required sound. The playwright handled this problem by calling for only seven characters, four of whom had only walk-on lines.

Since time is of major importance in television production, the writer had to capture the attention of the audience in the first scene. Therefore Mathilde and Pierre were quickly introduced and identified and the conflict began before many minutes had passed.

The author had to make provisions for transitions between scenes. In making the adaptation for The Necklace, it was decided that relatively simple transitional devices should be employed because of the inadequacy of production facilities. For instance, a clock was used to bridge the gap of time between Pierre's exit to search for the necklace and his return, four hours later, without it.

One of the problems faced by the television writer and solved in part by the transition, was the problem of continuous action. When, for example, it was necessary for Pierre to move from one set to another in the second act, the author had to pad his action for a time sufficient for him to make the move from one set to another. This problem presented itself when Pierre had to leave the jeweler's and get back to the next set for the next line. It was decided to give Mathilde the opening lines and supply her with a piece of business with which she might occupy herself until Pierre appeared.

The problem of three costume changes was anticipated and solved by having Mathilde make one costume change behind a screen in the Loisel apartment. Her ten years of drudgery were filmed

ahead of time and thus, three costume changes could be eliminated on the night of the performance.

Therefore, in writing the script the author:

1. Used few characters.
2. Recommended suggestive realism.
3. Recommended simple transitions.
4. Padded action to allow for scene changes.
5. Used a wooden screen and a film clip to solve costume changes.

Summary. -- The selection of The Necklace for this study was based upon a careful consideration of both the short story and the television medium. The story offered material suitable for production within the limitations of time and space, and was selected because it had a suitable theme, because it was one of the classics studied in the secondary grades, and because of its practicality in terms of continuous dramatic production. It was also hoped that the story of The Necklace might benefit from a television performance, because of the sense of intimacy provided by the medium.

THE TELEVISION SCRIPT

THE NECKLACE

Adapted from a short story

by

Guy De Maupassant

Running time 29:30

Number of sets 3

Number of characters 7

Place Paris

Time 1330

CHARACTERS

MATHILDE. -- She is about twenty-one years old. Perhaps she could be referred to as one of those pretty and charming girls who, as if by a mistake of destiny, was born into a family of employees. She suffers intensely, feeling herself born for all the refinements and luxuries of life. Her taste is cheap; she is attracted by the gaudy rather than by the genuine.

PIERRE. -- Pierre is about twenty-eight years old. He is a hard-working petty clerk, totally unaware of his wife's discontent. He is completely satisfied with himself and the world about him. Though he is the victim of a selfish, nagging wife, he remains to the end a loving and devoted husband.

Jeanne. -- Jeanne is about the same age as Mathilde, but her background is quite different. She comes from a family of wealth and culture. Her daily schedule is one of parties, beauty appointments, and other social engagements. She possesses about her an air of dignity, grandeur, and poise. Although she is generous with her superfluous goods, she is not above looking down on those who are not quite as fortunate as she.

Maid. -- She is a typical young French servant who is completely devoted to her mistress, Madame Forrestier.

Cab Driver. -- He is a hard-working middle-aged man.

Editor. -- He is a matter of fact type of individual, money-grabbing and sarcastic.

Jeweler. -- He is a smooth-talking salesman. He is demonstrative, effervescent, and not above flattery.

TITLE ON ROLL DRUM

THE NECKLACE

by

GUY DE MAUPASSANT

ADAPTED FOR TELEVISION

by

SISTER KEVIN MARIE

BLACK

DISSOLVE

(1) MATHILDE AT CUPBOARD
SUPER SLIDE 1880
DOLLY IN
LOSE SLIDE
INCLUDE PIERRE

MUSIC

OUT

ACT I SCENE I

A SECOND RATE APARTMENT KITCHEN
PARIS...1880...MATHILDE IS
ARRANGING DISHES NOISILY IN THE
CUPBOARD. PIERRE IS READING THE
PAPER.

PIERRE

Mathilde, this is the coldest
winter we've had in 20 years.

MATHILDE (MOVES TO TABLE)

Who told you that?

PIERRE (SHOWING HER)

(5) CLOSE UP MATHILDE

PIERRE IN BACKGROUND

2

(Says) so...right here on the front
page of the Paris Gazette.

MATHILDE

Well, I believe it; when I was
walking on the Boulevard I nearly
froze in that cloth coat of mine.

PIERRE (LOOKING OUT THE WINDOW)

Why go downtown in weather like
this? We don't need anything do we?

MATHILDE (BUSY AT THE TABLE)

Can't you understand? I like to go
downtown. Window shopping is the
only pleasure I have.

PIERRE SITS AT TABLE:
MATHILDE GOES TO CUPBOARD

(5) DOLLY IN - PIERRE

PIERRE

Kind of a waste of time if you ask
me. We can't afford those things,
you know that.

MATHILDE

Oh, I know it -- how well I know
it -- but I can dream, can't I?

FOLLOW PIERRE TO
CUPBOARD

PIERRE (RISES)

Sure...sure. Dream all you want
to. Say, what did you say we were
having for supper.

MATHILDE (MOVES TO TABLE)

I didn't say.

PIERRE (WALKS OVER AND UNCOVERS
THE SOUP)

Oh, the delicious stew! I know of
nothing better than that.

MATHILDE (SITS AT TABLE TO THE RIGHT
OF PIERRE) (BITTERLY)

(4) CLOSE UP MATHILDE

(Of) course you don't.

6

PIERRE (MOVES TO HER)

What is the matter, Mathilde?

MATHILDE

You are satisfied with stew served
on a table cloth three days old.
Other young couples are eating
quail served on shining silver
dishes. But you...you know nothing
better than stew.

PIERRE (MOTIONS TO ROOM)

(5) COVER FROM RIGHT /2/

(What) is the matter, Mathilde?

We have a maid to help out. What
more could you want?

(4) MEDIUM SHOT MATHILDE

MATHILDE

/6/ (What) more could I want? WHAT

MORE COULD I WANT? Look at the
dirty walls, the worn out chairs,

(5) CLOSE UP PIERRE

(the) ugly curtains...Oh why did I
let myself marry a petty clerk?

PIERRE (LOOKS AT HER, LOOKS A
LITTLE ASHAMED)

Well, why did you?

MATHILDE (GOES OVER TO THE TABLE
AND SITS DOWN)

(4) 2 SHOT /4/

DOLLY OUT INCLUDE PIERRE

(Because) I had no dowery, no means
of becoming known and loved by rich
and distinguished men.

PIERRE (MOVES TO HER, PUTS HIS
HAND ON HER SHOULDER)

You don't mean that. You've
worked hard today. You are tired,
we should get out more.

MATHILDE

We certainly should.

PIERRE (REACHES IN HIS POCKET)

Here...here is something that will
please you.

MATHILDE

(5) M. S. MATHILDE /4/

(What) is it?

PIERRE

Read it.

MATHILDE (TEARS OPEN THE ENVELOPE,
TAKES OUT THE CARD AND
READS)

DOLLY IN
CLOSE UP MATHILDE

(4) BUST SHOT PIERRE

/6/

The Minister of Public Instruction
and Madame Georges Rampouneau
request the (honor) of Monsieur and
Madame Loisel at the Palace of the
Ministry, Monday evening, January 15.

MATHILDE (THROWS THE INVITATION ON
THE TABLE AND SAYS WITH
DISTAIN)

Well, what do you want me to do
with that?



PIERRE (SITS LEFT...LEANS
TOWARDS HER)

(5) COVER

DOLLY IN O. S.
MATHILDE TO PIERRE [2]

(Why), my dear, I thought you
would be pleased, you never get
out and this is such a fine
opportunity. I had awful trouble
getting it. Everyone wants to go;
it is very select and they are not
giving many invitations to clerks.

(4) CLOSE UP MATHILDE

[6]

(You'll) see all the official
world.

MATHILDE (DISGUSTEDLY)

Official world, indeed!

PIERRE

Why, Mathilde, I bargained with
one of the officials to get this
invitation. I thought you'd want
to go.

MATHILDE (IMPATIENTLY)

What do you expect me to put on my
back if I go?

(5) TIGHT 2 SHOT FROM RIGHT

[4]

PIERRE (SITS BACK)

Why, the dress you go to the theater
in. It seems all right to me.

DOLLY IN OVER HER HEAD
TO PIERRE

MATHILDE (MOVES IN...PUTS HER HEAD
DOWN AND COES)

PIERRE (MOVES CLOSER...PUTS HIS
HAND ON HER ARM)

Why everyone loves that red silk
dress you wear to the theater.

It's so becoming, Mathilde, and
it's scarcely three months old.

MATHILDE CONTINUES TO SOB

PIERRE

The dress your mother sent -- why
don't you wear that?

(4) CLOSE UP MATHILDE
4

DOLLY OUT RIGHT AS
SHE RISES
PIERRE IN BACKGROUND

MATHILDE (RISES SUDDENLY AND WIPES
HER CHEEKS. SHE WALKS TO
THE FRONT OF THE TABLE)
(CALMLY)

I have no dress and consequently I
cannot go to the ball. Give your
invitation to someone whose wife
has better clothes than I.

PIERRE (DESPAIRINGLY)

Let us see, Mathilde, how much it
would cost--a suitable dress. One
you could wear on future occasions,
of course.

MATHILDE

Let me see, we must consider the
material, the pattern, the
dressmaker.

PIERRE (INTERRUPTING)

Yes?

MATHILDE

I don't know exactly, but it seems
to me that with 400 francs I could
manage.

(5) 2 SHOT FROM RIGHT /4/

PIERRE (RISES)

DOLLY OUT LEFT (But) Mathilde -- 400 francs!!

MATHILDE (TURNS QUICKLY)

Don't you have it? Don't you have
the 400 francs?

PIERRE (SLOWLY)

M. S. PIERRE (Yes-s-s-s)

MATHILDE

Well, then?

PIERRE

But I've been saving just that sum
to buy a gun.

MATHILDE (MOVES TO THE CORNER OF
THE TABLE)

To buy a gun???

PIERRE (TURNS TO HER)

Yes, I wanted to take a little
hunting trip next summer.

MATHILDE

A hunting trip???

PIERRE

Yes -- in the country near
Nanterre. I was going to shoot
larks.

MATHILDE BENDS OVER THE TABLE...

WEEPS. PIERRE MOVES TOWARD HER.

PIERRE CONTINUES

Well, I don't have to have that
gun.

MATHILDE (MOVING CLOSER TO HIM)

(4) TIGHT 2 SHOT

(Oh), Pierre. Would you buy me
the dress?

PIERRE

Yes, you take the 400 francs, but
see that you buy a pretty dress,
one that you can wear on future

(5) COVER /4/

(occasions).

DOLLY IN MATHILDE

MATHILDE PATS HER HAIR, TWIRLS
AROUND, AND ADMIRES HERSELF IN
THE MIRROR.

PIERRE LEAVES

MATHILDE (MOVING TO THE FRONT OF
TABLE)

Oh yes, Pierre, one that I can
wear on many future occasions...
Now let's see, what should I do
first...I could get the material
at Marie's. She has the finest
selection in Paris. Pierre, is
it too late to go now...

DISSOLVE TO BLACK

MOVE BOOM BACK TO
EDGE OF SET

DISSOLVE

(4) BOOK (2)

DOLLY OVER TO 2 SHOT

DOLLY IN AS
SHE SITS

DOLLY OVER AS SHE RISES

Mike 3

MUSIC

OUT

Yes, I guess it is, the stores
close at five...Well, I can go
early tomorrow morning. Oh, I'm
so happy.

(MUSIC) TRANSITION TO INDICATE
PASSAGE OF TIME

ACT I SCENE II

PIERRE IS SITTING ON THE SOFA
READING. MATHILDE WALKS IN AND
SITS DOWN.

PIERRE

Well, well, Mathilde, the day of
the ball is almost here.

MATHILDE (SEWING) (FLATLY)

Yes.

PIERRE

And your dress - the beautiful
dress - is it finished?

MATHILDE

Yes, it's ready.

PIERRE

Put it on, Mathilde. I want to
see it

MATHILDE RISES, WALKS BEHIND

SCREENS, AND CHANGES HER DRESS)

PIERRE

Mathilde, is there anything the
matter?

MATHILDE

No

PIERRE (PUTS THE PAPER DOWN)

Mathilde, I can hardly wait to see you. You'll be the envy of Paris. Such beautiful material and Madame Duval is one of the finest dressmakers in France. You'll be the belle of the ball. Indeed you'll be the envy of Paris.

MATHILDE

DOLLY IN BUST SHOT
PIERRE

Yes, yes, of course.

PIERRE (LEANS FORWARD)

Mathilde, there is something wrong. What's the matter?

MATHILDE

Oh, no, it's nothing really.

PIERRE

Come now, you've been looking strange these last few days. You've hardly said a word. Tell me, Mathilde, what is it?

MATHILDE (THROWS DRESS OVER SCREEN)

I have no jewels.

(5) MEDIUM SHOT PIERRE
SCREEN IN BACKGROUND

2

PIERRE (SITS BACK)

Is that what's bothering you?

MATHILDE

Yes. I have no jewels. Not a
single stone to put on.

PIERRE

Wear your rhinestone clip. It's
so becoming.

MATHILDE

No!! I shall look wretched
enough. I would almost rather not
go to the party.

PIERRE (PAUSES)

Why don't you wear natural
flowers? They're very fashionable
this season. Why for ten francs
you can get two or three
magnificent roses.

MATHILDE (FORCEFULLY)

(4) CLOSE UP PIERRE /5/

(You) want me to wear roses?

PIERRE

Well, I just thought you might
like to wear them. Many women do.

MATHILDE

Well, I am not wearing roses.

PIERRE (LOOKS AT PAPER)

Look, there's a sale at
La Valles this month. Why don't
you buy some imitation jewelry.

MATHILDE

No, it's no use. I could not bear
to wear anything so cheap. There
is nothing more humiliating than
to look poor among a lot of rich
women.

PIERRE (RISING SUDDENLY)

(5) COVER LEFT /2/

(How) stupid you are! How stupid
I am! How stupid we both are!
You can borrow jewels from Madame
Forrestier.

MATHILDE

Madame Forrestier?

PIERRE (EXCITEDLY)

Certainly - Madame Forrestier.
You know her well enough for that.

MATHILDE

But, Pierre, I'm always asking her
for something.

PIERRE

And, my dear, she is always glad
to help you.

MATHILDE

She is, isn't she? Pierre, you're right. I will ask Jeanne Forrestier for some jewels. (COMING OUT WITH THE PRESS ON) I'll go this very afternoon.

PIERRE (WALKS OVER, TAKES HER HAND)

(4) R. S. PIERRE /4/

(Ch) Mathilde, the dress...the dress is beautiful. (You) look prettier than the day I married you.

(5) COVER

MATHILDE (ADMIRING HERSELF IN THE MIRROR)

I do look lovely...(QUICKLY) You know, Pierre, I'm going to take a cab and go over to Jeanne Forrestier's right now.

(5)

READY JEANNE AT VANITY

(4) MEDIUM SHOT PIERRE /4/

DOLLY IN PIERRE

PIERRE

A cab, Mathilde? But it will cost five francs to take a cab...the coach stops only a few stops from her door. Why not take a coach?

MATHILDE

DISSOLVE BLACK

Because I'm going to wear this dress.

MUSIC

MATHILDE STRUTS BACK AND FORTH ADMIRING HERSELF WITH SATISFACTION

CUT

MUSIC.....TIME TRANSITION

ACT I SCENE III

(5) DISSOLVE TO JEANNE IN
MIRROR

MADAME FORRESTIER'S ELABORATELY
FURNISHED BOUDOIR. JEANNE IS
COMBING HER HAIR. SHE SITS IN
FRONT OF VANITY TABLE.

JEANNE

CUE Nanette, who was that at the front
door?

MAID (COMING OVER TO JEANNE)

It was Mathilde Loisel, Madame.

JEANNE

Mathilde Loisel! Oh yes, my little
peasant friend. Have her come in,
Nanette.

JEANNE CONTINUES PRIMPING.
MAID GOES TO DOOR AND CALLS.

MAID

Madame Loisel.

MATHILDE

Yes.

MAID

Come right in. Madame Forrestier
is waiting for you.

MATHILDE (ENTERING THE ROOM)

DOLLY OVER AS MATHILDE
ENTERS

Thank you.

JEANNE (LOOKING AT HER THROUGH
MIRROR)

Ah, Mathilde. My dear, dear friend
Mathilde. I will be with you in
one moment. FINISHES PRIMING...
TURNS ON SWIVEL CHAIR. There,
that's all finished. It is good
to see you. Why don't you come
more often? I was just telling my
husband that it had been months
since you had been here.

MATHILDE (HUMBLY)

(4) BUST SHOT MATHILDE /6/ (I've) been meaning to come, but
I've been so busy. You know how
it is, Jeanne.

JEANNE (WITH AN AIR OF SOPHISTICATION)

(5) CLOSE UP JEANNE /4/ (I) should say I do. Monday I go to
Francois', on Tuesday to the club, on
Wednesday I have my hair set, and on
and on. My husband will tell you all
about it at dinner tonight. He
complains every chance he gets.

(4) MEDIUM SHOT MATHILDE (4)

DOLLY OUT ON RISE

MATHILDE

Ah, but Jeanne I'm not staying. I have to be home before seven. I'm going to the Public Official's Ball tonight. I just wanted you to see my dress.

JEANNE

Your dress? But how stupid of me. I meant to tell you how lovely you looked. It's really a beautiful dress, Mathilde.

MATHILDE (COMES CLOSER...PUTS HER HAND TO HER NECK)

But it looks unfinished, don't you think?

JEANNE (DISTRACTEDLY)

No, I think it's just perfect.

MATHILDE (QUICKLY)

But I have no jewels...not a single stone. That's really why I came.

(5) 2 SHOT OVER SHOULDER
MATHILDE (2)

(Will) you lend me one of your jewels? ...A clip? ...A stone? ...Anything?

JEANNE

Why, of course, but with a dress like that you really don't need any jewelry.

MATHILDE COMES CLOSER, BENDS OVER
TABLE, LOOKS AT JEWELS.

MATHILDE

(4) CLOSE UP MATHILDE /5/ (Oh), I was sure you would lend
me something.

JEANNE

You can have anything you wish.

MATHILDE (QUICKLY)

(5) 2 SHOT /2/ (Oh) thank you, Jeanne.

JEANNE (HOLDING UP A BRACELET)

Here. Here is a bracelet.

MATHILDE (LOOKS AT IT)

No, it is not what I had in mind.

JEANNE (HOLDING UP A PEARL NECKLACE)

(1) RUST SHOT MATHILDE /6/ (What) about this pearl necklace?

MATHILDE (TRIES IT ON)

No, it does not match.

JEANNE (WITH AN AIR OF DISCOVERY)

(5) 2 SHOT OVER SHOULDER
MATHILDE /6/ Ah, (here) is a Venetian cross of
gold...set with precious stones.

Just look at the workmanship. Try
it on.

MATHILDE (TRIES IT ON BEFORE THE
GLASS, HESITATING TO PART
WITH IT)

You have nothing else?

JEANNE (EXASPERATED)

Why yes, but I do not know what
will please you.

MATHILDE (DISCOVERS A BLACK SATIN BOX)

What's in this black box? Ah, a
diamond necklace! (HER HANDS TREMBLE
AS SHE TOUCHES THE DIAMOND NECKLACE)

Look at it sparkle. Why, Jeanne,
it's beautiful and just what I want.
Would you lend me this -- only this?

JEANNE

Why yes, certainly.

MATHILDE (KISSING JEANNE)

Oh, Jeanne, I'm so grateful.

JEANNE (COLDLY)

I'm glad it suits you.

MATHILDE (WITH EXHILARATION)

Of course it suits me...You are so
good to me, Jeanne. When I came in
I didn't care whether I went to the
ball or not...and now I can hardly
wait until nine o'clock. Speaking
of time, what time is it now?

JEANNE (LOOKS AT THE SMALL CLOCK
ON HER VANITY TABLE)

DOLLY OVER LEFT COVER

It's about six o'clock.

MATHILDE

Oh, I must be leaving. (SHE STARTS
TOWARD THE DOOR) Pierre will be
waiting. I hate to hurry off like
this but I hate to keep him waiting.

JEANNE (RISING)

Let me call my carriage. You can't
go through the streets dressed like
that.

MATHILDE (WITH PRIDE)

DOLLY IN TO MATHILDE

(Oh), don't bother...I asked the
cab driver to wait.

JEANNE (SEEING HER TO THE DOOR)

Well, all right. Watch your step.
Have a good time tonight, Mathilde.
And next week come over and tell me
all about it.

MATHILDE (HURRYING OUT)

Yes, yes, I will. Goodbye Jeanne.
Thank you a million times.

FOLLOW MAID BACK

MAID (COMES OVER TO JEANNE)

She was all dressed up, wasn't she?

JEANNE (LOOKING AT HERSELF IN THE
MIRROR, COMbing HER HAIR)

Too dressed up, Nanette, far too
dressed up.

MAID (DUSTING)

Too dressed up, Madame?

JEANNE (STILL PRIMPING)

(5) CLOSE UP IN MIRROR /4/ (Yes), that dress was fussy enough.

She didn't need any jewelry. I
tried to tell her but she wouldn't
listen. She would have been
miserable if I hadn't given her
the necklace.

NO. 2 ROOM READY FOR

JEWELRY SET

MAID

Have you known Madame Loisel long,
Madame?

JEANNE

Yes, we went to school together.
She was a beautiful girl--smart,
too--but always putting on airs.
She used to tell us that she was
going to marry a count and live in
a mansion. I've often wondered how
she ever married Pierre Loisel...
he's only a petty clerk, you know.

JEANNE CONTINUES TALKING TO MAID.
MICROPHONES ARE CUT.

MUSIC.....TRANSITION

MUSIC

FROM THE
BACK-
GROUND
(LIBRARY)

LAP

DISSOLVE BLACK

CUT

ACT II SCENE I

THE LOISEL APARTMENT...PIERRE AND
MATHILDE ARE JUST RETURNING FROM
THE BALL...MATHILDE COMES IN FIRST,
TWIRLS AROUND, AND SINKS
CONTENTEDLY INTO A CHAIR...
PIERRE FOLLOWS SLEEPILY.

(4) COVER DOLLY
IN 2 SHOT

CUE MATHILDE (LEANING BACK)

It was such a wonderful party.

PIERRE (COMING IN THE DOOR)

You looked lovely tonight, Mathilde.

Why, you were really the most
popular lady at the ball. I'd swear
I saw you dancing with the president
himself.

PIERRE TAKES OFF OVERCOAT...THROWS
IT ON COUCH.

MATHILDE (DREAMILY)

(5) C. U. MATHILDE /4/

(Oh, Pierre,) it was a wonderful
party. All the ministers asked me
to dance, and the ladies loved my
dress. Oh, I'll never forget this
night!

PIERRE (TAKES OFF VEST)

(4) COVER MATHILDE /6/

Well, I'm glad you enjoyed it. I
had a good time myself.

MATHILDE (SHAKING HER FINGER AT HIM)

(5) C. U. MATHILDE /4/

(Pierre), don't try to fool me. You

slept all evening in that little
anteroom. Why, I even had to wake
you when it was time to go home.

PIERRE (STRETCHING AND YAWNING)

(4) W. S. PIERRE /4/

I was tired, Mathilde. Besides, I
have to be at the Ministry tomorrow
morning, same as usual. (LOOKING

(5) B. S. MATHILDE /4/

AT HER SERIOUSLY) (Tell) me, why
were you in such a rush to leave?
You didn't even wait until I got
your coat.

MATHILDE

DOLLY OUT
2 SHOT
OVER SHOULDER
PIERRE

Why of course I didn't. All the
other women had furs. I wanted to
get out before they noticed this
cloth coat.

PIERRE

I still think you could have waited
until I had called a cab. We must
have looked ridiculous running down
the street trying to hail one.

MATHILDE (SHRUGGING HER SHOULDERS)

You'll never understand.

PIERRE

(4) W. S. PIERRE /4/

PAN WITH HIM
TO
MATHILDE

(I) suppose not. Well, it's good
to be home. I'm going right to
bed... (YAWNS) Have to be at the
office at nine.

..... MATHILDE (PUTS HER HAND TO HER
NECK AND SCREAMS)

Pierre!.....Pierre!.....

PIERRE (DROWSILY)

(5) COVER /2/

(What's) the matter?

MATHILDE (LOOKING FRANTICALLY IN
THE FOLDS OF HER GOWN)

(4) W. S. MATHILDE /4/

(I've) lost it... Look, it's gone.

PIERRE (DAZED AND FUZZLED)

I don't know what you're talking
about. What's gone?

MATHILDE (HYSTERICALLY)

The necklace... The necklace. I
no longer have Madame Forrestier's
necklace.

PIERRE (STANDS UP DISMAYED AND
BEGINS TO LOOK AROUND)

(5) COVER /2/
FROM RIGHT

What...??? How??? It is
impossible. Look in the folds of
your dress.

DOLLY IN TIGHT 2 SHOT

THEY BOTH LOOK FEVERISHLY

MATHILDE

No, it is not there.

PIERRE

Look in the folds of your cloak.

MATHILDE (ON THE POINT OF TEARS)

I can't find it anywhere.

PIERRE (LOOKING AT HER)

Are you sure you still had it when
you left the hall?

MATHILDE

(4) C. U. MATHILDE /5/ (Yes). I felt it on me in the
vestibule at the palace.

PIERRE

(5) 2 SHOT /2/ (But) if you had lost it on the
street we would have heard it fall.
It must be in the cab.

MATHILDE (CLUTCHING HIS ARM)

(4) C. U. MATHILDE /6/ (Yes), in the cab... Did you take
the number?

PIERRE

No. Did you notice it?

MATHILDE

(5) 2 SHOT /2/ (No).

THEY LOOK AT EACH OTHER
THUNDERSTRUCK. PIERRE PUTS ON
HIS COAT.

DOLLY WITH PIERRE

PIERRE

I'm going back over every foot of
the way. If you dropped it I'll
find it.

DOLLY IN MATHILDE

PAN TO CLOCK

MATHILDE (SINKS INTO A CHAIR)

I'll wait up for you... Look
everywhere, Pierre. You must
find it. You must.

ACT II SCENE II

MUSIC

CHANGE TIME CLOCK

CUT

DISSOLVE BLACK

(5) CLOCK /2/

DOLLY OUT MATHILDE

MUSIC TO DENOTE PASSAGE OF TIME
(4 HOURS) MATHILDE IS SLEEPING ON
THE COUCH. PIERRE WALKS IN SLOWLY.
MATHILDE OPENS HER EYES AND CALLS.

MATHILDE

Pierre??? Is that you, Pierre?

PIERRE (WALKS PAST HER SLOWLY)

(FLATLY) Yes.

MATHILDE (HOPEFULLY)

Did you find it? Tell me, Pierre,
did you find it?

PIERRE

No, Mathilde. I did not find it.

MATHILDE

(4) 2 SHOT TIGHT /2/

(Put) did you look? Pierre, did
you really look?

PIERRE (FORCEFULLY)

(5) COVER /2/

(I) traced and retraced every step
of the way. I got on my knees. I
looked into gutters, Mathilde --
I've looked everywhere.

D. I. 1 SHOT MATHILDE

CUE MUSIC

MATHILLE (SINKS TO SOFA)

Oh, Pierre. What will we do?

PIERRE (TURNS)

I don't know. I don't know.

MATHILLE (SITS UP) (EXCITEDLY)

Pierre, why didn't you find it?

Why didn't you find the cab we
took? I know that's where I lost
it. If I had dropped it on the
street we would have heard it fall.

Oh, Pierre...if only you had found
it. (SINKS BACK)

D. O. COVER

D. I. PIERRE

SHE PUTS HER HEAD DOWN AND WEEPS

PIERRE (WALKS OVER TO THE WALL...
RINGS UP AN OLD FASHIONED
PHONE) (NERVOUSLY)

Hello --- hello, operator. Give
me the Chief of Police...Yes,
police...P*O*L*I*C*E...Yes...
Hello, is this the Chief of Police?
This is Pierre Loisel, and I'm in
great trouble...Loisel...
L*O*I*S*E*L. 49 Rue de Martyres.
Yes, I said I was in great trouble.

(4) P. S. MATHILDE /6/

(My) wife lost a necklace last
night. Yes, very valuable...worth
thousands of francs.....

5 M. S. PIERRE (2) (You) say nothing has been turned
in? --- I see. No, no I haven't
put an ad in the paper yet. ---
Yes, yes of course I'll offer a
reward. --- By all means have the
men make the customary checkup and
call...call in the middle of the
SCCM 3 night if you find it. It's worth
at least 20,000 francs, perhaps
more. You must find it. You must.

DISSOLVE BLACK
MUSIC

MUSIC BRIDGE (PIERRE PUTS ON HIS
TOP COAT)

ACT II SCENE III

EDITOR'S OFFICE. THE EDITOR IS
BUSY WITH PASTE AND SCISSORS. HE
LOOKS UP AS PIERRE ENTERS.

CUT

4 W. S. EDITOR

EDITOR

You wish to run an ad?

PIERRE

D. O. INCLUDE
PIERRE

Yes. Yes. I have lost a necklace.

EDITOR

You, Monsieur?

PIERRE

This is no time to be funny. My
wife lost a diamond necklace...

Lost it somewhere between the
Ministerial Palace and the Rue de
Martyres...I want to offer a reward.

EDITOR

A reward?...How much of a reward?

PIERRE (PROUDLY)

200 francs.

D. I. TO ED.

EDITOR

DIZZ. BLACK

200 francs! Excellent...Now how
shall we word this ad?

OPEN #3 MUSIC MUSIC...BRIDGE

CAB DRIVER IN LIMBO ANSWERS PHONE.
PIERRE CHANGES CLOTHES FOR
APARTMENT SCENE.

ACT II SCENE IV

DIZZ.

PIERRE PUTS OVERCOAT OVER CLOTHES.

(5) CAB MAN

-6-

DRIVER

Bonjour, Paris Cab Company... Yes,
Monsieur. What can I do for you?

UNDER

You say your wife dropped a necklace
in one of our cabs, Monsieur? One
of the cabs on the Rue de Martyres
run is not much help, Monsieur. Our
drivers go all over Paris. A diamond
necklace? Mais oui, Monsieur. I'll
ask the drivers if they saw the
necklace, but...I do not guarantee.

UP

TAKES OUT HIS PAD, PULLS PENCIL FROM
BEHIND HIS EAR.

OUT

MUSIC...BRIDGE TO SCENE V.

ACT II SCENE V

JEWELRY SHOP...JEWELER IS SHINING
JEWELS. MATHILDE IS SEATED.
PIERRE IS TRYING TO REASON WITH
HER.

PIERRE

DIZZ

(L) 2 SHOT

D. O. COVER

It is the only way, Mathilde. We
can wait no longer. We'll have
to replace the necklace.

JEWELER

FADE MUSIC
BEFORE
RCOM #2

Bon jour...Bon jour. Some jewels
for Madame, Monsieur? I have the
most beautiful jewels in France.
What would you like?

PIERRE

We are looking for a necklace...
A diamond necklace.

JEWELER (LOOKING CLOSELY AT PIERRE)

(5) 2 SHOT

(L)

(I) understand. Something that will
become Madame, yet...um...something
reasonable, eh, Monsieur?

PIERRE (FLATLY)

Here is the box. The name of the
necklace is inside. We would like
to see something just like it.

JEWELER (AMAZED)

L B S JEWELER /4/

FOLLOW HIM

CUE
MUSIC

(Ah) La Belle...Monsieur must love

Madame very much. Just one minute. I have the very necklace you're looking for under this counter....Ah yes, here is what you're looking for. Look at the cut, the cut is perfect. And the design. You can see it had expert handling and the sparkle...

Monsieur, did you ever see such a sparkle?

PIERRE

How much?

JEWELER

(5) C. U. PIERRE /6/

(Only) 40,000 francs...and for such a beautiful necklace. You like it, Madame?

PIERRE

40,000 francs? Excuse me just one second.

HE WALKS OVER TO MATHILDE

(4) C. U. MATHILDE /6/

(Mathilde), it will take everything we have. Everything...And what we have will only pay for half the cost. We'll have to borrow the rest.

MATHILDE

What about the money your father
left?

PIERRE

Father left me 18,000 francs.
I'll have to borrow 22,000. It
will take a lifetime to pay it
back.

MATHILDE

(5) C. U. MATHILDE -6- (Oh) Pierre!

PIERRE

We'll have to let the maid go;
move on the other side of town.

MATHILDE

Oh Pierre!

PIERRE

(4) 2 SHOT /4/ (I'm) sorry, Mathilde, but there
is no other way.

MATHILDE

Yes, there is no other way.

(GIVING HIM A SLIGHT PUSH)

Go and ask the jeweler to put the
necklace away for us.

PIERRE (MOVES TO JEWELER)

PAN TO JEWELER

Oh, jeweler...Jeweler, we'll take
the necklace.

MATHILDE LEAVES

JEWELER

It will look beautiful on Madame.

Shall I wrap it up, or would she
like to wear it?

PIERRE

D. I. 1 SHOT JEWELER

I don't have the 40,000 francs
with me. I wonder...would you put
the necklace away for me? I'll
pick it up Friday.

JEWELER

Of course, Monsieur. Friday. I'll
put it away...Now give me your name
and address.

DISSOLVE
BLACK

MUSIC

MUSIC...BRIDGE

DIZZ (5) MATHILDE

ACT II SCENE VI

D. O. 2 SHOT

LOISEL APARTMENT KITCHEN

AS PIERRE ENTERS

OUT

PIERRE (WALKS INTO THE KITCHEN SLOWLY)

Did you return the necklace?

MATHILDE

Yes. I went over to Madame
Forrestier's this afternoon.

D. I. AS HE SITS

PIERRE (SITS)

Did she notice, Mathilde?

MATHILDE

(4) C. S. MATHILDE /4/ (Notice)? Oh, Pierre, she didn't even bother to open the box. She just tossed it on the bed.

PIERRE

(5) 2 SHOT (Bell), it's well for us that she didn't notice that the necklace was not the same.

MATHILDE

(4) B. S. MATHILDE (It) will take us a lifetime to pay for it, Pierre. You know, I've been thinking, if we both work we can get it paid for twice as fast.

PIERRE

(5) CU PIERRE /6/ (No), Mathilde. I will not hear of it.

STAND BY FILM

MATHILDE

But, Pierre, it's the only way. I'll take in washing and sewing. It's hard work, I know, but it's the only way.

PIERRE (LEANS ON TABLE)

(4) C. S. MATHILDE /4/ (Yes), Mathilde, it is hard work...
D. I. MATH. much too hard. I will not have it.

ROLL FILM

D. I. B. C. U.
MATHILDE

MATHILDE (WITH DECISION)

Pierre, I must. It's all my
fault. I must pay the debt. I
must.

MUSIC

PIERRE AND MATHILDE CHANGE CLOTHES,
ADD MAKEUP REQUIRED TO MAKE THE TEN
YEAR AGING...

MUSIC...UP AND UNDER.
ROLL A ONE MINUTE FILM CLIP.
SUPER YEARS.
FILM SHOWS MATHILDE SEWING, PIERRE
WORKING LATE INTO THE NIGHT,
MATHILDE COMING HOME WITH GROCERIES,
MATHILDE SCRUBBING THE FLOOR

ACT III

TEN YEARS LATER. MATHILDE AND
PIERRE ARE SITTING ON A PARK BENCH.

OUT

PIERRE

DIZZ BLACK

Well, Mathilde, we're all paid up.

OUT

I felt like a king yesterday when

DIZZ (4) 2 SHOT

I made that last payment.

MATHILDE

Yes, we're free at last...But it's
taken ten years and we've worked
hard...very hard.

PIERRE

D. O.

(Mathilde), tell me, why did we
come to the Emperor's Park? You
know it's right across the street
from Madame Forrestier's, don't you?

MATHILDE

Yes, I know. That's why I came.
We've paid everything. We have
nothing to be ashamed of. I want
to see her, Pierre. Let's just
sit here and wait until she comes
by.

BLACK

SUPER

{ MUSIC.....TO INDICATE PASSAGE OF
TIME. PIERRE RISES, PAGES BACK
AND FORTH...TURNS TO MATHILDE.

PIERRE

Here she comes.

MATHILDE (CALLING)

D. C. COVER

Jeanne --- oh, Jeanne.

JEANNE

Yes?

MATHILDE

Oh, Jeanne, it's good to see you.
It has been years since we've seen
one another, hasn't it?

JEANNE

But, Madame...I don't know you.
You have made some mistake.

MATHILDE

(5)

/6/

(No), I have not made a mistake.

You know me well.

JEANNE

6

(1) /6/ (I'm) afraid you're thinking of
someone else. I am Madame
Forrestier.

MATHILDE

(5) /6/ (And) I -- I am Mathilde Loisel.

JEANNE (UTTERING A CRY)

(4) /6/ (Oh)! Oh, my poor Mathilde! How
changed you are. How very changed.

MATHILDE

(5) D. R. 2 SHOT (Yes), I've had hard days since you
saw me last. Ten years of wretched
days and all because of your
necklace.

JEANNE

Because of me? How so?

MATHILDE

(4) /6/ (Remember) the diamond necklace...

The one I borrowed to wear to the
Ministerial Ball?

JEANNE

(5) 2 SHOT (Yes), I remember. What about the
necklace?

MATHILDE

Well, I lost it.

JEANNE

You must be mistaken, Mathilde.
You returned that necklace years ago. Why, I remember the morning you brought it back. No... No... you are mistaken. I'm sure you returned it.

MATHILDE

(4) 4/ (No), I did not return your necklace.

I deceived you. I lost your necklace on the way home from the ball. We bought another just like it. It cost 40,000 francs and for the past ten years we've been paying for it. It was not easy for us, but it's all over now, and we owe no one.

JEANNE (LOOKING STUNNED)

(5) C. U. 6/ (You) say you bought a diamond necklace to replace mine?

MATHILDE

Ah, then you didn't notice. They really were just the same. I was afraid...

JEANNE (INTERRUPTING)

(L) MATHILDE B. C. U. /67

(Ch), Mathilde...my necklace was

MUSIC

paste. It was worth 500 francs

at most...

MUSIC...STAB...MATHILDE PUTS HER
HANDS TO HER FACE...THE MUSIC

MUSIC UNDER

TITLE AND CREDITS

ON ROLL DRUM

THE NECKLACE

BY

GUY DE MAUPASSANT

ADAPTED FOR TELEVISION

BY

SISTER KEVIN MARIE

DIRECTED BY
LEE FRISCHNECHT

ASSOCIATE DIRECTOR
PEGGY FISHER

LIGHTING DIRECTOR
BOB IRWIN

STAGING DIRECTOR
LEAN WAGNER

CAST

MATHILDE - GERRY DE SMITH
PIERRE - ED McGUIRE
JEANNE - JUDY TOMLANOVICH
JEWELER - BOB KUTAS
MAID - NAN SHEEHE
CABBY - LAWTON MINER
EDITOR - DICK HILLS

THIS HAS BEEN A MICHIGAN
STATE UNIVERSITY TELEVISION
PRODUCTION

CHAPTER III

PRE-PRODUCTION PROBLEMS

This section includes the problems encountered during the seven-week preparatory period for the television production. This pre-production period was divided into seven periods.

1. Casting
2. Pre-planning
3. Read-through
4. Walk-through
5. Dry rehearsal
6. Camera rehearsal
7. Dress rehearsal

1. Casting

Once the play had been written and played upon the stage of the author's imagination, a cast of characters was selected. There is a wide variation in the patterns of auditions and rehearsals. Each director chooses the method which best suits his particular set-up. But no matter which pattern is used, the purpose remains the same. Auditions are designed to acquaint the director with the talents of those who are trying out for the show. Auditions give those who are trying out for the show an opportunity to display their talent.³⁴

³⁴Charles F. Lindsey, Radio and Television Communication (New York: McGraw-Hill Book Co., Inc., 1952), p. 285.

In professional situations, everyone should be given a chance to try out, and those who are patently the best should be selected. Before casting roles for The Necklace, the producer had the opportunity of observing the students of Resurrection High School during the preparation and presentation of their annual talent show. Since every student was required to be in the performance, it was possible to observe all those who were interested in trying out for The Necklace, and eliminate those who would not qualify.

Because of the number interested, it was necessary to set aside two days for casting. The students came to the convent and tried out for parts during their study periods. The producer gave a short synopsis of the play and a brief description of each of the characters in the play to each of the prospective try-outs. She explained the nature of the production and the time which the rehearsal period would cover. The students were given an opportunity to ask questions. Then each was given a chance to read selected scenes. If the student showed an aptitude for the role, he or she was asked to re-read the scene and incorporate certain suggestions made by the producer.

Many of those who auditioned proved that they had the ability to act. This made the decision of the cast a difficult one. In making the final decision, each member was chosen primarily for his or her quality of characterization, telegenic suitability, and power of projection.

After the final decision was made on the cast, all were notified that the first rehearsal would be held on February 16, 1956. The producer began a series of pre-planning activities.

2. Pre-planning

The pre-planning period was one of the most important stages of the pre-production time. Meetings and conferences were held to:

1. Study the production possibilities of the script
2. Design the scenery
3. List the required furniture and props
4. Make the light plot
5. Decide costume requirements
6. Select music
7. Plan makeup

The first pre-planning session occurred before the members of the cast were assembled for the production. A meeting was held in the conference room at station WKAR-TV. The program manager, the director, the video technician, the set designer, and the producer were present. It was decided that The Necklace would be done live and kinescoped on Friday night, March 30 at 9:00.

Then the script was read and each of the staff members tested it for suitability in his department. For example, the scene designer felt that the rear-view projection screen positioned on an angle could be used for the park scene; however, the video engineer said that if the screen were positioned in that way it would present lighting problems. Therefore, it was decided to keep the screen

straight. The director saw complications in having the main set cloud his view, so the designer came to his rescue and repositioned it. The jewelry store was the biggest stumbling block. An array of jewels would be too reflective for good picture resolution, and the extravagant furnishings of a better class store would be a strain on the studio's budget and space. To solve this problem, the designer suggested using selective realism and keeping the jewelry under cover. When each of the staff members felt that the drama could be produced effectively and in compliance with the limitations of his department, the meeting was adjourned.

Designing the scenery was an important part of the pre-planning. Samuel Selden recommends that sets be an organic part of the production.³⁵ Moreover, they should be attractive, expressive, projectile, simple, utilitarian, practicable, and organic.³⁶ It is the producer's job to determine how many settings will be needed and what general arrangement should be made in order to establish the mood of the scene.³⁷ When this is determined, the designer makes the studio look as it should in terms of the play. He places acting areas, furniture and apertures where they should be in terms of the producer's and director's plan of composition, picturization, and camera movement. This statement is reinforced by Lee Simonson's deduction that "the test of a good design continues to be its

³⁵Samuel Selden and Hutton D. Sellman, Stage Scenery and Lighting (New York: F. S. Crofts and Company, 1938), p. 6.

³⁶Ibid., p.7.

³⁷Ibid., p. 20.

effectiveness in interpreting a script in performance.³⁸ Four steps are necessary to achieve this effect: (1) floor plans, (2) rough sketches, (3) elevation drawings, and (4) construction of sets.

After the production meeting was over, the staff artist drew up the floor plans in accordance with the recommendations of the producer and the director. The floor-plans are designed to give a view of the set, including all furnishings and properties, that will take place on the studio floor, as seen when looking down on the set from a position up in the grid.³⁹

The floor-plan was valuable for four reasons: (1) It enabled the designer to determine whether or not the useable floor space was adequate. By drawing furniture, cameras, the rear-view projection screen, and the boom microphone to scale, he was able to estimate the remaining acting space; (2) It revealed an unnatural arrangement, an awkward placement of conversational groups; (3) The director was able to block the actions to the camers. He reproduced the exact measurements of the floor-plan on the floor of the rehearsal room and thus provided actors, from the first walk-through rehearsal, with a clear-cut diagram of what they would work with; (4) The floor-plan made it possible for the electrician to plot the placements of his lights. He was able to determine where the light would fall, from what direction it would come, and what special effects were called for.

³⁸Lee Simonson, The Art of Scenic Design (New York: Harper and Brothers Company, 1950), p. 49.

³⁹Willard J. Friedrich and John H. Fraser, Scenery for the Amateur Stage (New York: MacMillan Company, 1954), p. 80.

After the floor plans had been approved by the producer and director, the staff artist made rough drawings of the various sets. These sketches were valuable for three reasons:

1. The designer was able to develop his gray-scale color scheme, adhering to the rules recommended by Howard Chinn.
 - A. The total range in brightness used in scenery painting should not exceed a 20 to 1 ratio. This range should be covered in 10 steps, each having a reflectance of 2 times that of the next darker step. Large areas of the set should be held between the numbers 2 and 7 inclusive, extreme black and white being used only for small accent features.
 - B. Color may be used to obtain the various tone values in scenery and at the same time provide a more natural environment for the performers. To achieve uniform reproduction, samples of all scenery colors, paints, and materials should be observed over the television system and numbered in accordance with the nearest gray-scale step.
 - C. At least a small area of both extreme black and white should be included in every scene to aid video level adjustments.
 - D. The reflectance of relatively large (as seen by the camera) adjacent areas should not differ in tone value by more than two to one (two standard steps on the gray-scale).
 - E. Extremely large monotone areas, particularly those which are dark, should be avoided. If unavoidable, very large areas should be broken up by a pattern and should be light in tone (eg., gray-scale steps 2 to 4).
 - F. Details which appear in long shots should be kept relatively bright.
 - G. Continuous horizontal lines or structures of either dark or light tones should be avoided or broken up by a pattern or texture.

- H. A low gloss paint should be used for all scenery painting and should be applied in an even manner.
- I. Extremely dark, highly polished furniture and similar stage properties should be avoided.⁴⁰
 - 2. Both the producer and the director were able to put themselves into the position of the spectator.
 - 3. They were able to show them to other members of the production staff for sample reactions.

In making the rough sketches, the studio artist began with the demands of the script. Since The Necklace was a realistic play, he had to create the illusion of life as it might have been lived by Pierre and Mathilde Loisel in Paris in the late 1800's. The designer used suggestive realism because of the limitations imposed by the facilities at station WKAR-TV. In this way it was possible to use a minimum number of realistic details, and still create the illusion of life in Paris in 1880.

To illustrate: a littered desk was enough to give the audience the illusion of a newspaper office; a park bench in front of the rear-view projection screen simulated the park scene; a dressing table and two or three chairs sufficed for the exclusive Parisian boudoir; and a jeweler in front of a natural background was all that was needed to create the jewelry shop.

Once the floor plans and rough sketches had been drawn up and approved, the scene designer was ready to plan the construction of the sets.

⁴⁰Howard Chinn, Television Broadcasting (New York: McGraw-Hill Book Company, 1952), p. 274.

In planning sets for The Necklace, the first requirement was that they be light in weight since, like all other sets used at station WHAR-TV, they would have to be set and struck again in record time. The designer decided to use flats, hanging units, and the rear-view projection screen.

The flats were designed so that they could be taken apart quickly and stored away for further use without too much difficulty. They were to be approximately nine feet high and four feet wide, supported by a triangular frame hinged to the back of the flat. (This frame is properly called a "jack.")

Hanging units were used to simulate the jewelry shop, taxi office, and editor's shop. In planning these sets, the artist used the cyclorama. The cyclorama is a semi-circular hanging made of stout duck, which hangs from a rod which is about as high as the light grid.

In planning the park scene the rear-view projection screen was used. (This screen is made of a translucent cellulose acetate and is placed fifteen feet in front of the projector. A four by five inch slide is projected on the screen.)

Another pre-planning session was held to decide upon the furniture and hand-props that would be used in the production. The following list was drawn up.

<u>Furniture</u>	<u>Hand-Props</u>
<u>Scene 1</u>	<u>Scene 1</u>
Gas plate	Newspaper
Small table	Teakettle
2 chairs	Pans and spoons
	Invitation
	Tablecloth
	Table service
	Oval picture
<u>Scene 2</u>	<u>Scene 2</u>
Vanity table	Jewelry
Stool	Hat-box
Straight chair	Cosmetic jars
Small table	Perfume bottles
	Mirror, comb, brush
	Luster
	2 small oval pictures
<u>Scene 3</u>	<u>Scene 3</u>
Chaise-lounge	Evening bag
Chair	Gloves
Table	Table clock
Wall phone	Book
Folding screen	Small table

Scene 4

Large desk

Newspapers, books in
bookcases

Coat rack

Scene 4

Pencils, paper

Wire basket

Scene 5

Scene 5

Pencil

Paper

Hand phone

Scene 6

Scene 6

Potted Plant

Display racks

Wooden writing desk

Jewelry

Wall cases (shadow boxes)

Sales pad

Ornate chair

Pencil

Scene 8

Scene 8

Old rocking chair

Dress

Old fashioned writing desk

Needle, thread

Quill, ink, paper

Bag of groceries

Coins

Pail and scrub-brush

Scene 9

Scene 9

Park bench

After the sets were designed, a meeting was held with the video engineer to discuss the lighting problems. Lighting for The Necklace was limited by five conditions:

1. It was a continuous production
2. Scene II had to be played in front of a large mirror
3. The last scene had to be played in front of the rear-view projection screen
4. The floor space was limited
5. The production was going to be kinescoped.

1. Continuous production. -- The action of this multi-set show as continuous. Therefore the production could not be stopped to make lighting adjustments. This meant that all the settings used on the show would have to be prelighted at one time.

2. Using a mirror. -- Since Scene II had to be played in front of a large mirror, the video engineer had to make sure that the lighting instruments would not be seen in the reflection of the mirror. Moreover, the intensity of the light had to be balanced so that there would be no noticeable difference between shots taken of reflected images and shots taken directly on the set. It was decided that the mirror would serve as a secondary source of light. This could be accomplished by placing general or area source instruments so that the light falling on the mirror would be reflected back into the playing area.

3. Rear-view projection screen. -- The park scene had to be enacted in front of the rear-view projection screen. Since light falling on the screen had the tendency of washing out the projected picture, it would be necessary to keep the light from falling on the screen.

4. Limited floor space. -- The show was to originate from Studio B, which is 40' x 50'. Since the script called for several sets, scenery would take up considerable room. The little space that would be left would have to be kept free for the movement of two cameras and two boom microphones. In planning the lighting it was necessary to make sure that there would be no spot lights in the path of the microphones, because if the boom passes through a beam of light it produces sharp shadows.

5. Kinescoping. -- The production was going to be kinescoped. This meant that high key lighting would be used in order to obtain the best possible picture.

The basic light pattern that was used to light the sets is included here. (See Figure 1, page 78)

Costumes. -- In deciding upon the costumes, the author had to consider the period, the action, and the television medium.

First, the author considered the period. The Necklace took place in France in the late 1800's and therefore the characters had to dress accordingly. It was necessary to select period costumes which would reflect the dress of the day, the spirit of the play, and the disposition of the character.

Second, the action of the play had to be considered. Since there would be considerable movement in the play, practicality had to take priority over antiquarian accuracy. For example, the bustles would have to be removed from the dresses in order that the girls might move about with greater ease.

Third, the television medium had to be considered. (The image orthicon tube produces a halo effect when stark whites or dead blacks or an extreme contrast of both are used.) Therefore, the male characters wearing dark suits would have to wear light blue shirts instead of white.

After the speech department had given consent, the costumes were selected from the 1880 rack in the costume room.

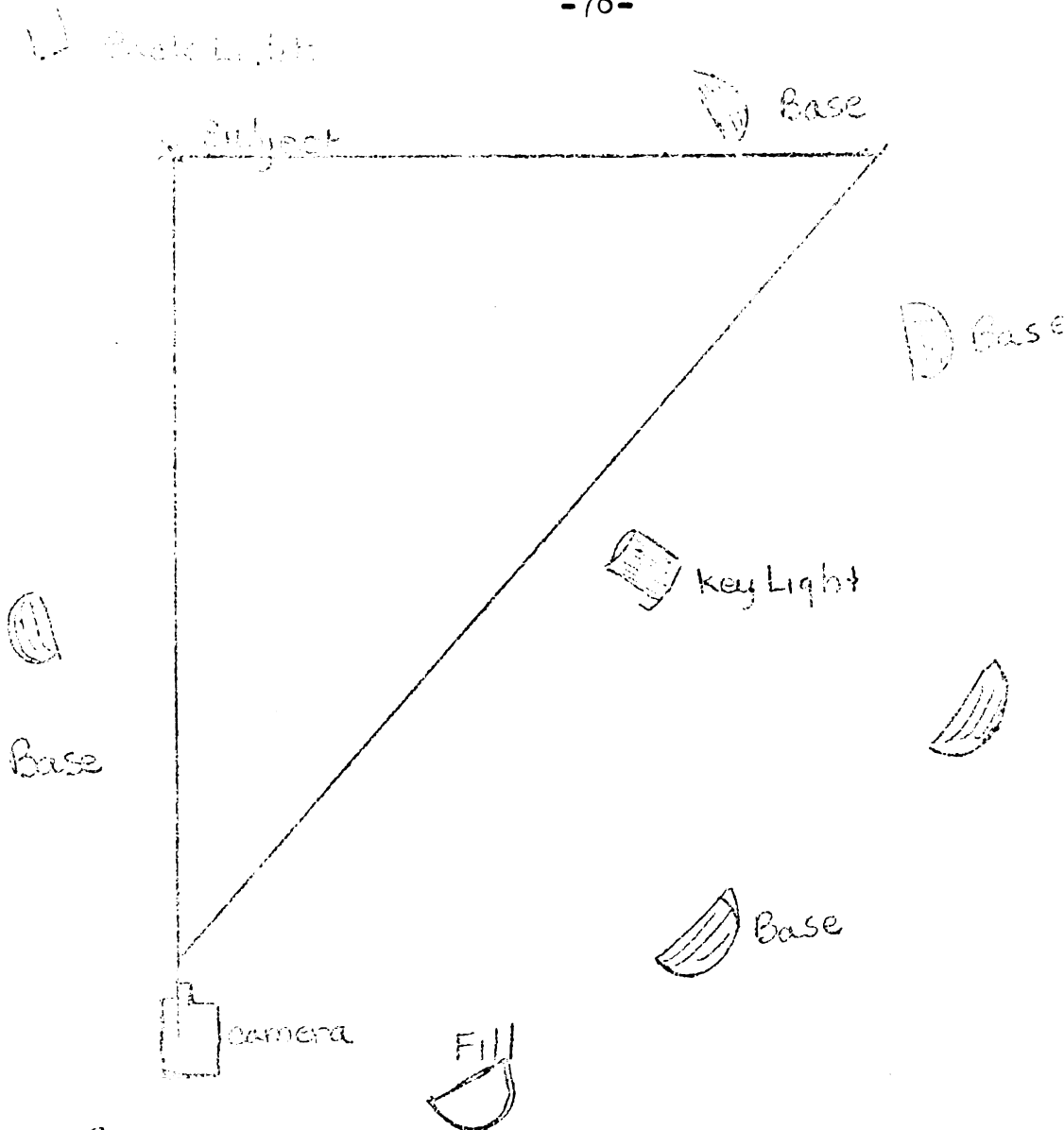
The selection of sound for the production of The Necklace was confined to the choosing of record music. Before auditioning the records, the author went through the script and marked all music directions. If the music was to continue under talking, a wavy vertical line was drawn down the page and a sharp horizontal line indicated the termination of the music. After marking the script, the author determined the mood of the music demanded by the over-all theme and the action of each scene. She charted it as follows:

Theme-serious, but not heavy

Transitions

Scene 1	Mood-joy. Mathilde is delighted because Pierre is going to buy her a new dress.
---------	---

Scene 2	Mood-joy. Mathilde hopes to borrow jewels.
---------	--



Specific

BACK LIGHT: Above and behind talent...opposite camera...trained on talent's head and shoulders at a 30° angle...used to highlight head and shoulders and to provide a third dimension...back light is never more than twice the base light..

KEY LIGHT: 1000-1500 watt, 15°-45° beam spread...spot light double walled housing dissipates heat, eliminates spill light, lens has an adjustable focus...throws sharp shadows.

General

BASE LIGHT: 750-2000 watt, 60° beam spread...not focusable (except) aluminum reflector housing...placed above and to the side of the subject...low one half to one times the intensity of base light....complements key light.

FLAT LIGHT: Basic all-over illumination, flat, even, soft, non-directional.

Scene 3	Mood-serious. Jeanne analyzes Mathilde.
---------	---

Scene 4	Mood-fear. Mathilde discovers necklace is gone.
---------	---

Scenes 5-7	Mood-anxiety. Pierre searches for necklace.
------------	---

Scenes 8-9	Mood-serious. They realize that they must replace the necklace.
------------	---

With the script marked and the mood of the entire play and each scene determined, the remaining task was to locate records that would fit the requirements of the script. To insure harmony, care had to be taken to choose one composer, or at least one type of orchestration. Since the program was going to be kinescoped, the records chosen had to be cleared for filming regulations. After hours of selecting, rejecting, and listening, the following records were selected from the B. G. Library:

<u>Required Music</u>	<u>Selected Music</u>
Theme	BG 302 Evening Expectations

Transitions	
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Scene 1	BG 530 B Satirical episode
---------	----------------------------

Scene 2	BG 115 Bridges E
---------	------------------

Scene 3	EG 115 A
Scene 4-5	EG 115 B
Scene 6	EG 115 C
Scene 7	EG 538 Murky and Mystical
Scenes 8-9	EG 530 539 Moment of Fear

After the records had been selected, they were cued. This means that the record was played up to the spot where the desired chords were located and a yellow grease pencil was used to mark the spot. After the records were cued, they were numbered with masking tape. The numbers indicated the order in which they would be played during the performance.

Since the mechanics of playing the records will not be discussed in a later chapter, the author will discuss it briefly here.

The records should be placed on a turntable and the needle carefully placed on the marked spot. A few minutes before it is time to bring in the music, one hand is lightly placed on the edge of the record to hold it stationary, while the other hand turns the switch that starts the turntable in motion. The volume is completely turned off until about a second before the music is to be played,

then the hand is lifted from the record and the volume is brought up to the desired point. The audio man must be exact about bringing the volume up. If it is brought up too soon, the music becomes distorted as the record would still be picking up speed. On the other hand, if the music is brought in too late, the actual spot might be passed and the effect of the music lost.

The last pre-planning meeting was held in the makeup department of station WKAR-TV. Since the makeup man would not be in town on the night of the production, it was necessary to draw up a tentative makeup plot. All makeup had to be one shade darker than usual because the show was going to be kinescoped. The following Max Factor requirements were listed:

Character	Description	Makeup
Mathilde	Attractive young French bride	5 N Panchromatic black pencil to line natural wrinkles. White grease cream to line bone structure. No. 1 lipstick
Mathilde	Tired and worn after ten years of hard work	Bone structures to be lined with black grease paint...Hair powdered
Pierre	Petty clerk, homespun, about thirty years	6 N Panchromatic black pencil to line natural wrinkles in face. Grease highlights on nose bridge and eye bones. Black pencil to draw mustache and sideburns.

Character	Description	Makeup
Pierre	Tired and worn after ten years of hard labor.	Eye shadow to line fleshy parts of face (fill in). Black pencil to line more wrinkles. Powder hair.
Cabby Editor Jeweler	Middle-aged Frenchmen	5 N Panchromatic eye shadow. Black pencil to line natural wrinkles, to draw in mustache and sideburns.
Jeanne	Beautiful, wealthy young French girl (about twenty-one years).	5 N Panchromatic. No. 1 lipstick. White grease cream to line bone structure. (Red wig)
Maid	Plain...about same age as Jeanne	5 N Panchromatic. No. 1 lipstick. Brown pencil on eyebrows. Natural wrinkles to be lined with black pencil.

3. Read-through

The script was read in its entirety during the first read-through rehearsal. During this initial reading, the producer found it profitable to interject brief comments, but she did not make a detailed critique of the interpretations until the cast had finished reading. This read-through followed by a second, took place around a table. The meeting was informal and was designed to orient the case with the script and with the individual roles.

Reading rehearsals continued every night after school for the first two weeks. At these rehearsals the producer worked carefully with the cast on vocal interpretation and characterization. The students had their lines memorized by the end of the second week and they were ready to begin blocking. Memorizing lines first and blocking later was not the ideal method of drilling for a television performance, but since the producer had never had any television experience, it was the most practical method. At the end of the two week period the director came to the convent to block the action.

4. Walk-through

This was the most important stage of the practice. It was here that most of the problems and details of camera movement were worked out. This blocking of shots meant that a specific lens was assigned to a specific camera. Then a description of the shot and the instructions for the movement of the camera were written on the script. The director had the choice of using the conference room at WHAR-TV and transferring the floor plan of the studio to this rehearsal hall by means of masking tape, or of using three small convent parlors and a dinette to simulate the four sets. Since these rooms were adjoining and since they were furnished, the director decided to use them for the first blocking sessions and then move to the conference room to polish the action.

When the cast began rehearsing in the conference room, the biggest problem was to get the performers to play nearer to each other so that they would be within the frame of the television

cameras when the time came to transfer to the studios. They were also directed to hold their positions so that the camera would not have to follow them about the playing area unless this effect was desired by the producer. Many of the actors' actions had to be suppressed, especially during the instances when closeups were planned, since too much motion would do one of four things: defocus the shot, cut off a portion of the performer, lose the performer completely, or block another actor.

As the actors rehearsed, the director was constantly on his feet playing the part of first one camera and then another, as he viewed the action from each camera position. Since television cameras are equipped with four standard lenses, the director had to plan his choice of lens. Using a portable Dyston Tele-viewer, he was able to move around from spot to spot establishing definite lenses and camera positions.

5. Dry rehearsal

This was the period in which the cast and the technical crew transferred to the studio in which the play would be performed. Since the working script and a tentative selection of lenses had been carefully prepared during the blocking period; and the position of the members of the cast for every shot had been worked out during the walk-through rehearsals, this period served as a visual check on the lens choice and actor position. Facial expressions and the manipulation of parts of the body which were to be taken in closeups

were carefully scrutinized. Minute attention was paid to the hand gestures of Mathilde during the last lines of the play when she discovers that the necklace was only paste. These details were observed in order to decide their best execution.

The movement of the members of the cast was also watched. Pierre's walking pace in the first two scenes, which had been slowed down during the walk-through rehearsal, was further retarded. The twirling of the delighted Mathilde had to be played on the diagonal with respect to camera position in order to maintain the correct composition for the shot. Recheck on all movements previously drilled upon was the prime purpose of the dry rehearsal.

6. Camera rehearsal

Development of the cast had been the major consideration during all previous rehearsals. Now, during the camera rehearsal, consideration of the technical aspect of the production was the main issue.

The personnel required to operate the studio equipment is vast. The exact number of people working on a production is in great part determined by the equipment. The general grouping of personnel at station WKAR-TV included:

1. Technicians
2. Projectionist
3. Audio engineer
4. Video engineer
5. Cameramen
6. Switcher
7. Producer and directors

During the camera rehearsal the cameramen, engineers, director, and producer became a working unit. The audio engineer controlled the sound as it came over the two boom microphones which were located on either side of studio B. The video engineer controlled the light shading of the pictures from each of the studio cameras. The director pre-cued each shot by instructing the cameramen over the telephone system between the control room and the studio. In this way the cameramen knew just which camera would be used, what area the camera would occupy to take the shot, what lens would be used, and what the composition of the shot would include. Since this information had been written on the left side of the script, the director merely referred to the script and called out his instructions to the technical crew in the studio.

The director did his own switching and manipulated the controls which would switch or dissolve from one camera to another. Three cameras were used in this production. Two studio cameras, a tripod dolly, and a pedestal dolly, followed the action of the performers. The third camera was used for a brief period at the opening to pick up slides; for a one-minute segment within the drama which was on 16mm film. The switcher was responsible for coordinating these three pieces of equipment.

During the camera rehearsal both the director and the producer were able to study the composition of shots seen by the studio cameras and the film camera. It was necessary to make sure that the cameras were not picking up the microphone booms or portions

of the scenes outside the set. All the techniques which the cast had mastered during the seven-week rehearsal period were visible on the monitors. When the director felt that it was necessary, the action was stopped and errors in actor or camera placement were corrected.

Both the director and producer were pleased to observe that the majority of the members of the cast were able to concentrate on lines and gestures despite the distractions of the cameras, lights, microphones, and technical crew. However, two of the minor characters were somewhat distracted, but once they were acclimated to the technical side of television, this condition lessened and the cast seemed completely at home in the television studio by the night of the dress rehearsal.

7. Dress rehearsal

This rehearsal was the one which most resembled the actual broadcast. Split second timing and coordination was necessary, since both the cast and the crew were working under rigid timing conditions. Though most of the rough edges had been smoothed down prior to the dress rehearsal, there were still some imperfections in both the dialogue and movement. For example, the maid's lines were too hurried and her voice sounded muffled; the editor lacked enthusiasm; and Jeanne lacked expression in Scene 3. An illustration of incorrect movement was exemplified in the scene in which Mathilde slept on the couch while Pierre searched for the necklace. Mathilde forgot to move over to the right side of the

couch before reclining. Therefore, when she delivered her line of dialogue she could not be seen. This was remedied by reminding her that she was working with very limited space and this precise movement had to be made. This example serves to illustrate the precision demanded by television.

The director regulated the composition of each shot. He used closeup shots as much as possible and avoided extreme long shots except for short periods of time. He made sure that there was neither too much space above the heads of the performers, nor too much floor space showing to unbalance pictorial composition. After this rehearsal the weaknesses were pointed out to both cast and crew and last-minute instructions were given before the final production.

CHAPTER IV

PRODUCTION ANALYSIS

Audience Reaction

In the last analysis, the success of any production is determined by the reactions of the intended audience. Since The Necklace was produced for a high school audience, the author showed the kinescope recording to the pupils and teachers of Resurrection High School and recorded their reactions. Comments were given by both the faculty and student body during the discussion which followed. Reactions and comments were charted as follows:

SCENE	EMPATHIC RESPONSES OF TEACHERS	EMPATHIC RESPONSES OF STUDENTS
1	Fair	Good
2	Good	Good
3	Fair	Good
4	Very Good	Good
5	Good	Good
6	Good	Good
7	Good	Fair
8	Fair	Good
9	Fair	Very Good

SCENE	COMMENTS OF TEACHERS	COMMENTS OF STUDENTS
1	Mathilde lacked maturity. Pierre seemed relaxed and at ease. Pierre's makeup was not professional.	Slide of the necklace superimposed over titles was very good. Mathilde's weeping was overdone.
2	Mathilde's gown did not fit her properly. Mathilde did an excellent job of delivering her lines while changing her costume behind the screen.	Pierre's expression of concern at the end of the scene was well done. Mathilde's dress was beautiful.
3	It was effective to have the camera shoot into the mirror. Jeanne was too heavily made up. Mathilde's responses seemed too mechanical.	If the other girls had wigs, the maid should have had one too. Mathilde should have looked closer at the jewels.
4	Mathilde acted better in this scene than in any other. Pierre's telephone conversation was excellent.	Mathilde's weeping and leaning on the chaise lounge was overdone. The use of the clock as a transitional device was "just like the movies."
5	The editor's costume was convincing. Pierre stood in front of the editor and it was hard to see him.	The editor seemed to be out of focus.

SCENE	COMMENTS OF TEACHERS	COMMENTS OF STUDENTS
6	Cab driver's French accent was convincing.	Cab driver shrugged his shoulders too often.
7	The jeweler looked the part. The set used for the store did not look as convincing as it perhaps could have.	The jeweler found the jewels too quickly.
8	Mathilde had the same dress on and it looked as though she wore the same outfit for ten years.	Pierre did not have sideburns in this film clip. Mathilde's hair was too modern looking.
9	The transition between the film clip and the park scene was too abrupt. The facial expressions of Mathilde and Jeanne were excellent.	Mathilde did not look as though she had been working hard for ten years. The music stab was splendid.

Producer's Analysis

The actual television broadcast of The Necklace was a culmination of seven weeks of work. The experience was of great value to both the cast and the producer. The students received television acting experience and the producer was able to supplement the theory of production with actual experience. As a result of the study the author was able to make the following recommendations for prospective television writers and producers:

Recommendations for writers.

1. The adaptor should be familiar with the nature and content of the original.
2. He or she should also have a knowledge of the television medium and be aware of its limitations and its creative tools of expression.
3. The selected short story must be one that can be told within a limited period of time.
4. The story must be practical from a production standpoint.
 - A. One that can be presented under the conditions of continuous production.
 - B. One that requires a limited number of characters, sets, and costume changes.
5. The story should be one that would have genuine audience appeal and dramatic value.

Recommendations for the producer of the short story adaptation.

1. The producer should select the cast on the basis of characterization, telegenic suitability, and power of projection.

2. The producer must study the production possibilities of the script so that he or she can:
 - A. Design the scenery.
 - B. List required furniture and props.
 - C. Make the light plot.
 - D. Select music.
 - E. Plan costumes and makeup.
3. The producer must spend hours rehearsing for the show.
 - A. The read-through period is spent working on vocal interpretation.
 - B. The walk-through period is spent on blocking the action.
 - C. The camera-rehearsal period is used for working out the technical aspect of the production.

The following critical analysis of the performance was prepared with as much objectivity as the author could draw upon to reach the necessary conclusion of this creative experiment.

The technical phases of the production worked out smoothly and were responsible for many realistic effects. One of the staff members suggested that a greater variety of camera angles would have added to the overall pictorial composition of the show. The recorded music was effective. The mood of each scene was set by the opening music, which gave the audience a brief introduction to what was to come. In two or three places, however, the music was too loud and made a harsh rather than soft transition.

The settings designed for the production were effective as the background surrounding for the various scenes, and conveyed the

suggestive realism that the producer had hoped to achieve. The rear-view projection screen was particularly effective in creating the illusion of "The Emperor's Park."

Although the actors failed to give the emotional impact that the producer had been trying to achieve, they did accomplish the feeling of ensemble acting in scenes two, four, six, seven, and nine. Moreover, not one of the characters missed a line, which was quite an accomplishment in view of the many distracting elements on the studio floor.

The members of the cast were only juniors in high school and many of them lacked the emotional maturity that the various roles demanded. However, as the author watched the drama progress from the first read-through to the final production she was pleased to note progress made by Mathilde, who had had little or no previous acting experience. Pierre's projection had improved steadily each week and on the night of the show his portrayal of the poor hen-pecked petty clerk was excellent.

The makeup was overdone and tended to detract rather than add to the production. Mathilde did not look as though she had worked for ten years in scene nine.

Recommendations for further study. -- This study has been an introduction to the problems and procedures involved in writing and producing a television adaptation. The study was limited to the consideration of the problems encountered in the adaptation and production of a short story. It could be expanded to include other

adaptable materials such as novels, biographies, and dramas. Each literary and dramatic form would present problems of adaptation and production in keeping with its respective character. If studies were made of each of these forms, the information gained from television adaptation and production could be made available to prospective television writers and producers.

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