

TELEVISION PROGRAMS
DESIGNED TO
STIMULATE INTEREST IN READING BOOKS

Thesis for the Degree of M. A.
MICHIGAN STATE COLLEGE
Marion Elizabeth Corwell
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This is to certify that the

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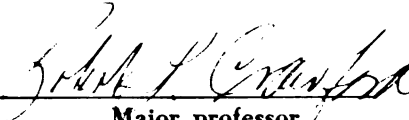
Television Programs Designed to Stimulate

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Major professor

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TELEVISION PROGRAMS DESIGNED TO STIMULATE INTEREST IN READING BOOKS

By

Marion Elizabeth Corwell

A THESIS

Submitted to the School of Graduate Studies of Michigan
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THESIS

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CHAPTER I

CHAPTER I

AN INTRODUCTION TO THE PROBLEM

Books are among the oldest and most complete of the media in the field of mass communication.¹ They contain all the wisdom of the ages, as well as the stories that have delighted mankind for centuries. No other medium of mass communication except books offers to the world everything of the world and about the world.

But the early birth of books and the completeness of their coverage of man do not assure them of a fixed place in the field of mass communication. To maintain a position of status quo in mass communication is just as difficult as maintaining a similar position in any field of activity. "Every new medium of mass communication that makes its appearance offers a challenge to every other, books included."² In 1923, motion pictures competed with the book business. Radio loomed over the horizon next, provoking an article in the January 15, 1924, Library Journal bemoaning its influence.

When television first became an accepted medium of mass communication, librarians and book publishers shuddered. This new medium, like radio and motion pictures before it, offered a definite challenge to books. Publications such as the Library Journal, Saturday Review of

¹Russel Raymond Voorhees, "What is Television Doing to Public Libraries?" Part I, Library Journal, LXXVI (April 1-15, 1951), p. 567.

²Loc. cit.

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Literature, and Publishers Weekly featured articles dealing with the subject of television versus the reading of books. In August, 1951, Walter Brahm, State Librarian, Ohio State Library, wrote the following proclamation:

WHEREAS, There has been invented a most strange and wondrous machine called television, and

WHEREAS, Said machine has a fascination for thousands of individuals who appear so bewitched by its mysterious power that they will sit by the hour watching the machine instead of reading books, and

WHEREAS, The effect of television is far-reaching in its influence, as evidenced by the great number of sets sold, and the future implications of its influence are without bounds, as evidenced by the tremendous number who yet have no television set, but eventually will; and

WHEREAS, There seems to be some fear on the part of librarians regarding television's effect on reading; therefore, be it RESOLVED, That, as librarians, we shall proclaim to our newspapers, magazines, and particularly to our public officials, that television will make reading unnecessary, and libraries will no longer be necessary and useful; because it makes news without requiring proof, let us proclaim that every drop in circulation is due to television; let us proclaim these things to the end that our public officials will agree and believe, and thereby reduce our appropriations and close our libraries. Let us proclaim calamity unfounded.³

Several studies⁴ have been conducted to ascertain how television affects libraries, books, and book circulation. In these studies, questionnaires were mailed to either librarians of public libraries or patrons of the libraries. Responses indicated that generally when television was first introduced or as a family acquired a set, the reading of books was

³Walter Brahm, "They Proclaim Calamity," Library Journal, (August, 1951), p. 186.

⁴Walter H. Kaiser, "Television and Reading Report No. 2," Library Journal, (February 15, 1952), p. 305; Voorhees, op. cit., pp. 567-573, 671-676; L. Thomas, "Television as a Medium for Book Promotion," Publishers Weekly, CLV (February 19, 1949), pp. 967-975.

neglected in favor of television viewing. But as the novelty wore off, the individuals returned to the reading of books. The following are some sample responses as revealed by a study of the effects of television on reading of patrons of the Wayne County (Michigan) Library:

After several months of TV, I became hungry for books.

It is getting to be a bore; I prefer special programs. I would prefer to read, but the rest of the family wants TV and there is no other room in which to read.

I use TV for relaxation; books for serious purposes.

My reading is more practical since getting television.

I have no time to read now, and I no longer take out books (except when husband is out of city); the television set and magazines are all I need to occupy my extra time.

I don't believe TV will have any influence on the real reader.

I read more than ever. I dislike TV and have to be doing something while the rest of the family is watching.

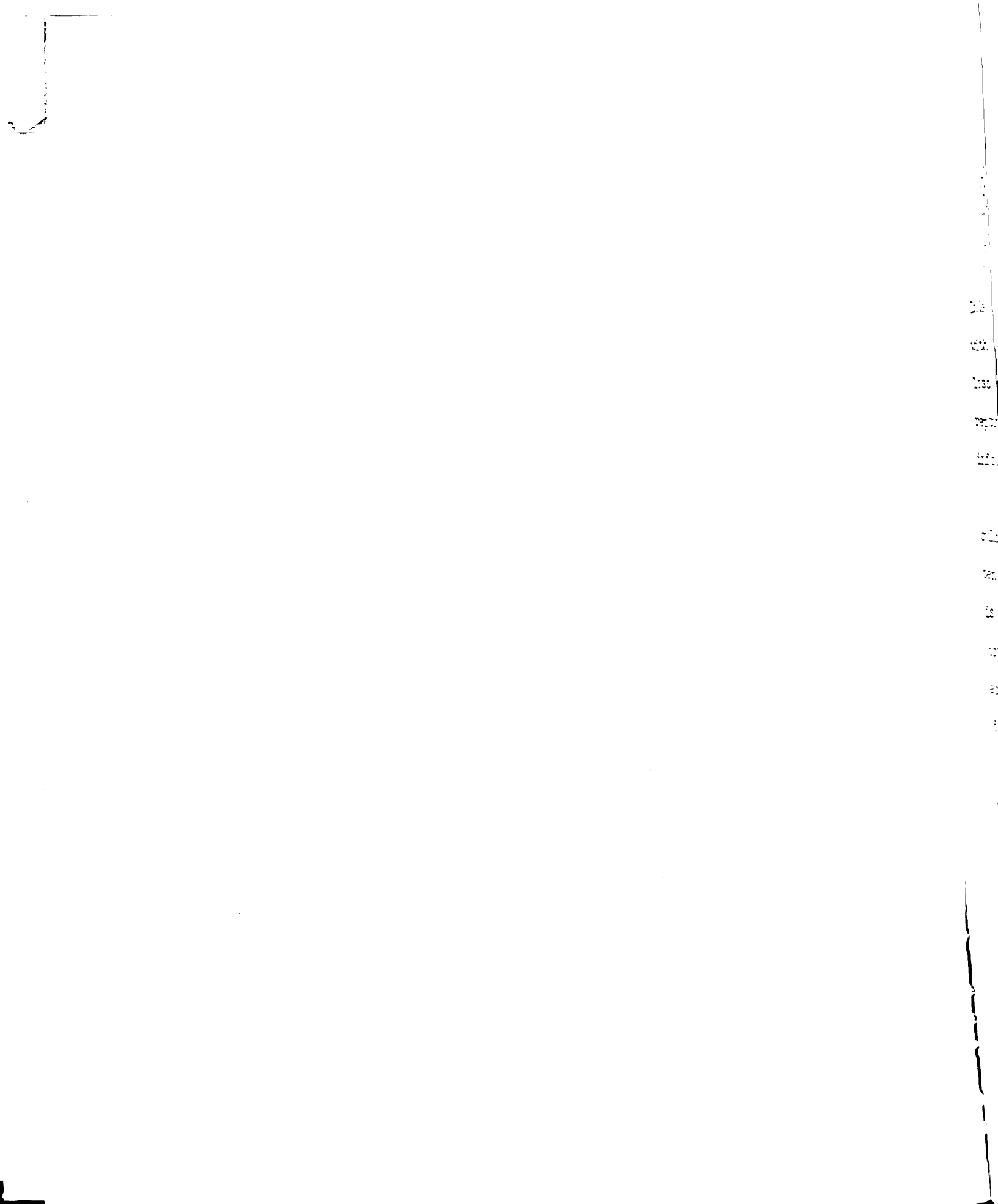
I did not read very much until I got interested in stories on television and then found that there were good stories like those on television in books at the library.⁵

Studies further indicated that adults -- more than young people and children -- tend to neglect reading because of television.⁶

Bennett Cerf predicted in 1949 that once the novelty of having television in the home has worn off, set owners will not watch more than two programs, on the average, an evening.

⁵Walter H. Kaiser, "TV and Reading Report No. 2," Library Journal, (February 15, 1952), p. 305.

⁶Loc. cit.



They will wait home for something they want to see very badly. While they wait -- or after they've seen what they want to and it's too late to go out -- they will be sitting in their own homes with time on their hands. Who knows but what a few of them may form the brand new and intoxicating habit of picking up a good book.⁷

Indeed, statistics seem to have supported Mr. Cerf's optimism. Compared with 1950, the 1951 effect of television on circulation of books seems less ominous. The 1951 study concerning television's effect on reading, reported in 1952 by Walter H. Kaiser, is the latest available source of information on this subject.

Although, according to two studies, the trend of public library circulation both total and particularly per capita, is down from what it was ten years ago, it stands to reason that the trend of decreased circulation is not entirely attributable to television. Such variables as extremely hot weather, population shifts, accessibility of libraries, and uncertain economic and social conditions, to mention only a few, undoubtedly have a definite bearing on the amount of reading engaged in by the public.

It is believed that even if television has no long-range adverse effect on the reading of books, if wisely used it can become a vital tool to increase interest in books.

If libraries could afford television time on leading networks and if these programs, put on by especially trained casts, depicted in a dramatic manner library services and

⁷Bennett Cerf, "Trade Winds, New Bugaboo That Has Book Publishers Weeping," Saturday Review of Literature, XXXII (February 26, 1949), p. 4.



resources, there would be considerable interest. . . . However, most libraries to date have to be content with occasional invitations from local television stations where fair programs have been put on by librarians who are at best only very amateur television artists. . . .⁸

According to Sydney Strotz, NBC vice-president in charge of television, surveys made by the National Broadcasting Company and by various advertising agencies for their clients prove beyond any doubt that by every criterion television achieves results that are four or five, in some cases as much as twenty times as great as results achieved by other media.⁹

Marjorie Abrams, Program Content Specialist at WOI-TV, Iowa State College, feels,

There is little doubt that audiences respond well to book programs, provided the material is presented in an interesting and fast-moving manner. The need and want for cultural betterment is one which we have not yet begun to satisfy fully.¹⁰

I. THE PROBLEM

It was the purpose of this study to write four fully-scripted fifteen-minute television programs which would be part of a series designed to stimulate interest in reading books. Each program features a different book, presenting its contents in a manner as varied and interesting as the techniques of television allow. Books were chosen from four different categories:

⁸Voorhees, op. cit., pp. 572-573.

⁹Thomas, op. cit., p. 970.

¹⁰Marjorie Abrams, Personal Letter to the Author, October 8, 1953.

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Fiction - THE OLD MAN AND THE SEA

By Ernest Hemingway

Biography - THE DIARY OF A YOUNG GIRL

By Anne Frank

Political Science - THE AMERICAN RECORD IN THE FAR REAST, 1945-1951

By Kenneth S. Latourette

History - FORD: THE TIMES, THE MAN, THE COMPANY

By Allan Nevins

Programs were written for production in the studios of WKAR-TV, the Michigan State College station, to fulfill a need for this type of program material. They were intended for a general adult audience, since the books they promoted were considered adult reading material.

II. DEFINITION OF TERMS USED

Television. Television is the transmission and reproduction of a view, scene, object, image, or person by an electronic apparatus that converts the light energy received by it into electrical impulses in such a precise and organized manner that the electrical energy may be transmitted, and on being picked up by an appropriate receiver, reconverted into visible light rays which take the shape and form of the original view, scene, object, image, or person.¹¹

¹¹Herbert True, TV Dictionary for Sponsors, (New York: Sponsor Publications, Inc., 1950) p. 13.

III. PROCEDURE

Throughout the entire project, the author worked closely with Mr. Frances Skinnel, Director of Reader Services at the Michigan State Library. Books recommended by the American Library Association as being worthwhile and outstanding were read, with final selections made in collaboration with Mr. Skinnel. Books were selected on the basis of their timeliness, national impact, and suitability for presentation on television. After each book was selected, it was analyzed carefully to determine the most satisfactory format for the program featuring it. The format of each program was established according to the subject matter of each book, since some books are more readily adaptable to dramatic presentation, others to a discussion-type program, and still others to an interpretive reading format. Books were chosen from four different areas of subject-matter in order to demonstrate the possibilities of presenting programs promoting books in divergent fields. Biographical data concerning the authors, as well as critical reviews of books were compiled. Information was also secured pertaining to events occurring in the period of time dealt with in the books. Although much of this material was not used in the final scripts, it served to broaden the author's knowledge and appreciation of the books investigated. In writing the programs, it was necessary to bear in mind the production facilities available at WKAR-TV and the resources for talent to appear on the programs.

In order to make this study more complete and meaningful, all possible sources were investigated to ascertain what has been done and is being done via the medium of television to stimulate interest in reading. Letters were written to the networks, libraries, and various television stations inquiring about programs of this type, and their success or failure. Results of this survey appear in Chapter II of this study.

IV. ORGANIZATION OF THE THESIS

The resultant data were divided into four chapters:

- Chapter I - An Introduction to the Problem
 Need
 Purpose
 Procedure
 Organization
- Chapter II - A Survey of Television Book Programs
- Chapter III - Four Experimental Programs
 THE OLD MAN AND THE SEA
 THE DIARY OF A YOUNG GIRL
 THE AMERICAN RECORD IN THE FAR EAST, 1945-1951
 FORD: THE TIMES, THE MAN, THE COMPANY
- Chapter IV - Conclusion
 Summary
 Recommendations
 Bibliography

An appendix containing a glossary of television terms pertinent to the thesis was also included.

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CHAPTER II

CHAPTER II

A SURVEY OF TELEVISION BOOK PROGRAMS

Although radio has been used to stimulate interest in reading since 1933,¹ relatively little has been done in this area on television. A study of program logs of the four educational television stations now on the air revealed that WKAR-TV, Channel 60, is the only educational television station which offers no live program designed to interest the public in reading books. A series of discussion programs kinescope recorded by WOI-TV, Ames, Iowa, FROM THE MIND OF MAN, is shown on WKAR-TV each Monday afternoon from five to five-thirty o'clock.

Book programs offered by KUHT, Channel 8, the Houston, Texas, educational television station are predominantly for children. CHILDREN'S LITERATURE is presented each Monday and Wednesday from four-thirty to five in the afternoon. From five to five-fifteen on the same days, BOOKLAND FOR CHILDREN is featured. Each Friday from 8:30 to 9:00 P.M., FROM THE MIND OF MAN, the kinescope recording produced by WOI-TV, Ames, Iowa, is shown.

KTHE, Channel 28, Los Angeles, California, the second educational television station to begin its on-the-air operation, offers YOUR PUBLIC LIBRARY on Friday evenings from eight-thirty to nine o'clock. The WOI-TV kinescope, FROM THE MIND OF MAN is shown on Saturdays from 8:00 to 8:30 P.M.

Pittsburgh's WQED, Channel 13, which joined the ranks of educational television stations on April 1, 1954, offers a live program for children

¹Frances G. Murraker, The Library Broadcasts, (New York: The H. W. Wilson Company, 1948) p. 29.

designed to stimulate interest in reading. Called, EXTENDING THE GREAT OUT-DOORS THRU READING, it is aired each Friday afternoon from one-thirty to two o'clock.

On the network level, NBC-TV began televising AUTHOR MEETS THE CRITICS on July 10, 1947, and it has proved successful enough to continue on the program schedule. The program features an author discussing his book with one critic for him and one against him.²

One NBC-TV book program for children is televised only in the New York area from 4:30 to 5:00 P.M. Monday through Friday. It is called, ONCE UPON A TIME and presents Maria Cimino of the New York Public Library reading aloud and showing books and illustrations on the screen. Two other NBC-TV local programs, WE'RE ON and ARM CHAIR WANDERER, occasionally feature authors or books.³

CBS-TV offers no regular book programs although Quincy Howe sometimes mentions appropriate books on his UNITED NATIONS CASE BOOK, broadcast Sundays at 6:30 P.M.⁴

A series of book programs called SEMINAR was presented on ABC-TV from September, 1952, to late spring, 1953, in cooperation with Columbia University. "The project was widely acclaimed by educators, students, critics, and the general public."⁵

²L. Thomas, "Television as a Medium for Book Promotion," Publishers Weekly, CLV (February 19, 1949), p. 973.

³Loc. cit.

⁴Ibid, p. 974.

⁵Ruth Trexler, Personal Letter to the Author, ABC, New York, November 9, 1953.

CRITIC AT LARGE is another ABC-TV program aired from 8:30 to 9:00 P.M. on Wednesdays, on which John Mason Brown talks about books, as well as art, music, and drama, with three guests. The program is ad lib.⁶

The Dumont Television Network has no regular book program, although books or authors are sometimes featured on COURT OF CURRENT ISSUES, aired Mondays from 8:00 to 9:00 P.M.⁷

WPIX-TV, a New York City station, offers MAGIC BOOKS from 5:45 to 6:00 P.M., Friday, Saturday, and Monday. Frank Paris appears on the show with a puppet and reads a book for children with record description. The puppet comments during the reading.⁸

In November of 1951, Miss Gloria Chandler initiated a series of television book programs for children on KING-TV, Seattle, Washington, under the general title, TELAVENTURE TALES. The program combines drama and story telling with exceptional results. Libraries within viewing distance report that within two hours after a program is shown, all books written by the particular author of the day have been withdrawn from the library.⁹ Miss Ruth Hewitt, of the Seattle Public Library has this to say about the enthusiasm created by TELAVENTURE TALES:

⁶Thomas, op. cit., p. 975.

⁷Ibid, p. 974.

⁸Thomas, loc. cit.

⁹Gertrude G. Broderick, Personal Letter to the Author, Office of Education, Washington, D. C., October 7, 1953.

It is the kind of demand that continues with increasing interest and keeps us replacing copies in greater numbers to fill the demand. We are delighted with this new TV medium that helps us reach a wider audience. We know, too, by requests from adults that some of the stories are going into home libraries.¹⁰

Past the experimental stage, producers of TELAVENTURE TALES declare that there is no longer room for doubt that the right kind of television program can and does stimulate reading. "A carefully thought out design for viewing has proven that the newest of the mass communications media can be used constructively without loss of interest."¹¹

During the past three and a half years, WOI-TV, the Iowa State College station, has presented four different series of book programs. The first, entitled, BOOKS ON TRIAL, dealt with currently popular books and used a moderator and two guests, each with a strongly different point of view about each book. The second, FROM THE MIND OF MAN, used "great" books, both of the past and present, from the "Declaration of Independence" to Koestler's, "Darkness at Noon." READER'S CHOICE was the title of the third series, a summer replacement. The fourth series, currently in production, features a permanent panel of three members with a different guest each week. This series promotes soft-cover, pocket books.¹²

THE OPEN BOOK SHELF ROOM, presented by Syracuse University on Station WSYR-TV, Syracuse, has proved a hearty success. The programs feature a

¹⁰Nancy Faulkner, "Books versus Boxtops; Telaventure Tales," Wilson Library Bulletin, XXVI (June 1952), p. 815.

¹¹Ibid, p. 816.

¹²Marjorie Abrams, Personal Letter to the Author, WOI-TV, Ames, Iowa, October 8, 1953.

group of university professors guided by a moderator, who assess the book's merit in such a way as to persuade the viewer to read it. Each program usually concerns itself with books which are controversial in nature, or associated with controversy. Most often this means non-fiction, but not always. For example, From Here to Eternity was discussed when it appeared. The feeling of the producers of the series is, "When we can develop an argument about a book, we attract attention to the program, and to the book."¹³

The University of Chicago, in cooperation with Great Books Foundation, presents "WHAT'S THE GREAT IDEA" every Tuesday from 7:00 to 7:30 P.M. over WBKB-TV in Chicago. The program features a panel of experts, with a university professor as moderator discussing ideas based on works in the Great Books Library.¹⁴

The Detroit Public Library was given a guest spot once a week on one of the Detroit television variety programs for three or four months last year.¹⁵

The Montclair, New Jersey, Public Library has been active in the production of television programs, each of which publicizes available books in some particular field of interest. The programs, using mostly a discussion-type format, are aired on television station WATV in Montclair.¹⁶

¹³Arthur Weld, Jr., Personal Letter to the Author, Syracuse University, Syracuse, New York, October 7, 1953.

¹⁴Gertrude G. Broderick, Survey of Educational Television Programs for the School Year 1952-53, (Washington, D. C.: U. S. Department of Education, 1953) P. 7.

¹⁵Ray Mahoney, Personal Letter to the Author, Detroit Public Library, Detroit, Michigan, November 24, 1953.

¹⁶Margery Quigley, Personal Letter to the Author and Related Material, Free Public Library, Montclair, New Jersey, November 23, 1953.

Under the supervision of the City Public Schools, WDSU-TV in New Orleans presents TEEN AGE BOOK REVIEW each Wednesday from 4:00 to 4:30 P.M. From six to fifteen young people participate each week, some of whom dramatize roles from the books reviewed.¹⁷

The public and parochial schools of Philadelphia cooperate to produce STORYTIME on WFIL-TV each Friday. "This program features stories by guest authors, librarians, and others to stimulate interest in books, the characters, and the people who write them."¹⁸

The Indianapolis Public Library presents a fifteen-minute weekly story hour with one of the children's librarians telling stories to a group of three children. In Milwaukee, the Public Library has produced a series called, TODAY IN HISTORY. In 1950, the Minneapolis Public Library engaged in a series of summer reading programs in which the children's librarians discussed with a small studio audience the books the children had read and liked.¹⁹

The Junior League of San Francisco, in cooperation with the San Francisco Public Library, produced a series of thirteen thirty-minute television programs for young people called, STORYTELLER. The programs, aimed at creating greater interest in reading books and encouraging use of the public libraries of the nation, seek to provide a combination of entertainment and

¹⁷Broderick, op. cit., p. 14.

¹⁸Ibid, p. 29

¹⁹R. W. Orr, "Libraries and Educational Television," American Library Association Bulletin, XLV (September 1951), p. 284.

education for age groups ranging to sixteen years. Originally produced on KPIX, San Francisco, the show received an unexpectedly high audience rating. The series, reviewed in Variety, was described as "narration and eye appealing dramatization . . . which swings into an upper bracket of artistic achievement." The thirteen programs in the STORYTELLER series were kinescope recorded and will be circulated to educational television stations by the Educational Television and Radio Center, Ann Arbor, Michigan.²⁰

A one-time book program was presented by the Navy Pier Division of the University of Illinois Library in the spring of 1951. As part of its open house, the library televised the first folio edition of Shakespeare featuring an attractive young lady dressed as Juliet.²¹

In Baltimore, Maryland, the Enoch Pratt Free Library, Station WAAM-TV, and the Walters Art Gallery combined resources and talent to produce a series entitled, KEY TO THE AGES. The programs were formally initiated on January 17, 1954, after a short trial series held during the summer months. The purposes of the program were, by lively discussion, to encourage the viewer to read the books selected for presentation, to stimulate an interest in the objects belonging to one of the country's leading art museums and to present, coherently and accurately, segments of our cultural heritage. An informal-type format was used. Three persons, two from the Gallery and one from the Library, appeared on each show. The opening shot focussed

²⁰"Film Series Descriptions," Educational Television and Radio Center, Ann Arbor, Michigan, Spring, 1954, p. 2.

²¹Orr, loc. cit.

the viewer's attention on the book-jacket, flanked by two objects, while a narrator established the period and mentioned the author and the day's "cast." The set was designed basically to resemble a living room including an inset case for display of small objects and tables, bookcases and other supports for the larger pieces. A rectangular opening in the wall, framed as a window, was used for slides projected on a rear-view screen placed in back of the opening. Following the initial shot, the camera would move to Dr. Theodore L. Low, Director of the Gallery's Department of Education and Master of Ceremonies. Dr. Low would make introductory comments and present the other two participants. From there on incidents, characters, plot or characteristics of the author would be discussed by the participants moving about the set as the need arose and talking sometimes to each other and sometimes directly to the audience, depending on the circumstances. Narration by an off-stage voice was frequently employed to bring in quotations from the books. This proved especially effective when a building or character displayed on the screen could be described in the author's own words. Brief selections from the classics were also incorporated and read by the participants, as when Mr. Richard Hart, Head of the Literature Department at the Pratt Library and co-organizer of the program with Dr. Low, read excerpts from the works of Chaucer and Homer.

Response to the program was gratifying. The following are typical of comments received after each KEY TO THE AGES program:

This is the sort of thing I have been looking for in television programs.

It was quite one of the most honestly good and thoroughly worthwhile programs I've seen and your skill in gearing it equally well to a wide range of different interests and intelligence was masterly.

It is the first thing that has ever been able to get me up so early on Sunday.

The 1954 series of KEYS TO THE AGES was broadcast each Sunday from 12:30 to 1:00 P.M. over WAAM-TV from January 17 through March 28, 1954. Plans are now underway for the series to continue next winter.²²

Although information was not available as to the most effective format for a program to stimulate interest in reading, it is apparent that any program with this purpose which is presented in a way which will arouse interest on the part of the audience will bring reader response. Possible types include dramatizations, discussions, interviews, interpretive readings, quizzes, children's story hours, and straight book reviews. Selection of the form for presentation of the book can be based on the validity of the form in which the author has chosen to cast his work, whether it is non-fiction or fiction; the appropriateness of the form to the purpose of the program; the suitability of the form for use on television and; the consistency of the form with the available resources--including equipment and talent.

²²Theodore L. Low, Personal Letter to the Author and Related Material, Baltimore, Maryland, May 29, 1954.

Charles Sherman, in charge of book club and mail-order advertising at Doubleday, proved to himself that "a very heavy pitch for a minimum of three minutes" was necessary to sell a book via radio, or a fifteen-minute program built entirely around a book. Mr. Sherman explains, however, that a "heavy pitch" is not suited to television. With the aid of visual presentation, the announcer need not shout or plead. ". . . books can be sold more persuasively when evaluated by the eye as well as the ear."²³

There are many reasons why television has not been used to greater advantage to stimulate interest in reading books. Perhaps the greatest is the cost. Evening Class A hourly rates on commercial television stations range all the way from \$250 at KOB-TV, Albuquerque, New Mexico, to \$5,560 at WNBT, New York City.²⁴ This is merely the station time cost; if paid actors and script writers are used, extra fees must be paid. Obviously, libraries, or even book publishers, do not have a budget which will allow them to meet commercial time rates. If a library can persuade a station manager to carry the book program as a public service feature, the problem of a time fee is solved. Educational television stations and libraries can work together in producing programs to stimulate interest in reading; thus fulfilling the station's need for high quality program material and the library's desire to increase book circulation.

²³Thomas, op. cit., p. 972.

²⁴"TV Pioneers: The First 100 TV Stations," Sponsor, VIII (April 19, 1954), pp. 43-114.

Librarians interested in using television as a medium for book promotion are faced with the problem of finding staff members with the requisite time and talent to plan and produce television shows. The opinion has been expressed that the efforts of library staff members would be "hopelessly amateur" on television compared with the quality of talent available for national television programs.²⁵ As television becomes better understood and as librarians develop more of an awareness of its potential use, the talent and time of many librarians will undoubtedly be channeled into this area. Program formats will have to be planned in accordance with capabilities of available talent.

Since television production techniques differ from those used in radio, theater, or motion pictures, anyone who wishes to utilize the medium most effectively must have some knowledge of its limitations as well as its possibilities. Perhaps an additional reason for the relatively few television programs designed to create interest in reading books is that librarians are not aware of the possibilities of television -- educational television in particular -- for their use and are, perhaps, a bit baffled by the complicated production requirements.

Both Mr. Frances Skinnel of the Michigan State Library and Mr. Ray Mahoney of the Detroit Public Library agree that this area seriously needs a series of programs to make people reading conscious.²⁶ It is hoped that the programs which are included in this study will be a step toward fulfilling that need.

²⁵Orr, op. cit., p. 283.

²⁶Mahoney, loc. cit.; Skinnel, oral communication, June, 1953.

CHAPTER III

CHAPTER III

FOUR EXPERIMENTAL PROGRAMS

PRODUCTION SUGGESTIONS FOR THE PROGRAM THE OLD MAN AND THE SEA

This is a two-camera show combining story telling and drama enhanced by special effects and visual aids. It features a silhouette effect made possible through the use of a rear projector, with which the WKAR-TV studios are equipped. Since this program uses a live cast, careful selection of actors to play the roles called for in the script effectively would be required. Choice of a capable interpretive reader is especially important since he carries the continuity of the entire program. Since the subjective approach is used, the reader must possess the quality of being a welcome guest in the living room of the viewer. This program would require more rehearsal time than the average, although the blocking and production details could be planned outside the studio, with an organized one-hour camera rehearsal.

The on-camera cast includes the story teller, the old man, and the boy. The story teller, or reader, must be tops in order to sustain interest and impart empathic reaction. For this story, the reader should be male. He should be dressed in casual sports attire -- possibly a sport shirt and dungarees. The old man would require make-up and should possess the ability to sound old in the dialogue at the beginning of the script. With the aid of make-up he should appear thin and gaunt, with deep wrinkles;

old-looking, yet active and alert. He should have the outdoor look -- well tanned -- and should have white hair. The boy should be in his teens, rather short and slender. The other characters should be chosen for their voice quality -- Hemingway's should be rich and pleasing; the others should offer contrast.

The silhouette effect can be attained by several different methods. One is the use of the rear projection machine available at WKAR-TV. A piece of clear glass can be placed where the RP slide is normally inserted on the projector and the pantomime action can take place behind the translucent screen. This will give a shadow effect and the boat and action connected with it can look realistic without a great deal of effort in building complete props.

Superimpositions throughout the script offer no problem as long as slides are made with dark backgrounds and light lettering. The program could be produced smoothly with two cameras.

Since this is the first program in the series, extra rehearsal time would be required for perfection of the opening. In subsequent programs the opening would become routine and offer no problem.

PRODUCTION SCRIPT
FOR
THE OLD MAN AND THE SEA

VIDEO

AUDIO

LEMO -- CU OF BOOK	(MUSIC: THEME UP...THEME TO BG)
OPEN BOOK AND PLACE KEY IN CENTER OF IT	ANN: Books are keys to wisdom's treasure
DIZ TO SLIDE OF HAWAIIAN SETTING	Books are keys to lands of pleasure
SLIDE: PATH LEADING TOWARD HEAVENLY LIGHT	Books are paths that upward lead
DIZ TO MCU OF ATTRACTIVE GIRL READING BOOK. GIRL LOOKS UP, SMILES AND BECKONS AUDIENCE TOWARD THE BOOK.	Books are friends.
	Come---Let's read.
DIZ TO--	(MUSIC: THEME UP 10 SEC THEN TO BG)
SUPER SLIDE: THE MAGIC KEY OVER CU OF BOOK AND KEY	ANN: The Magic Key! -- A program featuring books you'll want to read.
	This series of programs is presented
SUPER SLIDE: MICHIGAN STATE LIBRARY	in cooperation with the Michigan State Library and features timely
LOOSE SLIDE. SLOWLY REMOVE KEY, CLOSE COVER OF BOOK, CHEAT BOOK TO CAMERA FOR CU OF COVER: <u>THE OLD MAN AND THE SEA</u>	new books as they become available to the public. Today, we're presenting a Pulitzer prize-winning novel by a well known American author. The book: THE OLD MAN AND THE SEA, written by Ernest Hemingway.
DIZ TO FILM STRIP OF FISHING SKIFF ON ROUGH OCEAN WATER	(MUSIC: THEME OUT. FADE IN EBB TIDE-TYPE MUSIC TO FULL)

VIDEO

DIZ TO READER (R.F. OR B.D. IN BG
FEATURING SKY AND WATER WITH FISH-
ING BOATS SCATTERED ABOUT IN IT.
READER IS SITTING ON SAND IN FORE-
GROUND LEANING AGAINST BOW OF OLD
FISHING BOAT.) O.S. COVER SHOT.
CAMERA TRUCKS RIGHT IN ARC AND
DOLLIES IN TO SHOULDER SHOT OF
READER.

AUDIO

(MUSIC: FADES SLOWLY OUT)

READER: (LOOKS UP FROM BOOK IN HIS HAND)

Hi...I've been reading a story.

It's the story of an old man. That
doesn't sound unique, does it? But
this story has a special moving ap-
peal that captivated my interest
until I finished the book. Would
you like to hear the story of THE
OLD MAN AND THE SEA?

DOLLY BACK TO MCU OF READER

As you've probably guessed from
the title, the book tells the story
of an old man -- a fisherman. When
he was younger this man was the great-
est fisherman of the Cuban docks.
The other fishermen called him the
Champion, but now he's old and he
fishes alone in a skiff -- something
like this one. The old man is coura-
geous and skilled, but his recent

READER GESTURES TOWARD SKIFF

VIDEO

AUDIO

READER: run has been all bad luck. The Gulf Stream hasn't been kind to him. In fact, he hasn't caught a fish for eighty-four days. That's two and a half months -- a long time to be without an income. The old man would have starved if the boy, Manolin, hadn't brought him food each day. The old man taught the boy to fish and the boy loved him.

DIZ TO SET 2 - INTERIOR OF SHABBY FISHING CABIN. VERY PLAIN. ONE-SHOT OF BOY ENTERING CABIN CARRYING METAL CONTAINER OF FOOD. PAN WITH BOY TO TWO-SHOT OF BOY AND MAN. MAN IS SITTING ON FLOOR LOOKING AT OLD NEWSPAPER

BOY: Hi, Santiago. I brought you some supper.

BOY SITS DOWN, TAKES LID OFF CONTAINER AND TAKES TWO SETS OF KNIVES, FORKS, AND SPOONS OUT OF HIS POCKET WRAPPED IN PAPER NAPKINS.

MAN: Thank you. What are we eating?

BOY: Black beans and rice, and some stew.

BOY GIVES MAN SILVERWARE. THEY LEAN OVER CONTAINER AND EACH EAT FROM A SIDE OF SAME UTENSIL

MAN: Good. Shall we eat?

BOY: (AS HE EATS) Santiago, take me fishing with you tomorrow.

MAN: No, you're with a lucky boat now. Stay with it.

VIDEO

AUDIO

DOLLY IN TO TIGHT TWO-SHOT

BOY: But remember how you went eighty-seven days once and then we caught big ones every day for three weeks?

MAN: I remember. I know you didn't leave me because you doubted.

BOY: Papa made me leave. I'm a boy and must obey him.

MAN: I know. It's the thing to do.

BOY: He hasn't much faith.

MAN: No, but we have, haven't we?

CU BOY

BOY: Yes, but I'd like to help some way. If I can't go fishing with you, may I get the sardines for your bait?

TWO-SHOT

MAN: All right, Manolin.

CU BOY

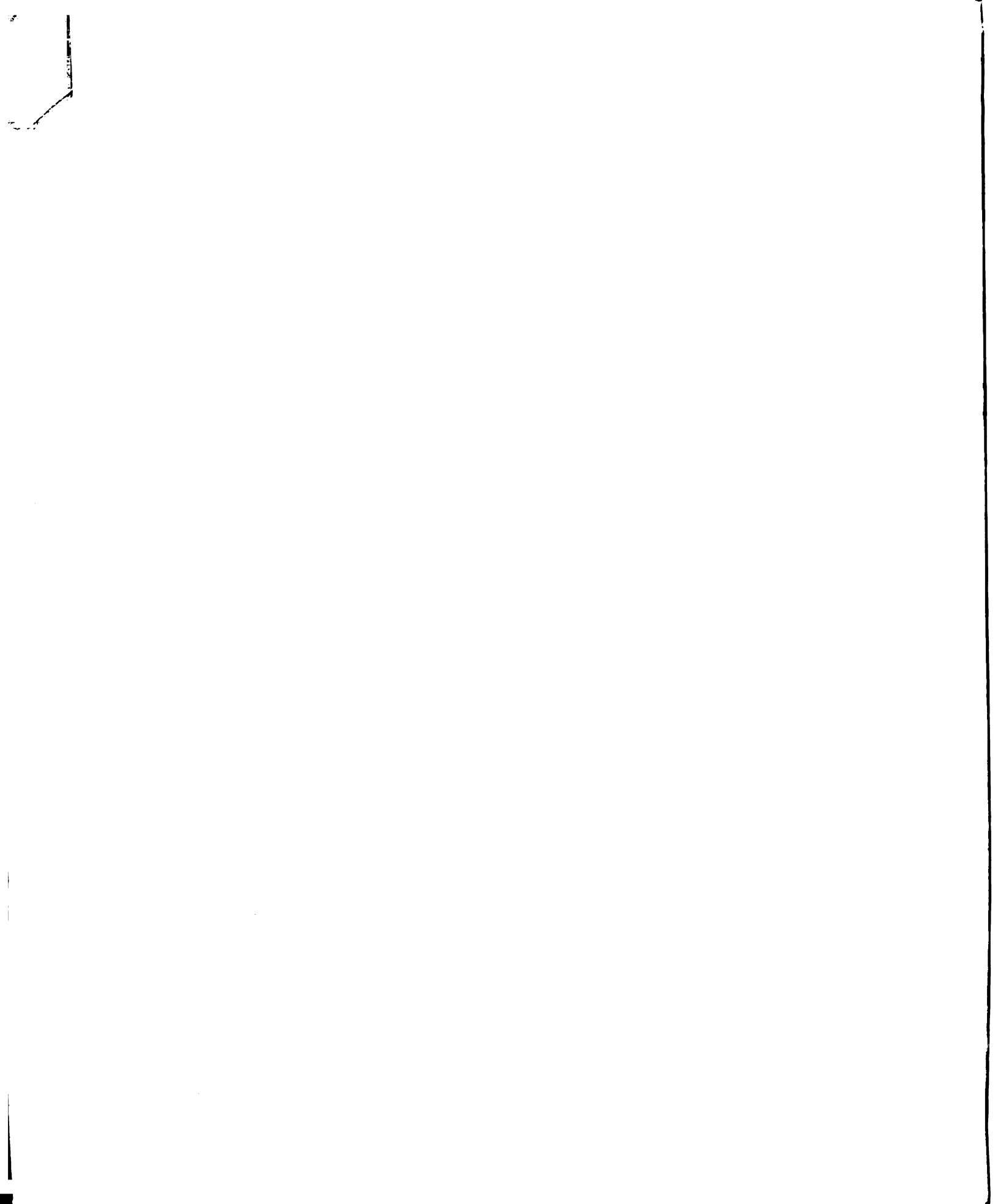
BOY: Santiago, how old was I when you first took me in a boat?

CU OLD MAN

MAN: Five, and you were nearly killed when I brought the fish in too green and he almost tore the boat to pieces.

CU BOY

BOY: I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing of the fish. (EXCITEDLY) I can remember you throwing me into the bow



VIDEO

AUDIO

	BOY:	where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree.
CU OLD MAN	MAN:	Can you really remember that or do you just remember what I told you about it?
CU BOY	BOY:	I remember everything from when we first went fishing together.
CU OLD MAN	MAN:	If you were my boy I'd take you out and gamble. But you belong to your father and mother and you're in a lucky boat.
TWO-SHOT	BOY:	(SIGHS) Well, all right. I'll bring the sardines in the morning then, Santiago, and some baits too.
	MAN:	I want to be out before it's light so I must leave early.
BOY RISES AND WALKS TOWARD DOOR. LET HIM WALK OUT OF FRAME. DOLLY IN ON OLD MAN.	BOY:	Sleep well, old man. I'll see you in the morning.
	MAN:	Good night, Manolin.
DIZ TO MCU OF READER -- SET 1	READER:	After the boy left the old man rolled himself up in a blanket and went to sleep. The next

VIDEO

AUDIO

READER: morning he awoke early to get ready for his eighty-fifth day of fishing. The boy came to the old man's shack before dawn and already Santiago was preparing his gear.

DIZ TO SET 2 - INTERIOR OF FISHING CABIN. ONE-SHOT OF OLD MAN GETTING HIS HARPOON AND OTHER FISHING GEAR TOGETHER. BOY WALKS INTO PICTURE THEN SPEAKS.

BOY: How did you sleep, old man?

MAN: Very well, Manolin. I feel confident today.

BOY: So do I. I brought you sardines and fresh bait, and here's some coffee, Santiago.

OLD MAN SITS ON FLOOR AND DRINKS COFFEE OUT OF CAN

MAN: Thank you. This is going to be a good day for fishing. The current is just right.

BOY SITS BESIDE MAN

BOY: Where are you going?

DOLLY IN FOR TIGHT SHOT

MAN: Far out. Then I'll come in when the wind shifts.

BOY: Keep warm, old man. Remember, this is September.

MAN: Yes...The month when the great fish come.

VIDEO

AUDIO

CU BOY	BOY: Do you think you're strong enough for a truly big fish?
CU MAN	MAN: I think so, and there are many tricks. But I hope no fish will come along so great that he'll prove me wrong.
CU BOY	BOY: There <u>is</u> no such fish if you're still as strong as you say.
CU MAN	MAN: I may not be as strong as I think, but I do know many fishing tricks.
CU BOY	BOY: And you have lots of courage.
TWO-SHOT. OLD MAN RISES	MAN: I must go down to the skiff now. I want to be out before it's light.
BOY PATS OLD MAN ON BACK	BOY: Good luck, old man. Good luck on your eighty-fifth day of fishing. MAN: Eighty-five is a lucky number. Now would you like to see me bring in a fish that dressed out over a thousand pounds? BOY: I hope you do.
DIZ TO MCU OF READER - SET 1	READER: The old man and the boy went down the trail to the skiff and slid her into the water. (SOUND: WATER SPLASHING THEN LAPPING AGAINST BOAT)

VIDEO

SUPER SILHOUETTE OF OLD MAN IN
BOAT SIMULATING ROWING AND ROCK-
ING AS IF HE WERE ON WATER. HAVE
READER IN ONE CORNER OF SCREEN
AND SILHOUETTE IN OTHER--SPLIT
SCREEN EFFECT

AUDIO

READER: Then the old man began to row
out of the harbor in the dark.
There were other boats from the
other beaches going out to sea
and the old man heard the dip and
push of their oars even though he
couldn't see them. Sometimes some-
one would speak in a boat. But
most of the boats were silent except
for the dip of the oars. They spread
apart after they were out of the har-
bour and each one headed for the
part of the ocean where he hoped
to find fish. The old man knew
he was going far out and he left
the smell of land behind and
rowed into the clean early morn-
ing smell of the ocean. (SOUND OUT)
In the dark the old man could feel
the morning coming and as he rowed
he heard the trembling sound as
flying fish left the water and the
hissing that their stiff set wings
made as they soared away in the

LOSE READER

DIZ TO FILM CLIP--BIRDS FLYING
OVER WATER

VIDEO

AUDIO

READER: darkness. He was very fond of flying fish. But he was sorry for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding, and he thought, the birds have a harder life than we do except for the robber birds and the heavy strong ones.

DIZ TO SILHOUETTE OF OLD MAN ROWING

As it started to be light, the old man saw he was already further out than he had hoped to be at this hour. He said:

OLD MAN: Today I'll work out where the schools of bonita and albacore are and maybe there'll be a big one with them. Only I have no luck any more. But who knows? Maybe today.

MAN PUTS LINES OVER SIDE OF BOAT

READER: Before it was really light, the old man had his baits out and was drifting with the current. The old man drifted for several



VIDEO

AUDIO

READER: hours and when the sun was hot
he saw one of his lines dip sharply.

MAN REACHES OUT FOR LINE...HOLDS IT

He reached out for the line and
held it softly between the thumb
and forefinger of his right hand.

PANTOMIME ACTION AS SUGGESTED
IN THE SCRIPT

He held the line lightly and felt
no strain nor weight. Then it
came again. This time it was a
tentative pull, not solid nor
heavy. And he knew exactly what
it was. One hundred fathoms down

MAN LOOKS OVER EDGE OF BOAT, DOWN
INTO WATER

a marlin was eating the sardines
that covered the paint where the
hand-forged hook projected from
the head of the small tuna. The
old man held the line delicately,
and softly, with his left hand,
unleased it from the stick. Now
he could let it run through his
fingers without the fish feeling
any tension.

UNLEASHES LINE FROM STICK

OLD MAN: God help him to take the bait.

READER: He was gone and the old man felt
nothing.

VIDEO

AUDIO

MAN: He can't have gone. He's making a turn. Maybe he's been hooked before and he remembers.

RDR: Then the old man felt the gentle touch on the line and he was happy.

MAN: It was only his turn. He'll take the bait.

RDR: The old man was happy feeling the gentle pulling and then he felt something hard and unbelievably heavy.

OLD MAN PANTOMIMES ACTION AS
READER RELATES STORY

It was the weight of the fish as he took the bait and he let the line slip down, unrolling the first of the two reserve coils. As it went down, slipping lightly through the old man's fingers, he could still feel the great weight, though the pressure of his thumb and finger were almost imperceptible.

CUT TO SKETCH OF BIG MARLIN

MAN: What a fish!

(MUSIC: UP THEN CONTINUE UNDER)

VIDEO

AUDIO

DIZ TO MCU OF READER

RDR: All that night the great fish pulled the man and his skiff out into the sea. I wish the boy was here, he thought, and settled himself against the rounded planks of the bow. He could feel the strength of the great fish through the line he held across his shoulders. After awhile the man said:

CUT TO SILHUEETTE OF MAN HOLDING LINE AS HE PANTOMIMES DRIFTING IN BOAT

MAN: Fish, I'll stay with you until I'm dead.

RDR: He'll stay with me too, I suppose, the old man thought, and he waited for it to be light.

(MUSIC: SEGUE INTO SOUND OF WATER LAPPING AGAINST BOAT. CONTINUE UNDER.)

CUT TO SKETCH OF HUGE MARLIN LEAPING INTO AIR

When the fish finally came to the surface, the old man saw that his head and back were dark purple and in the sun the stripes on his sides showed wide and a light lavender. His sword was as long as a baseball bat and

VIDEO

AUDIO

FLIP CARD TO SKETCH OF MARLIN
DIVING INTO WATER--HEAD SUBMERGED

RDR: tapered like a rapier and he rose
his full length from the water
and then re-entered it smoothly,
like a diver. The old man saw
the scythe-blade of his tail go
under and the line raced out.

(SOUND OUT)

MAN: The fish is two feet longer than
the skiff!

(MUSIC IN AND CONTINUE UNDER)

DIZ TO MCU OF READER

RDR: The old man had seen many great
fish. He'd seen many that weighed
more than a thousand pounds and
he'd caught two of that size in
his life, but never alone. Now
alone, and out of sight of land,
he was fast to the biggest fish
he'd ever seen and bigger than
he'd ever heard of.

CUT TO SILHOUETTE OF OLD MAN

MAN: I wonder why the fish jumped.
He jumped almost as though he
wanted to show me how big he was.
I know now, anyway. I wish I

VIDEO

AUDIO

OLD MAN SHOWS (HOLDS UP)
CRAMPED HAND

MAN: could show him what sort of man
I am. But then he'd see my
hand that's cramping from the
strain of the line. Let him
think I'm more of a man than I
am and I'll be so. I wish I
was the fish, with everything
he has against only my will and
my intelligence.

(MUSIC UP BRIEFLY THEN UNDER)

DIZ TO MCU OF READER

RDR: The old man braved the test of
endurance for a whole day.

(SEGUE MUSIC INTO LAPPING OF
WATER AND CONTINUE UNDER)

CUT TO SKETCH OF MARLIN LEAP-
INTO AIR

That night the old man tried to
sleep for he was tired and needed
strength. But suddenly he was
awakened by the fish who jumped
high into the air, making a
great bursting of the ocean and
then a heavy fall. Then he
jumped again and again and the
boat was going fast although
line was still racing it to

VIDEO

AUDIO

CUT TO SILHOUETTED OLD MAN

RDR: breaking point again and again.

MAN: Fish, you're killing me. But
you have a right to. Never have
I seen a greater or more noble
thing than you. (SEGUE LAPPING
WATER INTO MUSIC WHICH CONTINUES
UNDER GRADUALLY BUILDING AS STORY
CLIMAXES)

MAN STANDS UP WORKING WITH LINE

RDR: The old man took all his pain and
what was left of his strength and
his long gone pride and put it
against the fish's agony. The
fish swam gently on his side and
started to pass the boat.

CUT TO SKETCH OF MARLIN SWIMMING
ON ITS SIDE

CUT TO SILHOUETTE OF OLD MAN
PANTOMIMING HARPOONING OF FISH

The old man dropped his line,
put his foot on it, and lifted
the harpoon as high as he could
and drove it down with all his
strength into the fish's side.
He felt the iron go in and he
leaned on it and drove it fur-
ther and then pushed all his
weight after it. Then the fish
came alive, with his death in
him, and rose high out of the

CUT TO SKETCH OF MARLIN IN AIR
WITH HARPOON IN ITS SIDE

VIDEO

AUDIO

RDR: water, showing all his great length and width, and all his power and beauty. He seemed to hang in the air above the old man in the skiff. Then he (MUSIC BUILDS) fell into the water with a crash that sent spray over the old man and over all the skiff.

(MUSIC: RESTFUL, SOFT-TYPE. UP BRIEFLY THEN CONTINUE UNDER)

DIZ TO MCU OF READER

The old man felt faint and sick and he couldn't see well. But he cleared the harpoon line and let it run slowly through his raw hands and, when he could see, he saw the fish was on his back with his silver belly up. The shaft of the harpoon was projecting at an angle from the fish's shoulder and the sea was discoloring with the red of the blood from his heart. The fish was silvery and still and floated with the waves.

DIZ TO SKETCH OF DEAD MARLIN

VIDEO

DIZ TO FILM CLIP OF ROLLING
OCEAN -- FISH JUMPING INTO
THE AIR

SUPER MCU OF READER OVER FILM
CLIP OF ROLLING OCEAN, FISH
JUMPING INTO THE AIR

AUDIO

(MUSIC UP BRIEFLY AND SLOWLY OUT)

RDR: Yes, the old man made his catch.
But the story doesn't end here.
You'll want to read about the
old man's struggle to get the
1500 pound marlin back to shore;
his heroic fight with the sharks;
his courage--when the odds were
all against him. And when you've
finished reading the last thrill-
ing page of THE OLD MAN AND THE
SEA you'll understand the pub-
lisher's commentary:

CUT TO CU OF BOOK, THE OLD MAN FILTERED
AND THE SEA VOICE:

One cannot hope to explain why
the reading of this book was so
profound an experience.

DIZ TO SHOULDER SHOT OF READER

RDR: You heard part of the story --
It's simple, but in its simplicity
it's great. When you've read the
book, you'll admire the old man
and say with the boy:

VIDEO

AUDIO

CUT TO INTERIOR OF SHABBY FISHING CABIN. OLD MAN IS LYING FACE DOWN ON FLOOR, NEWSPAPERS UNDER HIS HEAD FOR PILLOW. BOY IS KNEELING BESIDE HIM, HIS HAND ON OLD MAN'S BACK. BOY SPEAKS TO CAMERA

BOY: There are many good fishermen and some great ones. But there is none as great as the old man.

(MUSIC: FLEET UP...THEME TO D.G.)

DIZ TO CU BOOK, THE OLD MAN AND THE SEA

ANN: WKAR-TV, in cooperation with the Michigan State Library, has brought you the first in the series, The Magic Key.

OPEN BOOK AND PLACE KEY ON IT

SUPER OPEN BOOK OVER SLIDE: THE MAGIC KEY
SUPER OVER BOOK AND KEY: SLIDE:
THE OLD MAN AND THE SEA by ERNEST HEMINGWAY

Today's program featured, THE OLD MAN AND THE SEA, by Ernest Hemingway. We've shown you some of the power of this book and now we invite you to visit your library for a copy of THE OLD MAN AND THE SEA. Your librarian will be glad to help you select similar books which are both informative and interesting.

SUPER SLIDE: THE DIARY OF A YOUNG GIRL by ANNE FRANK

ANN: Be with us again next week when Anne Frank's THE DIARY OF A YOUNG GIRL will be featured on

SUPER SLIDE: THE MAGIC KEY

The Magic Key. This program

VIDEO

SUPER SLIDES GIVING CAST AND
PRODUCTION CREDITS

AUDIO

AIM: was produced and directed by

_____.

Featured in the cast were _____

_____.

as the story teller; _____

_____.

the old man; _____

_____, the boy.

Voice was _____.

Your announcer has been _____

_____.

(MUSIC: THEME UP FULL AND OUT)

PRODUCTION SUGGESTIONS
FOR THE PROGRAM
THE DIARY OF A YOUNG GIRL

This program could be produced easily with two cameras and offers no production problems other than, possibly, a rather large cast. Only one set, plus a limbo, is used, and there are no unusual costume requirements. The program could be worked out in dry rehearsals, with one hour of on-camera rehearsal to check shots and perfect the production. Careful casting, of course, is required in order to make the characterization of each role as convincing as possible.

Set requirements for THE DIARY OF A YOUNG GIRL would be comparatively simple. For the limbo shot of Anne writing in her diary, a small table in front of a plain wall or drapes could be used. The other set requires simple living room furniture -- a divan, table, and chairs, with added properties to make the house appear "lived in."

The cast includes:

- | | | |
|---------------|---|--|
| Anne | - | A girl thirteen years old, with dark hair, intelligent eyes, and slender frame |
| Mr. Frank | - | A kindly-looking man about fifty, with dark graying hair, husky build |
| Mrs. Frank | - | An attractive woman about forty, with dark brown hair and eyes |
| Margot | - | Sixteen years old, pretty, dark hair and eyes, medium height |
| Mr. Van Daan | - | Large-boned, balding, middle-aged |
| Mrs. Van Daan | - | Heavy set but well-controlled figure, flirtatious, irritating voice |

Peter - Sixteen years old, tall and slender, crew cut, gawky

Koophuis - A short, pleasant man about forty years old

The size of the cast might offer a problem from the standpoint of getting eight persons together for rehearsals. Since the entire program is divided into sequences, all of the cast would not have to be present at the same time and only those needed to rehearse a particular sequence could be called rather than having the entire cast present for each rehearsal.

Anne Frank, with her diary, furnishes the continuity throughout. In order for her to appear in a scene immediately following the writing in her diary, it is necessary to use Anne's tape recorded voice and a close up of someone else's hand writing in the diary. The tape can be played in the control room supplying the audio while the video is produced in the studio on the limbo set.

Clothes of the cast should be very plain, reflecting the difficult circumstances of the group.

PRODUCTION SCRIPT
FOR
THE DIARY OF A YOUNG GIRL

VIDEO

AUDIO

LIMBO: CU OF BOOK: THE DIARY
OF A YOUNG GIRL

(MUSIC: THEME UP...THEME TO BG)

OPEN BOOK AND PLACE KEY IN CENTER ANN:
OF IT

Books are keys to wisdom's treasure

DIZ TO SLIDE OF HAWAIIAN SETTING

Books are gates to lands of pleasure

LAP TO SLIDE: PATH LEADING TOWARD
HEAVENLY LIGHT

Books are paths that upward lead

DIZ TO MCU OF ATTRACTIVE GIRL
READING BOOK. GIRL LOOKS UP,
SMILES, AND BECKONS AUDIENCE
TOWARD BOOK

Books are friends.

Come --- Let's read.

DIZ TO--

(MUSIC: THEME UP BRIEFLY THEN TO BG)

SUPER SLIDE: THE MAGIC KEY OVER
CU OF BOOK AND KEY

The Magic Key! -- A program featur-
ing books you'll want to read.

This series of programs is pre-
sented in cooperation with the

SUPER SLIDE: MICHIGAN STATE LIBRARY

Michigan State Library and fea-
tures timely new books as they
become available to the public.

LOOSE SLIDE. SLOWLY REMOVE KEY,

Today, we're presenting a re-

CLOSE BOOK, CHEAT BOOK TO CAMERA

FOR CU OF COVER: THE DIARY OF A

markable book written by a young

YOUNG GIRL

girl forced into hiding by the

Nazi's during World War II. The

book: THE DIARY OF A YOUNG GIRL,

written by Anne Frank. The sett-

ing of this story is in Holland.

VIDEO

AUDIO

ANN: The time: 1942 -- when Hitler was ruthlessly waging two wars...One against the allies and the other, perhaps even more heartless, against the Jews. And now, the story of THE DIARY OF A YOUNG GIRL.

(MUSIC: UP THEN OUT)

DIZ TO BLACK

DIZ TO MS OF THIRTEEN OR FOURTEEN YEAR OLD GIRL SITTING AT SMALL TABLE WITH PENCIL IN HAND AND DIARY ON TABLE. GIRL TALKS TO CAMERA WHEN SHE IS NOT WRITING

ANNE: It's an odd idea for someone like me to keep a diary, because it seems to me that neither I -- nor for that matter anyone else -- will be interested in the thoughts and adventures of a thirteen-year-old school girl. Still, I want to write, but more than that, I want to bring out all kinds of things that lie buried deep in my heart. I want this diary to be my friend and I shall call my friend Kitty.

PICKS UP DIARY, HOLDS IT WITH BOTH HANDS NEXT TO HER CHEST

I hope I'll be able to confide in you completely, as I've never been able to do in anyone before, and I hope you'll be a great comfort to me.

VIDEO

ANNE PLACES DIARY ON DESK,
OPENS IT, STARTS WRITING.
SHE READS ALOUD AS SHE
WRITES

CUT TO OS-CU OF DIARY AS ANNE
WRITES

CUT TO INSET-CU OF MR.
FRANK SUPERED OVER UPPER
RIGHT-HAND CORNER OF PICTURE

AUDIO

ANNE: Wednesday, July 8, 1942

Dear Kitty,

So much has happened in the last few days, I hardly know where to begin telling you about it all. But I'd better begin at the beginning so you'll understand why we're all in hiding now.

A few days ago, daddy began to talk of us going into hiding. I asked him why on earth he was beginning to talk of that. He said,

(FILTERED)

MR. FRANK: You know, Anne, that we've been taking food, clothes, and furniture to other people for more than a year now. We don't want our belongings to be seized by the Germans, but we certainly don't want to fall into their clutches ourselves. So we shall disappear of our own accord and not wait until they come and take us away.

VIDEO

AUDIO

CUT TO MCU OF ANNE WRITING

ANNE: Then last Sunday Margot (that's my sister) told me that the secret service had sent a call-up notice for her. Everyone knows what a call-up means. You can imagine how unhappy we all were when we thought of Margot -- only sixteen -- being taken away to a concentration camp. And no telling what might happen after that. Then sooner or later they'd come after the rest of us and we'd all be doomed. No wonder daddy told me last week:

DIZ TO FILM CLIP DEPICTING LIFE
IN A CONCENTRATION CAMP

SUPER SMALL INSET CU OF MR. FRANK OVER RIGHT HAND CORNER OF FRAME (FILTERED) MR. FRANK:

Anne, make the most of your care-free young life while you can.

DIZ TO MCU OF ANNE WRITING IN
DIARY

ANNE: When we decided to leave in a hurry, a girl who works for daddy came and took a satchel full of clothes away for us. When we left early the next morning for our secret hiding place we all wore layers of clothes -- even though the weather was so hot

VIDEO

AUDIO

ANNE: we could scarcely stand it. No Jew in our situation would have dared to go out with a suitcase full of clothing. We walked in the pouring rain, Daddy, Mummy, Margot, and I, each with a school satchel and a shopping bag filled to the brim with all kinds of things thrown together. I didn't know until we were on the road that our secret hiding place would be in the building where Daddy has his office. Here's how the building looks inside:

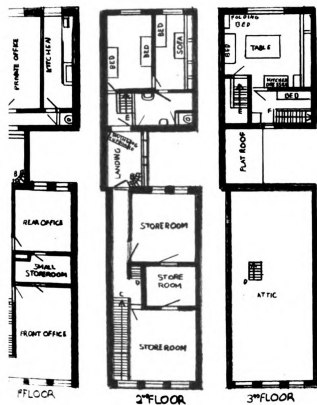
There's a large warehouse on the ground floor which is used as a store. The front door to the house is next to the warehouse door, and inside the front door is a second doorway which leads to a staircase (A). There's another door at the top of the stairs which has "Office" written in black letters across it.

SHOW CU'S OF PARTS OF THE HOUSE
ON LARGE SKETCH AS ANNE DESCRIBES
THEM

VIDEO

AUDIO

ANNE: That's daddy's main office. A wooden staircase leads from the downstairs passage to the next floor (B). Here's the door (POINTS TO DRAWING) that leads to our "Secret Annexe." No one would ever guess that there would be so many rooms hidden behind that plain gray door. There's a little step in front of the door and then you're inside. This is the headquarters of the Frank family. Then on the next floor there's a big light room which is now the kitchen for the Van Daan couple, (I'll tell you more about them later) besides being the general living room, dining room, and scullery. A tiny little corridor room will become Peter Van Daan's room. Then, just as on the lower landing, there's a



VIDEO

AUDIO

ANNE: large attic. So there you are,
I've introduced you to the whole
of our beautiful "Secret Annexe."

Yours, Anne

CU OF CALENDAR -- PAGES FLIPPING
BY THEN STOPPING ON JULY 11. DIZ
TO MCU OF ANNE WRITING IN DIARY

(MUSIC UP BRIEFLY THEN OUT)

ANNE: Saturday, July 11, 1942

Dear Kitty,

We finally got the "Secret
Annexe" in order and our things
unpacked. I don't think I'll
feel really at home in this house,
but that doesn't mean I don't like
it here, it's more like being on
vacation in a very peculiar board-
house.

The Van Daans arrived yester-
day. We didn't expect them until
tomorrow, but the Germans were
calling up people right and left
so they played for safety, better
a day too early than a day too
late. And now our "Secret An-
nexe" family is complete.

There's Mummy. She's eleven

DIZ TO GROUP SHOT OF FAMILY IN
SITTING ROOM. FAST DOLLY IN TO
CU OF MOTHER

VIDEO

AUDIO

ANNE: years younger than daddy. He's sweet but treats me like a baby, which I don't like.

PAN TO CU OF MR. FRANK
(WHILE ANNE IS TALKING ABOUT EACH MEMBER OF FAMILY, EVERYONE SHOULD BE READING, TALKING, OR JUST RELAXING -- IGNORING CAMERA AS IF IT WERE SIMPLY LOOKING IN ON THE GROUP)

Daddy is my favorite. I call him Pin. I don't know what I would have done without him these last few weeks when everything was so upset.

PAN TO CU OF MARGOT

I've mentioned my sister, Margot, before. She's sixteen and is intelligent, quiet and always a lady. It isn't hard to see why mummy likes her better than she does me.

CUT TO THREE-SHOT OF VAN DAAN FAMILY

We were glad when the Van Daan family arrived because they told us all the news from the outside. I like Mr. Van Daan best although we usually manage to upset each other. It's just the opposite with Margot whom he likes very much.

PAN TO CU OF MRS. VAN DAAN

Mrs. Van Daan is the one I can scarcely bear. She's always

VIDEO

AUDIO

PAN TO CU OF PETER VAN DAAN HOLDING
HIS CAT ON HIS LAP

DOLLY BACK TO GROUP SHOT

DIZ TO MCU OF ANNE WRITING IN DIARY

CUT TO CU OS SHOT OF SIGNATURE

DIZ TO--

CU OF PAGES FLIPPING BY ON CALENDAR

DIZ TO CU OF HAND WRITING IN DIARY (TAPE RECORDING OF ANNE'S VOICE)

ANNE: complaining and tries to start
a quarrel with everybody. She's
already unbearable!

Peter is the amusing one, although
I really should feel sorry for
him, with such frightful parents.
He's going on sixteen and is
shy. I'm afraid he's as lazy
as his mother. He flops on his
bed half the time as if he's
always worn out. Peter brought
Mouchi, his cat along with him.
That's who lives in the "Secret
Annexe." Now, till next time--

Yours, Anne

(MUSIC UP BRIEFLY THEN OUT)

Thursday, October 1, 1942

Dear Kitty,

It gets awfully depressing
staying inside day in and day
out but now and then something
happens to brighten up the "Secret
Annexe." Yesterday I found out

VIDEO

AUDIO

ANNE: that when Peter comes out of his
shell he can be quite funny. He
and I have one thing in common:
we both love dressing up. Yes-
terday (FADE OUT AUDIO) --

DEFOCUS CAMERA. FOCUS UP ON LIVING
ROOM SET. GROUP SHOT. PETER IS
WEARING DRESS WITH VERY TIGHT
SKIRT AND A LADY'S HAT. ANNE
IS WEARING A BOY'S SUIT AND CAP.
THE TWO ENTER MODELING CLOTHES
AS IN A STYLE SHOW. THEY TURN
GRACEFULLY, PARADE ALL AROUND THE
ROOM, THEN ANNE TAKES OFF HAT, JOINS
PETER'S ARM, AND THEY BOW TOGETHER.
REST OF FAMILY LAUGH AND CLAP, THEN
MR. FRANK SAYS "SH..." AND THEY ALL
SUDDENLY STOP, REMEMBERING THEY ARE
IN HIDING AND MUST BE QUIET.
DEFOCUS CAMERA AND COME OUT IN FOCUS
ON ANNE FINISHING THE NOTATION FOR
THE DAY IN HER DIARY.
CU OF HAND WRITING IN DIARY

(BRING IN APPROPRIATE MUSIC FOR
STYLE SHOW AND CONTINUE UNDER)

(FADE IN AUDIO--TAPE RECORDING
OF ANNE'S VOICE)

Afterwards we didn't dare say
a word for half an hour for
fear someone had heard all the
noise.

Yours, Anne

DIZ TO CU OF PAGES FLIPPING BY
ON CALENDAR

(MUSIC UP BRIEFLY THEN OUT)

VIDEO

AUDIO

DIZ TO COVER SHOT --DOLLY IN TO
MCU

ANNE:

Friday, October 9, 1942

Dear Kitty,

I only have dismal and depressing news for you today. Mr. Koophuis, who works in daddy's warehouse, told us this morning about our many Jewish friends who are being taken away by the dozen. These people are treated by the Gestapo without a shred of decency, being loaded into cattle trucks and sent to Westerbork, the big Jewish camp in Drente. Westerbork sounds terrible: only one washing cubicle for a hundred people and not nearly enough lavatories. Men, women, and children all sleep together. It's impossible to escape; most of the people in the camp are branded as inmates by their shaven heads and many also by their Jewish appearance. If it's as bad as this in Holland, whatever will it be like

DIZ TO FILM CLIP SHOWING MISTREAT-
MENT OF JEWS BY NAZIS

VIDEO

AUDIO

ANNE: in the distant and barbarous regions they are sent to? We assume that most of them are murdered. The English radio speaks of their being gassed. Perhaps that's the quickest way to die. I feel terribly upset. I couldn't tear myself away while Koophius told these dreadful stories. He told us about hostages too. That's the latest thing in penalties for sabotage. Can you imagine anything so dreadful? Prominent citizens -- innocent people -- are thrown into prison to await their fate. If the saboteur can't be traced, the Gestapo simply put about five hostages against the wall. Announcements of their deaths appear in the papers frequently but they're described as "fatal accidents."

Yours, Anne

(MUSIC UP BRIEFLY THEN OUT)

DIZ TO MCU OF ANNE

ANNE RUBS HAND ACROSS FORE-
HEAD AS IF SHE IS DISTRAUGHT

DIZ TO CU OF PAGES FLIPPING BY ON
CALENDAR

VIDEO

AUDIO

DIZ TO MCU OF ANNE

ANNE: Tuesday, October 20, 1942

Dear Kitty,

My hand still shakes, although it's two hours since we had the shock. I should explain that there are five fire extinguishers in the house. We knew that someone was coming to fill them, but no one had warned us when the carpenter, or whatever you call him, was coming. The result was that we weren't making any attempt to keep quiet, until we heard the hammering outside on the landing opposite (AUDIO FADE OUT) our cupboard door.

CAMERA DEFOCUSES. COMES OUT FOCUSED ON LIVING ROOM SET. FAMILY IS SITTING AROUND READING AND VISITING. A RECORD IS PLAYING ON THE RECORD PLAYER. SUDDENLY A KNOCK IS HEARD AT THE DOOR. EVERYONE STOPS TALKING AND GASTS. DADDY TIP TOES TO DOOR AND LISTENS, SO HE CAN HEAR WHAT IS HAPPENING BELOW. HAMMERING CONTINUES. SUDDENLY IT'S QUIET, THEN THERE'S A KNOCK AT THE DOOR. EVERYONE LOOKS AT EACH OTHER PETRIFIED AND DOESN'T MOVE. THEN THE KNOCKING, PULLING, ETC... NOISES ARE HEARD AGAIN. FINALLY THE GROUP HEARS:

MR. KOOPHIUS: Open the door, it's only me.

VIDEO

AUDIO

EVERYONE LOOKS RELIEVED AND MR. FRANK GOES TO THE DOOR AND OPENS IT.

MR. FRANK: (SOFTLY) You surely had us worried, Koophuis.

SHOW MCU OF KOOPHUIS THEN REACTION SHOTS OF RELIEF OF ANNEXE OCCUPANTS AFTER KNOWING WHO WAS MAKING THE NOISE

KOOPHUIS: I'd better explain all the noise. after the carpenter left, the hook that holds the cupboard leading to the "Secret Annexe" jammed. I was fixing it. The carpenter's gone, and it's only Koophuis, so now, good people, smile!

DEFOCUS CAMERA. FOCUS UP ON ANNE WRITING IN DIARY. MCU OF ANNE

ANNE: Seeing Koophuis was a great relief to me, I can tell you. In my imagination the man I thought was trying to get in had been growing and growing in size until in the end he appeared to be a giant and the greatest fascist that ever walked the earth.

Yours, Anne

DIZ TO CU OF PAGES FLIPPING BY ON CALENDAR

(MUSIC UP BRIEFLY THEN OUT)

VIDEO

DIZ TO CU OF HAND WRITING
IN DIARY

AUDIO

ANNE: (TAPE RECORDED VOICE)
Saturday, November 7, 1942

Dear Kitty,

Mummy is frightfully irritable
and that always seems to herald un-
pleasantness for me. Is it just
chance that Daddy and Mummy never
rebuke Margot and that they always
drop on me for everything? (FADE
OUT AUDIO) Yesterday evening,

for instance:

DEFOCUS CAMERA. COME OUT FOCUSED
ON LIVING ROOM SET. MARGOT IS
SITTING ON DIVAN READING BOOK.
ANNE IS IN CHAIR WRITING. AFTER
A SHORT TIME MARGOT PUTS BOOK DOWN,
GETS UP AND GOES OUT OF ROOM. ANNE
LOOKS OVER AT BOOK, GETS UP, GOES TO
DIVAN AND STARTS LOOKING AT PICTURES
IN BOOK. SOON MARGOT COMES BACK, SEES
ANNE WITH HER BOOK AND SAYS:
ANNE IGNORES HER AND GOES ON
LOOKING AT PICTURES

MARGOT: Anne, give me my book.

(MARGOT GOES OVER NEXT TO ANNE)

That's my book, Anne, give it to me.

ANNE: (NOT LOOKING UP) Uh-hm. Just let
me look at some more of these pic-
tures.

CU MARGOT

MARGOT: (LOUDER AND MORE EMASPERATED NOW)
I was reading that book. Give
it back to me right now.

VIDEO

AUDIO

MOTHER WALKS INTO PICTURE

MRS. FRANK: Give the book to Margot, Anne.

She was reading it. (ANNE IGNORES)

DADDY WALKS INTO PICTURE

MR. FRANK: I'd like to see what you'd say if
Margot ever started looking at one
of your books, Anne.ANNE LAYS BOOK DOWN DISGUSTEDLY
AND LEAVES ROOM. DEFOCUS CAMERA
AND FOCUS UP AGAIN ON SET 1. ANNE
IS WRITING IN DIARYANNE: It wasn't right for Daddy to judge
without knowing what the squabble
was about. I would have given
Margot the book myself, and much
more quickly, if Mummy and Daddy
hadn't interfered. Kitty, I've
just about reached the bursting
point.

Yours, Anne

DIZ TO CU OF PAGES FLIPPING
BY ON CALENDAR
DIZ TO MCU OF ANNE WRITING

(MUSIC UP BRIEFLY AND OUT)

ANNE: Friday, July 23, 1943

Dear Kitty,

Just for fun I'm going to tell
you each person's first wish when
we're allowed to go outside again.

DIZ TO LIVING ROOM SET

(FADE CUT AUDIO) Margot and Mr.

Van Daan --

VIDEO

AUDIO

MCU OF MARGOT AND MR. VAN DAAN MARGOT: More than anything in the world
I'd like to have a hot bath, with
the tub filled to the top, and --

MR. VAN DAAN: And to soak in it for at least
a half hour! Nothing could be
better.

CU MRS VAN DAAN MRS. VAN DAAN: The minute we get out of hiding
I want to go and buy a supply of
cream cakes, then eat them 'til
I'm stuffed!

CU MRS FRANK MRS. FRANK: Just give me a cup of coffee and
I'll be happy.

CU MR FRANK MR. FRANK: The first thing I'd like to do
is visit poor old Mr. Vossen in
the hospital.

CU OF PETER PETER: I'd like to go to the cinema.

DIZ TO SHOULDER SHOT OF ANNE ANNE: And I should find it so blissful
to be free again, I wouldn't know
where to start! But most of all,
I long for a home of our own, to
be able to move freely, and to,
believe it or not, be able to go
to school again. It's hard to
build up my hopes with the world

VIDEO

AUDIO

ANNE: so full of confusion, misery,
and death. But in spite of it
all, if I look up into the heavens,
I think that it will all come out
right, that this cruelty will end,
and that peace will return again.

LIGHT CUE: BRIGHT LIGHT FROM
ABOVE THEN SLIDE OF CLOUDS
DIZ TO CU OF BOOK, THE DIARY OF
A YOUNG GIRL

(MUSIC UP THEN TO BG)

ANN: WKAR-TV, in cooperation with the
Michigan State Library, has brought
you another program in the series,
The Magic Key.

OPEN BOOK AND PLACE KEY ON IT.

SUPER BOOK AND KEY OVER SLIDE:
THE MAGIC KEY
SUPER BOOK AND KEY OVER SLIDE:
THE DIARY OF A YOUNG GIRL By
ANNE FRANK

Today's program featured, THE DIARY
OF A YOUNG GIRL, by Anne Frank.
We've given you some of the thoughts
and impressions of a young girl living
under extraordinary conditions and
now we invite you to share with us
the rewarding experience of reading
this book. Your librarian will be
glad to assist you in selecting
similar books which are both in-
formative and interesting.

SUPER SLIDE: THE AMERICAN RECORD IN
THE FAR EAST, 1945-1951, By Kenneth
S. Latourette

Be with us again next week when
THE AMERICAN RECORD IN THE FAR

VIDEO

AUDIO

SUPER SLIDES GIVING CAST AND
PRODUCTION CREDITS

ANN: EAST, covering the vital period
from 1945 to 1951 will be pre-
sented on The Magic Key.

This program was produced and
directed by _____.

Featured in the cast were _____

_____, as Anne;

Mr. Frank; _____

_____, Mrs. Frank;

_____, Margot;

Peter Van Daan; _____

_____, Mrs. Van Daan;

Mr. Van Daan; _____

_____, Mr.

Koophius.

This is _____

speaking.

(MUSIC UP AND OUT)

PRODUCTION SUGGESTIONS
FOR THE PROGRAM
THE AMERICAN RECORD IN THE FAR EAST, 1945-1951

No particular production problems are found in the script for THE AMERICAN RECORD IN THE FAR EAST, 1945-1951. The format is a discussion, supplemented by pertinent film clips.

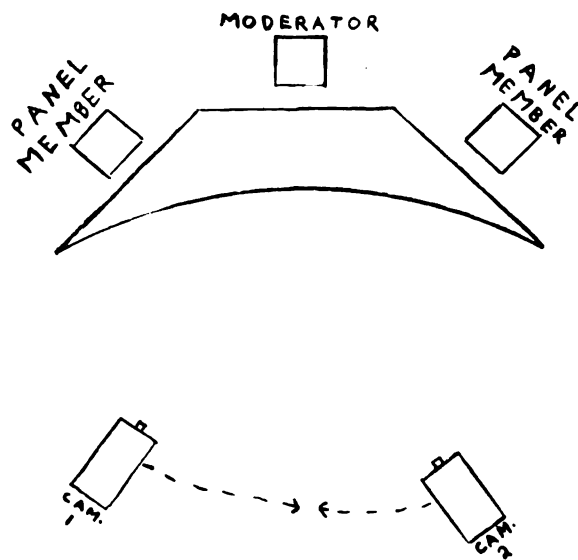
Names and titles of discussion members are fictitious and serve only as suggestions for areas from which to draw discussion members. Undoubtedly, if this show were produced, a complete script would not be used. Rather, the moderator would have a list of leading questions to guide the members of his panel in their discussion. Thorough preparation always aids in a finer production, however, and a complete script is rarely a disadvantage.

Since this is a discussion-type program, it would require very little rehearsal time. A dry rehearsal would be advisable, although not imperative. In the studio, the lead-in to the discussion should sound spontaneous, with the members of the group appearing relaxed, as if they are thoroughly enjoying their session, as they had enjoyed reading the book they are discussing. This is a two-camera show and should not require any more than a half hour of camera rehearsal.

The film clips called for in the script are available in the WKAR-TV Film Department, along with accompanying copy describing the film.

There has been much conjecture concerning the most suitable arrangement for panels and discussion groups appearing on television. WKAR-TV produced a trial kinescope recording in the spring of 1953 showing all

possible arrangements. For a discussion group consisting of three members as in the accompanying program, the following arrangement is considered most desirable:



PRODUCTION SCRIPT
 FOR
 THE AMERICAN RECORD IN THE FAR EAST, 1945-1951

VIDEO

AUDIO

LIBRO -- CU OF BOOK

(MUSIC: THEME UP...THEME TO BG)

OPEN BOOK AND PLACE KEY IN CENTER ANN:
 OF IT

Books are keys to wisdom's treasure

DIZ TO SLIDE OF HAWAIIAN SETTING

Books are gates to lands of pleasure

SLIDE: PATH LEADING TOWARD HEAVENLY
 LIGHT

Books are paths that upward lead

DIZ TO MCU OF ATTRACTIVE GIRL READING
 BOOK. GIRL LOOKS UP, SMILES AND BECK-
 ONS AUDIENCE TOWARD BOOK. DIZ TO
 BLACK MOMENTARILY, THEN--

Books are friends.

DIZ TO SLIDE: THE MAGIC KEY SUPERED
 OBER CU OF BOOK AND KEY

Come --- Let's read.

The Magic Key! -- A program

featuring books you'll want to

read. This series of programs

is presented in cooperation with

SUPER SLIDE: MICHIGAN STATE LIBRARY

the Michigan State Library and

features timely new books as they

LOOSE SLIDE. SLOWLY REMOVE KEY, CLOSE
 COVER OF BOOK, CREAT BOOK TO CAMERA FOR
 CU OF COVER: THE AMERICAN RECORD IN
THE FAR EAST, 1945-1951.

become available to the public.

Today, we're presenting a book

which outlines and interprets

the record of United States

policies in the Far East since

1945, written by Kenneth S. La-

tourette.

VIDEO

DIZ TO FILM CLIP SHOWING WAR IN KOREA, CROWDED LIVING CONDITIONS IN CHINA, JAPAN, AND INDIA, FISHING INDUSTRIES IN JAPAN, ETC..., TO GIVE A CLEAR PICTURE OF LIFE IN THE VARIOUS COUNTRIES OF THE FAR EAST

DIZ TO CU OF NEWSPAPER HEADLINES: "JAPANESE SIGN PEACE TREATY," "NATIONALIST CHINA CAPITULATES," "AMERICAN TROOPS COMMITTED FOR KOREAN AID." SUPER LARGE QUESTION MARK OVER NEWSPAPER HEADLINES

DIZ TO CU OF MAP OF ASIA ON WALL

PULL BACK FOR MCU OF WILSON

AUDIO

(MUSIC: SOXUE THEME INTO ORIENTAL MUSIC UP TO CORRELATION VIDEO)

AFTER FILM HAS RUN FOR A SHORT TIME, FADE MUSIC AND BRING IN ANNOUNCER (OFF CAMERA) TO DESCRIBE FILM

(MUSIC: SOCK, AS EACH NEWSPAPER IS THROWN INTO PICTURE FRAME)

(MUSIC: ORIENTAL MUSIC UP BRIEFLY THEN UNDER)

WILSON: The Far East! To westerners the term seems vague and remote. In Latourette's book, the phrase "Far East" denotes (POINTS ON MAP) the area extending from Japan on the east to Pakistan on the west, and including the mainland of Asia and the adjacent islands.

This area of the world has been the center of a great deal of controversy during the last decade. Many Americans have asked the questions, "What were the events that led

VIDEO

AUDIO

WILSON: to the Pearl Harbor attack?"

"Why were we pulled into the Korean conflict?" "Does the United States have a consistent Far East foreign policy?" (SLIGHT PAUSE) The need for a brief review of the course of events following World War II through the Korean conflict has been filled by Kenneth Latourette in his book, THE AMERICAN RECORD IN THE FAR EAST. (MUSIC: SOCK THEN OUT)

WILSON HOLDS UP BOOK SO TITLE ON COVER SHOWS
PULL BACK FOR GROUP SHOT. WILSON SITS DOWN BETWEEN OTHER TWO PANEL MEMBERS

MCU OF WILSON

WILSON: We have two experts on Far East affairs in the studio with us today to discuss this book.

PAN LEFT FOR MCU OF CORBETT

On my left is Dr. Emory L. Corbett, of the Political Science Department of Michigan State College, and

CUT TO MCU OF LING

on my right, Hugh B. Ling, authority on oriental culture.

PAN TO MCU OF WILSON

I'm John Wilson.

VIDEO

AUDIO

DOLLY BACK FOR THREE-SHOT

WILSON: And now that we're all acquainted, let's talk about THE AMERICAN RECORD IN THE FAR EAST. Dr. Corbett, what is your impression of this book?

CU OF CORBETT

CORBETT: I feel THE AMERICAN RECORD IN THE FAR EAST is a fair and entirely objective presentation of the facts about our Far Eastern Policy.

TWO-SHOT--WILSON AND LING

WILSON: Hugh, would you tend to agree with Dr. Corbett?

LING: Yes, for anyone really interested in knowing the record, this book offers the solid facts in an unbiased, honest way. I think every American citizen would profit from reading this book.

WILSON: What about the author, Kenneth Latourette? Do you think he's qualified to write on Far Eastern affairs?

VIDEO

AUDIO

CU OF CORBETT

CORBETT: There's no doubt about that.

SUPER OVER CORBETT CU, CLOSE

UP OF BOOKS AS CORBETT TALKS:

"THE HISTORY OF THE EARLY RELATIONS BETWEEN THE U.S. AND JAPAN," "THE DEVELOPMENT OF CHINA," "THE DEVELOPMENT OF JAPAN," "THE HISTORY OF THE EARLY RELATIONS BETWEEN THE U. S. AND JAPAN," "THE CHINESE: THEIR HISTORY AND CULTURE," "THE HISTORY OF JAPAN," "A SHORT HISTORY OF THE FAR EAST," "THE U.S. MOVES ACROSS THE PACIFIC," "AMERICAN RECORD IN THE FAR EAST."

Latourette has written several books on the Far East, both historical and political.

CU LING

LING: Latourette has also traveled widely throughout the Far East and spent some time on the faculty of the College of Yale in China.

CU CORBETT

CORBETT: He has been on the faculty of Yale University for thirty years and has lectured all over the country on Far Eastern affairs.

THREE-SHOT

WILSON: In the preface of the book, Latourette mentions that the American Institute of Pacific Relations asked him to write this survey of the American post-war record in the Far East.

VIDEO

AUDIO

CU LING

LING: Yes, the institute offered to place its staff and resources at Latourette's disposal, and made it possible for him to consult various experts and gain access to important printed materials.

MCU WILSON

WILSON: And the result was this (HOLDS UP BOOK) accurate, objective appraisal of America's record in the Far East from 1945 to 1951. Dr. Corbett, how did the United States become involved in the Far East in the first place? Those countries are a long way from the continent of North America.

SHOULDER SHOT OF CORBETT

CORBETT: The involvement of the United States in the Far East grew out of the westward drive of the American people. First they migrated to the western part of the United States, then in 1853 Commodore Perry took the

VIDEO

AUDIO

CORBETT: lead in opening Japan. The United States occupied the Philippines in 1898 and a year later the Open Door Policy was formulated.

SHOULDER SHOT OF LING

LING: The potential markets of China and Japan lured Americans toward those countries. In fact, Americans viewed China as the largest undeveloped market in the world.

THREE-SHOT

WILSON: We've mentioned China and Japan... What about India and Pakistan?

CU CORBETT

CORBETT: The United States traditionally had relatively little contact with prewar India and American trade and investments in India and Pakistan were slight.

CU WILSON

WILSON: What does Latourette say about the success of America's foreign policy in Burma, British Malaya, Thailand, Indochina, and Indonesia?

VIDEO

AUDIO

CU LING

LING: As far as could be judged late in 1961, the record was one of partial frustration, but in the main achievement.

MCU CORBETT

CORBETT: I think it's well to mention the criteria for judging achievement. The purpose of the United States was to enable these people to live under governments of their own choosing which would enable them to advance in freedom, education, and economic well-being, and to restrain Communism.

MCU LING

LING: And progress has been made toward these goals in all of Southeast Asia except Indochina.

CU WILSON

WILSON: All right, let's go to another country Latourette mentions -- the Philippines -- to whom we granted independence in 1946. Are these islands completely severed from the United States now?

VIDEO

AUDIO

CU LING

LING: No, the Philippine Islands are still bound to the U. S. by economic and military ties, although their independence is officially complete.

MCU LING

And in the line of accomplishments, we have improved the educational system, developed the public health and sanitation facilities, as well as building better roads and stabilizing the economy.

SHOULDER SHOT OF WILSON

WILSON: Latourette also mentioned the things the United States failed to do in the Philippines. What were some of these, Mr. Corbett?

CU CORBETT

CORBETT: The fundamental land problem was not dealt with and the problem of lack of adequate city planning was not corrected.

SHOULDER SHOT WILSON

WILSON: What does Latourette feel was the most significant failure of American foreign policy in the Far East?

VIDEO

AUDIO

SHOULDER SHOT CORBETT

CORBETT: The success of Communism in China. After Americans had concentrated more time and money in China than anyplace else in the Far East, the overthrow of the Nationalist Government was a crushing blow. Also, the conflict in Korea might have been averted if American troops hadn't been prematurely removed from Korea.

THREE-SHOT

WILSON: Yes, that's a strong point that Latourette makes in this book. Now let's look at the other side of this problem. In which country of the Far East has American Policy been most successful since World War II?

CU LING

LING: Latourette feels the post-war record in Japan has been gratifying but he admits that it's too early to know whether or not gains will be permanent.

VIDEO

AUDIO

CU WILSON

WILSON: We have time for only one more comment. Dr. Corbett, would you say THE AMERICAN RECORD IN THE FAR EAST is written especially for the expert in foreign affairs or for the general reader?

MCU CORBETT

CORBETT: Latourette makes it clear that the book wasn't written for the expert, but rather for the general reader who is interested in a summary of his government's actions during the important years after the last World War. It isn't technical or deep; it's more of an essay explaining the events that led to the various crises in the Far East.

MCU WILSON

WILSON: Time hasn't allowed us to talk about all the countries Latourette covers in his book, but I'm sure all of our friends at home will want to read for themselves, THE AMERICAN RECORD IN THE FAR EAST to learn the facts

VIDEO

AUDIO

WILSON: regarding political events in the Far Pacific since the Japanese surrender.

DIZ TO CU OF BOOK, THE AMERICAN RECORD IN THE FAR EAST, 1945-1951

(MUSIC: THREE UP BRIEFLY THEN TO BG)

ANN: WKAR-TV, in cooperation with the Michigan State Library, has brought you another in the series, The Magic Key. Today's program featured, THE AMERICAN RECORD IN THE FAR EAST, by Kenneth S. Latourette.

OPEN BOOK AND PLACE KEY ON IT.
SUPER OPEN BOOK OVER SLIDE:
THE MAGIC KEY

SUPER OVER BOOK AND KEY: SLIDE:
THE AMERICAN RECORD IN THE FAR EAST By Kenneth S. Latourette

We've shown you some of the highlights of this book and now we invite you to visit your library for a copy of THE AMERICAN RECORD IN THE FAR EAST. Your librarian will be glad to help you select similar books which are both informative and interesting.

SUPER SLIDE: FORD: THE TIMES, THE MAN, THE COMPANY By Allan Nevins

Be with us again next week when FORD: THE TIMES, THE MAN, THE COMPANY by Allan Nevins will be presented on The Magic Key.

VIDEO

SUPER SLIDES GIVING CAST AND
PRODUCTION CREDITS

AUDIO

AIRN: This program was produced and
directed by _____.
Today's guests were Dr. Emory
I. Corbett, of the Political
Science Department of Michigan
State College, and Hugh B. Ling,
a member of the Foreign Languages
Department of Michigan State
College and a well-known author-
ity on oriental culture. Also
appearing on today's program was
John Wilson, staff announcer of
WMAR-TV. This is _____
_____ speaking.

(MUSIC: THEME UP AND OUT)

PRODUCTION SUGGESTIONS
FOR THE PROGRAM
FORD: THE TIMES, THE MAN, THE COMPANY

The program, FORD: THE TIMES, THE MAN, THE COMPANY, makes liberal use of visual aids to illustrate material related by the narrator. Pictures called for in the script are found in the book about which the program is written and can be produced by the WKAR-TV staff artist.

The narrator should be seated in a comfortable chair in a living room setting. He should be dressed casually. Since he is off-camera much of the time, he can read most of his narration, although he should either use a teleprompter or memorize the portion of the narration he renders on-camera.

Since voices play an important part in the program, they should be carefully chosen to reflect the character or give an idea of the type of person they represent. The voices of the New York Times and New York Herald critics should be deep and full of assurance. The voice depicting Henry Ford should be clear and purposeful. Hiram Maxim's voice should be resonant and self-assured. The other voices should be selected for contrasting quality. In order to limit the number of persons in the production, versatile actors can be used to portray more than one voice each.

The film loop of cars on the highway can be obtained from the Ford Motor Company Film Library, Dearborn, Michigan. The film loop of the

United States Capitol and other important United States landmarks can be obtained from the WJAR-TV Film Department.

As much studio camera time as the station will allow would be necessary in order to ensure that the flip cards, slides, and film are brought in at the proper moment called for in the script. Since the voices play an important part in the program, careful selection of actors possessing the required voice quality is imperative. Experiments with filters would be necessary in order to attain the exact effect desired. An alert director and production staff, as well as competent "voices" can make this an impressive production. Two cameras would be adequate.

PRODUCTION SCRIPT
FOR
FORD: THE TIMES, THE MAN, THE COMPANY

VIDEO

AUDIO

LIEBO -- CU OF BOOK

(MUSIC: THEME UP...THEME TO BG)

OPEN BOOK AND PLACE KEY IN
CENTER OF IT
DIZ TO SLIDE OF HAWAIIAN SETTING

AIN: Books are keys to wisdom's treasures

Books are gates to lands of pleasure

SLIDE: PATH LEADING TOWARD HEAVEN-
LY LIGHT

Books are paths that upward lead

DIZ TO MCU OF ATTRACTIVE GIRL READ-
ING BOOK. GIRL LOOKS UP, SMILES,
AND BECKONS AUDIENCE TOWARD BOOK.
GO TO BLACK MOMENTARILY, THEN DIZ
TO:

Books are friends.

Come --- Let's read.

SUPER SLIDE: THE MAGIC KEY OVER
CU OF BOOK AND KEY

(MUSIC: THEME UP BRIEFLY THEN TO BG)

The Magic Key! -- A program featur-
ing books you'll want to read.

This series of programs is pre-
sented in cooperation with the

SUPER SLIDE: MICHIGAN STATE LIBRARY

Michigan State Library and fea-
tures timely new books as they

LOOSE SLIDE. SLOWLY REMOVE KEY, CLOSE
COVER OF BOOK, CREAT BOOK TO CAMERA
FOR CU OF COVER:

become available to the public.

FORD: THE TIMES, THE MAN, THE COMPANY
By Allan Nevins

Today, we're presenting, FORD:

THE TIMES, THE MAN, THE COMPANY,

by Allan Nevins, a book which

gives a complete picture of the

beginning and growth of the auto-
motive industry.

VIDEO

DIZ TO BLACK THEN TO FILM CLIP OF A MODERN FOUR-LANE HIGHWAY WITH CARS SPEEDING ALONG. SUPER SMALL INSET OF NARRATOR'S HEAD IN RIGHT HAND UPPER CORNER OF FRAME. HE LOOKS TOWARD CARS WHEN TALKING ABOUT HIGHWAYS, THEN TOWARD CAMERA WHEN TALKING TO AUDIENCE

LOOSE FILM. DIZ TO MCU OF NARRATOR

CUT TO CU NEW YORK TIMES BOOK SECTION

HAND OVERLAYS NEW YORK HERALD TRIBUNE BOOK REVIEW

AUDIO

(MUSIC: THEMES SEGUE INTO "TRAVEL" MUSIC. UP BRIEFLY THEN OUT)

NARRATOR: This is a modern highway.

Those cars speeding along the smooth concrete are a familiar sight to you. (PAUSE) Have you ever wondered who invented the first car? Whether one man worked alone to pioneer the way for our modern automobile or whether there were many eager to build a successful horseless carriage?

Allan Nevins' new book called,

FORD: THE TIMES, THE MAN, THE COMPANY answers these questions

and many more. The New York Times Book Review called this book:

VOICE: A landmark contribution to

American industrial history.

(MUSIC: ROCK)

NAR: The New York Herald Tribune Book Review said:

VOICE: As a case history in industrial

VIDEO

AUDIO

DIZ TO MCU OF NARRATOR

VOICE: development, this book is almost without parallel. (MUSIC SOCK THEN OUT)

NAR: If anyone had predicted back in 1895 that within twenty years American industry would be more completely remade than in the whole previous century, most people would have asked in amazement:

(VOICES SAY "WHAT? - AFTER" IN UNISON, THEN EACH VOICE SAYS A NAME DOWN THE LINE AND BACK TO FIRST VOICE)

CUT TO BCU OF THREE PEOPLE STANDING IN FRONT OF PLAIN BACKDROP. PAN TO EACH PERSON AS HE SAYS A NAME, LEFT TO RIGHT THEN RIGHT TO LEFT

VOICES: What? - After Stephenson, Whitney, Morse, Bessemer, McCormick, Edison?

DIZ TO MCU OF NARRATOR

NAR: Yet the prophecy would have been true. During those twenty years the development of automatic machine tools would continue with amazing results. Factory procedure would be revolutionized by mass-production techniques -- a combination of precision, continuity, speed, and standardization that opened new horizons

VIDEO

AUDIO

NAR: in production. Invention would continue its breakneck pace, with spectacular achievements in transportation -- the invention of the automobile and the airplane.

DOLLY IN TO SHOULDER SHOT OF NAR

As a result, in 1915 unskilled labor would be able to produce fifty times the quantity of many products that skilled labor had turned out twenty years earlier, with much greater quality. The story of this new industrial revolution is largely the story of the men who made it. That's why, in following the growth of modern transportation, we must trace the progress of the pioneers. In Mr. Nevins' book, we follow the career of the most widely known of the group, Henry Ford, with special concern.

NAR HOLDS UP BOOK. TAKE CU OF COVER

1

1

VIDEO

AUDIO

DIZ TO SLIDE OF RURAL SETTING

NAR: Nearly all of the chief founders of the automotive industry came from farm homes and, as we might suspect, a considerable number of them were born about the same time.

CU OF PHOTO OF HAYNES

Elwood Haynes first saw the light of day in 1857 in a small Indiana community.

FLIP TO CU OF PIC OF DURYEA

Charles Edgar Duryea was born on a farm near Canton, Illinois, in 1861.

FLIP TO CU OF PIC OF OLDS

Ransom E. Olds was born in 1864 as the son of a village mechanic at Geneva, in northern Ohio. Overseas, Alexander Winton began his life in a rural area of Scotland in 1869.

FLIP TO CU OF PIC OF WINTON

DIZ TO SHOULDER SHOT OF NARRATOR

These men were younger than Edison, Westinghouse, and Alexander Graham Bell, just as the industry they founded was younger than the electric light, the air-brake, and the telephone. They were older than the Wright

VIDEO

AUDIO

NAR: brothers, just as their accomplishment was older than the airplane.

CU PHOTOGRAPH OF HENRY FORD

Henry Ford, like his contemporaries in automotive history, was born on a farm. The date was July 30, 1863, and the place, near Dearborn, Michigan. (MUSIC: SNEAK IN "THE BATTLE HYMN OF THE REPUBLIC")

SUPER JULY 30, 1863, OVER PHOTO

This was a stirring time to be born. Not a month earlier, many boys from Dearborn and other townships of Wayne County had fought at Gettysburg. If the household contained any newspapers, they would have carried echoes of draft riots just suppressed in New York. But Henry Ford's father, William, had not volunteered for service; he was sticking close to the task of taming the wild land to which he had brought his family. (MUSIC OUT)

LOOSE SUPERED DATE

FLIP TO PICTURE DEPICTING SOME ASPECT OF CIVIL WAR

DIZ TO CU PHOTOGRAPH OF WILLIAM FORD

VIDEO

AUDIO

FLIP TO CU OF PICTURE DEPICTING
FARM

NAR: As Henry grew, his father tried to interest him in farm life. Years afterward, Henry Ford said his first childhood memory was a walk into the country with his father.

FLIP TO CU PICTURE OF MAN WITH
LITTLE BOY WALKING IN COUNTRY

DIZ TO MCU OF NARRATOR

Although he liked birds and outdoor life, Henry found no pleasure at all in the endless farm drudgery. Later he wrote:

DIZ TO CU OF PICTURE OF
FARMERS FOLLOWING HORSE-
PULLED PLOW

FILTERED
VOICE:
(FORD)

Considering the results, there was too much work on the farm. Even when very young I suspected that much might be done in a better way. That's what took me to mechanics -- although my mother always said that I was a born mechanic. I've followed many a weary mile behind a plow and I know all the drudgery of it. What a waste it is for a human being to spend hours and days behind a slowly moving team of horses when in the same time a tractor

VIDEO

AUDIO

FILTERED

VOICE: could do six times as much work!

DIZ TO CU OF CLARA BRYANT'S
PICTURE

NAR: Henry Ford was married to Clara
Bryant on April 11, 1886. They
lived on a farm near Dearborn
first and Henry worked on his
ideas for a horseless carriage
in a little workshop attached to
the house.

DIZ TO SHOULDER SHOT OF NARRATOR

But when Henry began to hear and
read about steam and gasoline-
driven vehicles, he felt he must
move into the city of Detroit
where he could find out more about
electricity. He needed more know-
ledge and experience before he
could develop his ideas success-
fully. He started working at
the Edison Illuminating Company
in 1891 and spent his after-work
hours trying to devise a gasoline-
propelled vehicle. But Henry Ford
wasn't the only young American
working on a horseless carriage.

AUDIO

VIDEO

NAR: Ransom Olds, Elwood Haynes,
Charles and Frank Duryea, Henry
and Philip Madig, and Hiram Maxim
were all hard at work at the same
project. Hiram Maxim wrote many
years later:

CU OF PICTURE OF EARLY-
MODEL AUTOMOBILE

FILTERED
VOICE:

Why did so many different and
widely separated persons have
the same thoughts at the same
time? It has always been my
belief that we all began to work
on a gasoline-propelled road ve-
hicle at about the same time be-
cause it had become apparent
that civilization was ready for
a mechanical vehicle.

BRING IN FILM LOOP OF CARS
SPEEDING UP AND DOWN MODERN
HIGHWAY

NAR: It's been said that nothing has
done more to change the day-to-
day routine of the American
family than the automobile.
The motorcar is the symbol of
man's unceasing struggle to mas-
ter time and distance.

AUDIO

DIZ TO MCU OF NARRATOR

SLIDE OR FLIP CARD WITH
LIGHT, STURDY, SIMPLE
PRINTED ON IT. SUPER
MCU OF NARRATOR OVER
PRINTING

VIDEO

NAR: Back in 1900, the name of Henry Ford was inconspicuous among the galaxy of inventors, promoters, and engineers. But within ten years, he emerged as the giant who changed the whole American geography. Ford's achievement was not in pioneering the motor car but in commercializing it. This was partly a problem in engineering and partly in economics. In 1900, Ford devised his famous prescription for a car:

FILTERED

VOICE: Make it light, make it sturdy,
make it simple.

NAR: This became the criterion of the Ford Motor Company -- a light, rugged, and well-powered machine sold at the lowest possible price. The two things -- a good design and the drive for ever lower prices -- appear as the source of nearly all of the

VIDEO

AUDIO

NAR: other innovations which made
Henry Ford famous.

DIZ TO CU OF PICTURE OF MODEL T
FORD

It was the Model T Ford that put
the Ford Motor Company at the
top of the list of automotive
competitors and made Ford famous.
The public demand for this sturdy,
yet inexpensive car was so great
that factory methods had to be
changed constantly to keep abreast
of orders. Even the moving as-
sembly line, the most publicized
of all industrial innovations,
was only one of the more drama-
tic steps in the effort to keep
production abreast of demand. The
Ford policy of keeping prices low
and production quantity high paid
off in dividends. In 1916, the
Ford roaster sold at only \$345 --
but the company netted close to
a hundred dollars on each road-
ster sold.

CUT TO CU OF PICTURE OF MOVING
ASSEMBLY LINE--PEOPLE AND MA-
CHINES AT WORK

FLIP TO CU OF PICTURE OF
1916 FORD ROADSTER

VIDEO

AUDIO

MCU OF NARRATOR

NAR: By adhering to Ford's principle of keeping prices low, the company demonstrated that a systematic lowering of price could go hand in hand with an enlargement of profits. Ford said:

SKETCH OF PRICES BEING
SLASHED AND PEOPLE RUSH-
ING TO INVEST IN NEW CARS

FILTERED

VOICE:
(FORD)

Every time I reduce the charge of our car by one dollar, I get a thousand new buyers.

DIZ TO MCU OF NARRATOR

NAR: Of course, taking the lower profit on a larger volume was an old principle in manufacturing, and thousands of companies in hundreds of industries had proved its validity; but never before on the scale of the Ford Motor Company. Ford proved that every time the company cut prices it tapped a new layer of demand; that the number of these successive layers was greater than men supposed; and that as they went lower the layers grew bigger.

VIDEO

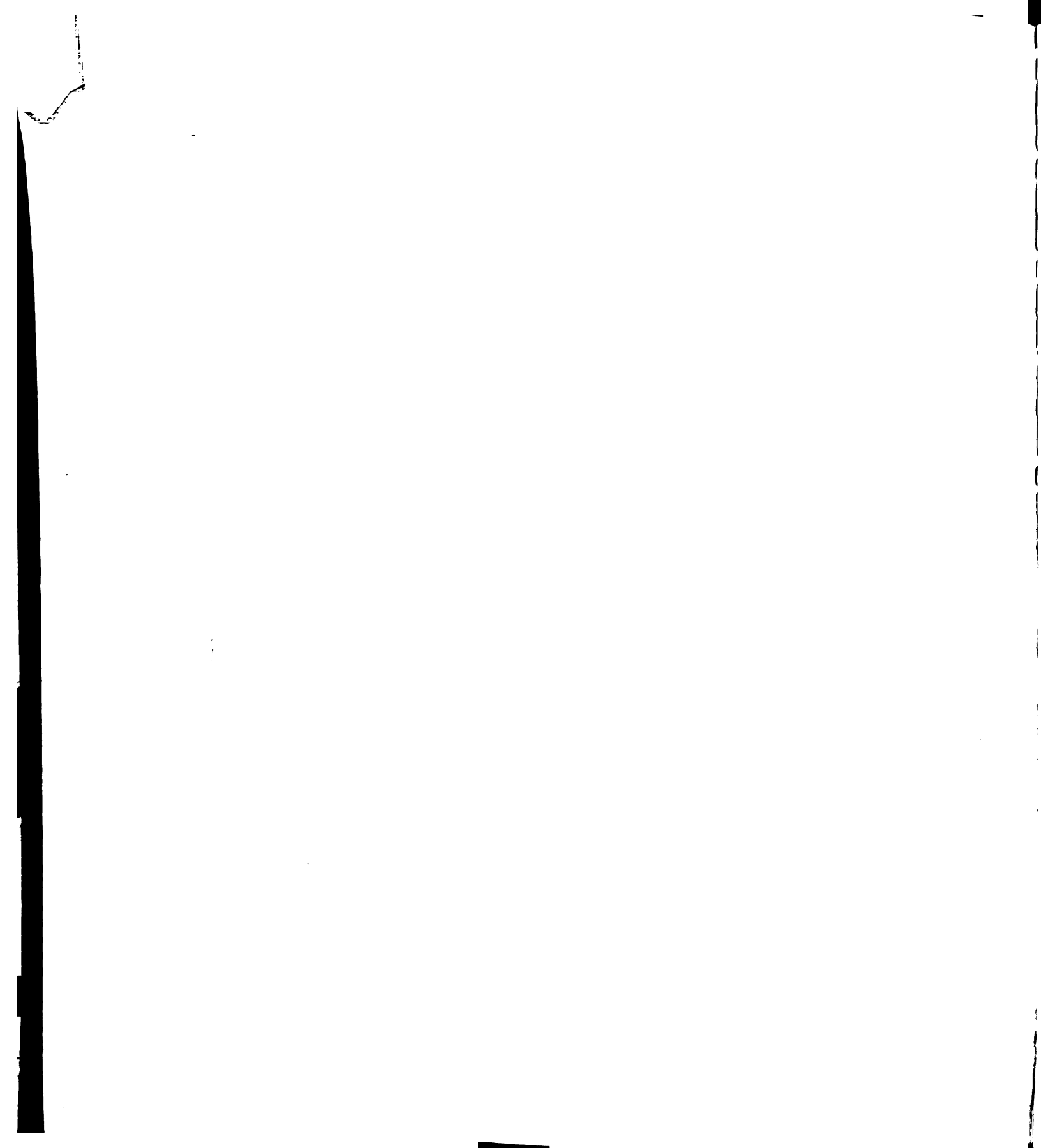
AUDIO

HAR: Further price reductions meant new enlargements of the market, acceleration of mass production's larger economies, and greater total profits. The company's firm grasp of this principle was its element of strength -- just as failure to grasp it had been one of the weaknesses of rival car-makers. By 1913, the Ford Motor Company had the most solid position of all motor car companies, and the history of its success was the most spectacular.

CU PICTURE OF EXTERIOR OF FORD'S
HIGHLAND PARK FACTORY

DIZ TO MCU OF NARRATOR

Was Henry Ford alone the magnate who built the Ford Motor Company from the initial \$28,000 investment to the multi-million dollar enterprise to which it grew? We conclude from Allan Nevins' book that Ford was not a business man at all, at least in the narrow sense of the term. He had no



VIDEO

AUDIO

CU PHOTOGRAPH OF JAMES COUZENS

CU PHOTOGRAPH OF HENRY FORD

NAR: talent nor interest in administration. He didn't care to worry about problems of buying, selling, or planning, and beyond a point seems to have been little interested in making money. All these things were the concern of Ford's partner, James Couzens, who was a brilliant organizer and skillful administrator. Of course, it was Henry Ford who brought the company into being, and it was he who possessed the quality of imagination, with enough mechanical sense to give direction to his imagination. It was Henry Ford who made the aim of the Ford Motor Company:

FILTERED

VOICE: To build more and better factories,
(FORD) to give as many people as I can a chance to be prosperous.

DIZ TO MCU OF NARRATOR

NAR: Henry Ford was a man of vision and often his vision was strikingly

VIDEO

AUDIO

DIZ TO CU PICTURE OF DIRT
ROAD, OLD BUILDINGS, ONE
OR TWO CARRIAGES PARKED
ALONG THE ROAD

FILTERED
VOICE OF
H. FORD:

accurate. Early in the days when
automobiles were a great rarity,
Henry and Clara Ford were walking
down Fifth Avenue in New York.
Suddenly Henry turned to Clara
and said:

Clara, do you see this street?

FILTERED
VOICE OF
CLARA FORD:

Yes.

LAP DISSOLVE TO PICTURE
OF MODERN HIGHWAY AND
HEAVY TRAFFIC

HENRY:
(FILTERED)

Some day there'll be two rows
of cars going both ways down a
wide, smooth highway.

CLARA:
(FILTERED)

I declare, Henry, sometimes you
let your imagination wander too
far!

DIZ TO MCU OF NARRATOR

NAR:

Allan Nevins' book gives a clear
picture of Henry Ford's charac-
ter. He kept a diary most of
his life and his clear-thinking,
positive approach is reflected
in his jottings in it:

VIDEO

CU OF RATHER CRUDE WRITING
IN DIARY. FLIP PAGE AFTER
EACH NOTATION -- ONE NOTA-
TION ON EACH PAGE

DIZ TO SHOULDER SHOT OF READER

BRING IN FILM LOOP OF U.S.
CAPITOL, LIBERTY BELL, ETC.

AUDIO

FILTERED
VOICE:
(FORD)

Don't find fault, find a remedy.

Anybody can complain.

A man who cannot think is not an
educated man, no matter how many
college degrees he has. Thinking
is the hardest work that anybody
can do.

Work does more than give us our
living, it gives us our life.

NAR: The story of Henry Ford's rise
from a humble farm boy to an in-
dustrial statesman reads like
Horatio Alger fiction. But the
book, FORD: THE TIMES, THE MAN,
THE COMPANY, embraces something
far more significant to contem-
porary America (MUSIC: SNEAK IN
AND CONTINUE UNDER, "AMERICA")
than the poverty-to-riches brought
about by honest toil and the strict
following of a purpose. This is
the story of American genius at
work in a free economy, the reali-
zation of a system of private

5

1

2

VIDEO

AUDIO

NAR: enterprise and individual self-expression. This is the story of mass production that has changed the outline of a nation's social and economic life. The drama and color in the story of the automobile have few equals in history.

DIZ TO CU OF EARLY-MODEL CAR.
FLIP TO CU OF MODERN CAR

(MUSIC: UP TO FINISH. SEGUE
INTO THEME, THEN TO BG)

DIZ TO CU OF BOOK, FORD: THE
TIMES, THE MAN, THE COMPANY

ANN: WKAR-TV, in cooperation with the Michigan State Library, has brought you another in the series, The Magic Key. Today's program featured, FORD: THE TIMES, THE MAN, THE COMPANY, written by Allan Nevins. We've given you a glimpse of a few of the highlights of this great new book and now we invite you to visit your library for a copy of FORD: THE TIMES, THE MAN, THE COMPANY. Your librarian will be glad to help you select similar books which are both

OPEN BOOK AND PLACE KEY ON IT
SUPER OVER BOOK AND KEY, SLIDE:
FORD: THE TIMES, THE MAN, THE
COMPANY, By Allan Nevins

VIDEO

AUDIO

NAR: informative and interesting. Be
with us again next week when

SUPER SLIDE OF NEXT WEEK'S
FEATURED BOOK AND AUTHOR

_____'s,

SUPER SLIDE: THE MAGIC KEY

will be featured on The Magic

SUPER SLIDES GIVING CAST AND
PRODUCTION CREDITS

Key. This program was produced
and directed by _____

_____. Featured

in the cast were: _____

_____, the narrator;

as Henry Ford, the boy; _____

_____, Henry

Ford, the man; _____

_____, Clara Bryant Ford;

and _____

as voices.

Your announcer has been _____

_____.

(MUSIC: THEME UP AND OUT)

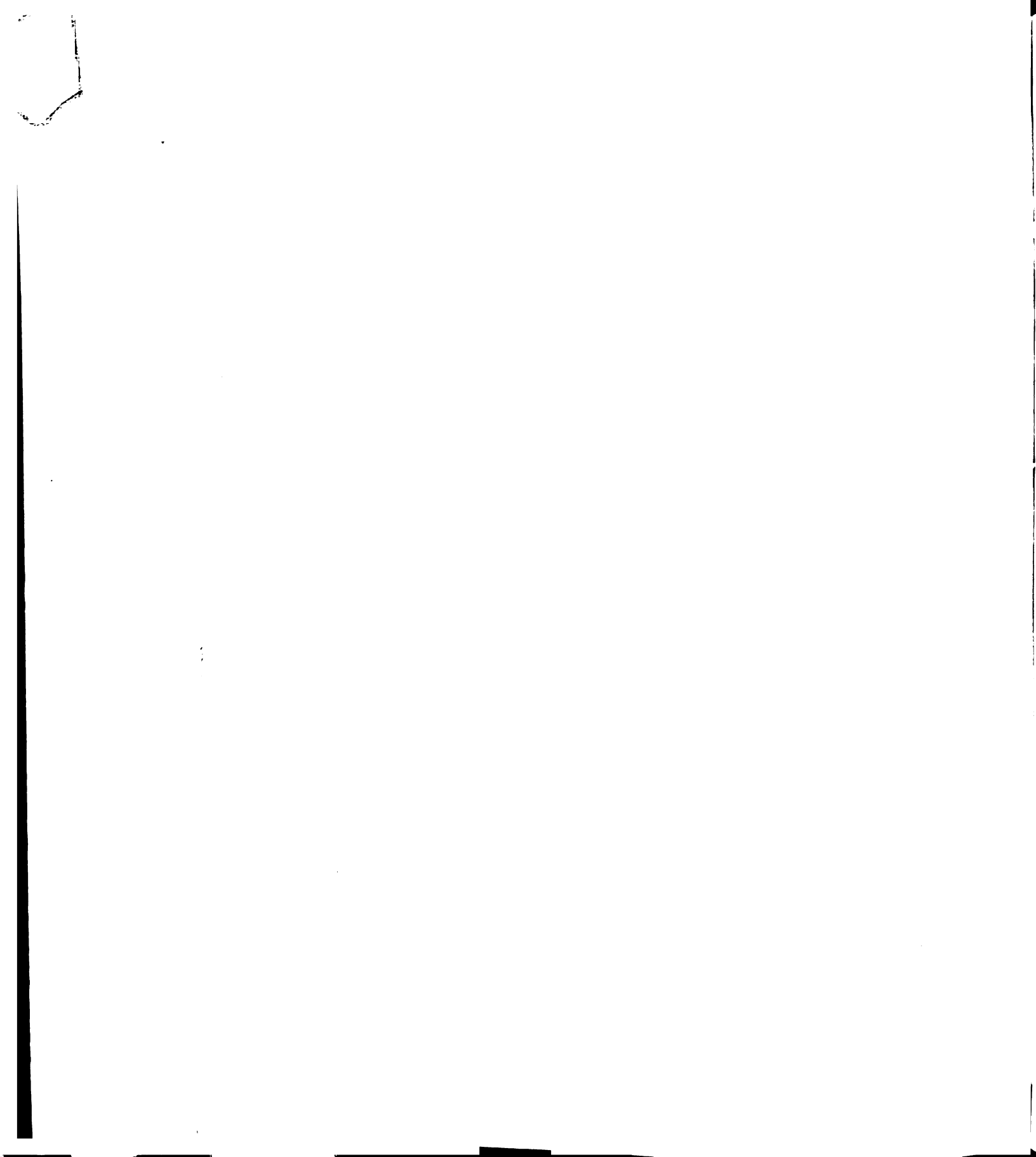
CHAPTER IV

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APPENDIX

GLOSSARY OF TELEVISION TERMS

ABSTRACT SET:

A setting without definite locale often simply achieved with drapes, cycloramas, or geometric forms.

ACROSS-THE-BOARD:

A program that is scheduled at the same time Monday through Friday or Monday through Saturday.

AD LIB:

Use of either words or action not contained in the script or done completely without script.

AMBIENT LIGHT:

The general illumination that is used in a television studio for a program. It is distinguished from specific lighting that highlights a person, object, or portion of the setting.

ANGLE SHOT:

Any shot not taken straight on at eye level. Angle shots may be taken from above or below the subject, from the right or the left of the subject, or any combination of the above.

ANN:

Abbreviation for Announcer.

ASPECT RATIO:

The proportional relationship of the height of the picture to the width of the picture. In television the ratio is four wide to three high.

AUDIO:

That part of television transmission pertaining to sound.

BACKGROUND:

A set, scene and/or sound effect, musical or otherwise, used subdued behind the dialogue for realistic or emotional effect.

BACKGROUND OR

REAR SCREEN PROJECTION:

The projection of a scene on a translucent screen which provides the background for a studio set.

BACKLIGHTING:

Lighting directed on the subject from a point behind the subject or object. (The front is regarded as the side facing the camera.)

BACK-TIMING:

The timing of a script from the end toward the beginning. This method is used to determine how much time should remain at certain spots in the program so that the presentation can be finished on schedule, allowing time for credits and remainder of close of show.

BANKS:

A battery of lights placed together, generally used for ambient lighting.

BARN DOOR:

A shade that fits over scoops or floods and allows for a certain general narrowing of the light field.

BIT:

Small appearance or few lines in a show. Performer who plays a role of this type is referred to as a "bit player."

BLOOM:

The glare caused by the reflection of light from an object into the lens of the camera.

BOARD FADE:

A fade-out achieved manually by the technician at the control board.

BOOM:

A mechanical device with a heavy base and a broad arm on the end of which is hung the microphone. This allows for suspension of the mike in mid-air, thus eliminating standards that might distract from the effectiveness of a set. The boom is on wheels so that it can be moved freely from position to position.

BRIDGE:

Slide, picture, sound effects, or music used to link dramatic episodes or scenes.

BUSY:

A piece of clothing or part of a set that is so detailed or elaborate that the viewer's eye is continually attracted to it rather than to the main purpose of the production.

CAMERA CHAIN:

The television camera and all the rest of the electronic equipment concerned with the camera which combine to transform the visual image into electrical impulses.

CAMERA SWITCHING:

The operation performed in the control room by the technical director or video operator, usually upon command of the director, which switches from camera to camera the picture that is actually being telecast. This is the method used in television to edit the picture being telecast.

CANS:

The headphones worn by the various members of a television production staff.

CAST:

- (1) People who appear on television program, not including musicians.
- (2) Process of selecting those who are to take the acting or speaking parts.

CLOSE-UP:

A television picture showing only one object or person or portion of an object or person. Abbreviation: CU

CLOSED CIRCUIT:

A television program that is not telecast for general viewing purposes but can only be viewed within a limited area. WKAR-TV operated on this basis for $2\frac{1}{2}$ years before going on the air.

COAXIAL CABLE:

An especially constructed cable that allows television presentations to be transmitted from one place to another. This type of cable is utilized by television networks.

CONTINUITY:

- (1) The logical flow of action or smoothness of transition from one scene, set, story, or idea to the next. Manner in which individual scenes or shots are put together.
- (2) Audio or voice part of television announcement or program, or the complete script looking not unlike the pages of a play, since it lists the speakers or actors and the lines they speak, as well as camera shots, music and suggestions to the director and cast, plus props, sets, etc.

CREDITS:

Titles at the beginning and end of a program listing the names of those persons or organizations concerned with the production of the program. The producer, director, performers, author, and main technicians are among those commonly mentioned.

CROSS FADE:

(Audio) When effect, sound, music, or otherwise, is faded out while simultaneously another sound is faded in. This technique is commonly used to make transitions between dramatic scenes.

CUE:

The signal for an actor or some part of the program to commence.

CUSHION:

A portion of a program, often the musical theme, that can be used in any length in order to finish the program on exact timing.

CUT:

To switch instantaneously from one camera to another.

CYCLORAMA:

A curved scenic background element that partially surrounds a setting; usually abbreviated to "cyc."

DEFOCUSING:

A type of dissolve transition in television in which one camera is thrown out of focus. A switch may then be made to another camera also out of focus and this camera is then brought into focus revealing a new scene.

DIORAMA:

A miniature setting complete in perspective so that it looks completely realistic on camera. It is often used when a scene is too large to be reproduced in a television studio and to conserve on production costs.

DISSOLVE:

The fading out of one picture and the fading in of another simultaneously. The two may overlap slightly. Abbreviation: DIZ.

DOLLY:

A mechanism on wheels which carries the television camera or the camera and the cameraman. It can be moved about freely. A boom dolly has a long arm which may be raised or lowered and at the end of which the camera and the cameraman are placed so that a scene may be shot from various heights and angles.

DOLLY IN:

To move in for close-up by means of a camera mounted on a perambulator. Dolly back is to move away from the object or setting.

DOUBLE:

Talent performing more than one part. Doing variety of jobs on show.

DRESS REHEARSAL:

Usually the last rehearsal before the actual production. All aspects of the production are present for this rehearsal and it is run just as if it were an actual presentation.

DRY RUN:

Any rehearsal previous to the ones in which cameras are used.

EMCEE OR M.C.:

Master of ceremonies on a television production.

EPISODE:

Series of related scenes which are supposed to make up an event of importance in the story.

ESTABLISHING SHOT:

A long shot at the beginning of a scene that establishes the locale and the over-all relationships between portions of the setting that are important for forthcoming scenes.

E. T.:

The abbreviation for electrical transcription. These are records that are ordinarily made for broadcasting stations rather than home use and are usually 33 1/3 rpm.

FADE IN:

To bring up the television image electronically so that it appears gradually.

FADE TO BLACK:

A device that may be used at the end of a dramatic television presentation. The power is gradually reduced until the screen is black.

FILM CAMERA CHAIN:

The complete series of equipment used to present films on television. It consists of an iconoscope camera, camera control and shading desk, the associated power supplies, and one or more projectors. The output of this chain is fed to the master switching control where it is mixed and selected as required. Frequently a slide projector is mounted beside the film projectors so that station announcement slides may be shown over the same circuit.

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FILM LOOP:

A piece of film, quite short, which is continuous. It is spliced together and run through the projector as it is needed.

FILTER MIKE:

A microphone so rigged that certain frequencies are eliminated or exaggerated to give a special effect.

FLASH BACK:

A method of going back to an event that took place before the scene just presented.

FLAT:

Flat sections of canvas or plywood covered to form walls or backgrounds for room scenes.

FLIP CARDS:

Cardboard cards that may be flipped or withdrawn which present such material as the call letters of the station, special sketches, or credits. Flip cards must always be constructed on a three by four ratio to correspond with aspect ratio of the television screen.

FLOOR MANAGER:

The director's link with the actors during shooting. He cues the actors, gives them time signals, and acts as the director's representative in the studio.

FLOOR PLAN:

A scale diagram of the floor space showing the positions of the scenery and actors for various sets. It is an essential to the proper planning of a shot.

FRAME:

A single complete picture.

GAIN:

The increase or decrease in the intensity of sound controlled by the engineer.

GOBO:

A cut-out mat through which a camera shoots to add information or give an optical effect to full-scale material situated at a distance.

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IMAGE ORTHICON TUBE:

An improved (R.C.A.) cathode ray tube; the camera's electronic eye which, basically, converts light into electrical impulses. It is more sensitive than the iconoscope tube and does not require the brilliant light formerly used.

INTERLACING:

The television camera and receiver scanning systems scan across the scene 525 lines to make one complete picture. This scanning does not place 1, 2, 3, 4, 5, etc. . ., in that order, but the scanning is done with the odd numbered and the even numbered lines alternately. This is done so rapidly (sixty scanning or thirty complete pictures per second) that no flicker results. This type of scanning is called interlacing.

KINESCOPE:

16mm motion pictures of a program photographed directly from images on the face of a kinescope tube; abbreviated in the trade to "kine."

KINESCOPE TUBE:

The picture tube in the television receiving set.

LAP DISSOLVE:

The cross fading of two pictures. Both are visible at the same time, but the new scene becomes stronger as the other fades.

LEAD-IN:

Words spoken by an announcer or narrator at the beginning of some shows to become a scene-setting or recapitulation function.

LIVE TALENT:

Television broadcast of animated or live subjects.

LONG SHOT:

A shot from a distance great enough to provide a complete view of the whole scene. Such a shot is not used much in television owing to the poor resolving power of the system and the limited size of home receiver screens.

MEDIUM CLOSE UP:

(MCU) A shot showing performers from the waist up in action scenes where faces are to be shown clearly.

MEDIUM SHOT:

(MS) A camera shot taken from such middle distance as to show the characters from the knees to above the head.

16mm

A motion picture film which measures 16mm in width. It is the most common size used for non-theatrical purposes.

MINIATURE:

A small scaled setting or display usually used to establish a locale; a maquette.

MOOD MUSIC:

Background music to establish or intensify the mood of dramatic action or scene.

MONTAGE:

A series of short scenes to indicate the passage of time or to telescope certain events into a short period.

MOSAIC:

The sensitive surface in a camera tube, usually made of mica with a caesium or similar light-sensitive coating. The picture is focused onto it.

NARROW ANGLE LENS:

Lens with narrow angle of projection; i.e., picks up small portion of set at a given distance.

ON-THE-AIR:

Program in progress.

PEDESTAL:

A camera mount on wheels that can easily be moved.

PICTURE:

The image telecast, but usually used with reference to the image as subject matter with form and content.

PLAYING AREA:

Physical space in a studio occupied by set and talent in which scene is picked up by cameras.

PRODUCTION FACILITIES:

All the physical and material requirements of a television program including scenic design, construction and execution, painting, art work, wardrobe, make-up, properties, titling and special effects, both visual and sound.

PRODUCER:

Guiding figure in charge of all the work involved in the telecasting of a show, who bears the ultimate responsibility for its success or failure.

REV. S.:

Reverse shot or reverse angle shot.

ROLL IT:

A cue to start the film projector.

SCANNING:

The moving of the electronic beam across the mosaic in the television camera and the synchronized movement of the electronic beam in the receiving set that makes the picture.

SCENE:

A single sequence in a television show which may consist of one or more shots.

SCOOP:

A type of flood light used for ambient lighting in a television studio.

SEGUE:

Pronounced seg-way. Usually the transition from one musical number or theme to another without any kind of break or talk.

SHADOW GRAPH:

The device of showing characters and decorations in silhouette by allowing light from a single source to cast realistic or stylized shadows on a translucent screen, usually made of cellulose acetate.

SIGNAL:

Any transmission of electronic waves.

SLIDE:

The projection of art work, titles, stills, or film shots onto the camera tube. The slides may be transparent in which light is projected through the slide, or opaque, which is a solid slide or card. Usually mounted on a 35mm film frame.

SOF:

Sound on film.

SPECIAL EFFECTS:

Miniatures, dioramas, and various electrical and mechanical devices used to simulate meteorological or other natural phenomena and which are used to achieve scenic or dramatic effects impossible of actual or full scale production in television studio.

SPLIT SCREEN:

One half of picture from one camera and one half of picture from another camera combined together in a composite picture.

SPOT LIGHT:

A direct light which concentrates the light beam onto a relatively small area.

SUPERIMPOSITION:

Two images simultaneously picked up by two different cameras and electronically mixed on the face of a kinescope tube in such a manner that both images are visible. Abbreviation: super.

TELECAST:

A television broadcast.

TELEVISION:

To transmit pictures electronically by means of television equipment.

THREE-SHOT:

A picture of three television performers.

TIGHT:

A camera shot that is restricted in area and includes only essential information.

TILT:

The vertical movement of a television camera.

TITLES:

Typographical matter integrated with program material to provide necessary or supplementary information including the name of the program and persons associated with its production. Credits to actors and production workers are included under this term.

TWO-SHOT:

A picture of two television performers usually taken as close as possible.

VIDEO:

The picture signal; from the Latin videre, to see; literally, "I see." Sometimes used as a noun to designate sight broadcasting as opposed to sound broadcasting.

WIDE ANGLE LENS:

lens having wide angle of view, i.e., picks up broad area of set at a short distance.

"WILD" WALL:

A portion of a wall in a setting so mounted on casters "jacks" or a small platform that it can be moved quickly away from a setting, thus allowing a camera to shoot through from an otherwise inaccessible point. Occasionally the wild wall is used for masking purposes.

WIPE:

A line traveling across the picture which wipes one image off replacing it with a new image.

ZOOMAR LENS:

A lens which makes the following of fast action possible. It has a very wide range from close-up to a wide angle picture and can produce a dolly effect without moving the camera. Has a focal length of 5 to 22 inches.

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