THE INFLUENCE OF MEDIUM UPON DRAMATURGICAL METHOD

IN SELECTED TELEVISION PLAYS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

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* * * * * *

The Ohio State University
1959

Approved by:

[Signature]

Adviser
Department of Speech
Acknowledgments

To Professor John Dietrich, without whose stimulation and guidance this work might not have been completed. To Professor Harrison B. Summers in appreciation of his valuable advice and comment during preparation of sections of the study.
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CHAPTER I
INTRODUCTION

The development of mechanical and electronic media for theatrical presentation in the past half century has been accompanied by changing concepts and practices in dramatic production and writing. Television, as the newest and perhaps most revolutionary of such media, commands particular interest in relation to the role and function of its playwrights. In less than a decade the medium has produced a substantial number of plays written expressly for "live" television production. Such work has been acclaimed by critics and observers as a "new kind" of drama.¹ The peculiar characteristics of such drama, and the dramaturgical approach and method of the video playwright, have not yet been fully described.

Purpose of The Study

The major purpose of this study is to provide a description and analysis of dramaturgical method in a group of selected, representative plays of serious purpose which were initially prepared for video and produced during the period between July 1941, and January 1957. A secondary purpose, incidental to the main objective of the study, is to provide a report upon the history of video as a theatrical medium during this period, with emphasis upon the modes of production which the medium has developed.

Related Studies

There has been continuing research interest in television drama

¹The commentary and criticism giving rise to this concept is reviewed in detail in Chapter III.
over the past decade. The majority of studies conducted to date have dealt with two general problems: defining the nature of theatrical production in the medium, and the discovery of suitable dramatic materials which could be effectively adapted for video production.

Among the investigations into the nature of video theatrical production are included a variety of studies which give emphasis to problems of production and writing among various media. Essman\(^2\) has investigated differences in production method in radio, film and television, while Jordan\(^3\) has studied distinctions among the living stage, radio and television. Tomlinson\(^4\) has dealt with comparative problems of staging a play in the arena theatre and television styles. Similar investigations have been made into the problems of directing a video play,\(^5\) the preparation of instructional handbooks for directors and performers first working in video,\(^6\) and general comparisons of


play production techniques in stage and video.7

A number of additional studies related to problems of dramaturgy have been conducted, the vast majority of which treat problems of adapting material from other sources to television. Peterson8 has reviewed the problems of adapting radio materials to video, while Longwith, Gum-pert and Roberts9 have worked with adaptation of short stories. Bodes, Morris, Rich, Cosgrove, Beckwith, Lundgreen, Springer, Kelly and Shank10 have conducted studies involving adaptation of stage plays to the medium. Postma11 has worked with adaptation of the novel.

Those studies involving adaptations which have been examined for purposes here reveal a general pattern which first reviews the nature

7Albert W. Blum, "A Descriptive Analysis of Television Dramatic Production Techniques" (unpublished Master's thesis, Ohio State University, 1950.)


10All unpublished Master's theses from, in the order listed, Stanford (1955), Bowling Green (1955), University of Michigan (1949), Fordham University (1951), Michigan State University (1954), Brigham Young University (1954), University of Oklahoma (1954), University of Michigan (1950), and Bradley University (1954). The plays adapted in each study include, again in the order listed, Hedda Gabler, A Doll's House, The Inspector General, Julius Caesar, The Father, The Boy with A Cane, The Man Who Married A Dead Wife, Peer Gynt and The Medium.

of video and its production methods, then establishes criteria for sele-
ction of the material to be adapted, and finally includes a script.
Cumpert, for example, first established criteria for material to be a-
dapted, holding that "selectivity," "intimacy" and "subtlety" of the
medium were the bases for selection of material, and concluded that TV
writing does not differ from dramatic technique of various theatrical
media. Beckwith first studied the medium to determine its characteris-
tics, limitations, and the conditions which might affect selection and
treatment of an adapted work, and drew conclusions related to the kind
of material which might be best suited to the medium.

Briskin\textsuperscript{12} directed his study toward comparative problems of writ-
ing short plays for stage and television. Hilliard\textsuperscript{13} is investigating
the general concepts and principles of dramaturgy as developed in the
television adaptation of stage plays, but the results of this study
are not yet reported.

The Importance of This Study

The unique characteristic of this study lies primarily in the na-
ture of the material under examination and analysis. While the various
studies involving adaptations deal with the needs and requirements of
video as a theatrical medium, they apply such information in the

\textsuperscript{12}Arthur W. Briskin, "An Analysis of the Differences Involved in
Writing The One Act Play for Stage and the Half Hour Play for Radio and
Television" (unpublished Master's thesis, Michigan State University,
1949).

\textsuperscript{13}Robert L. Hilliard, "New Concepts and Principles of Dramaturgy
as Developed in Television Adaptations of Stage Plays" Columbia Teachers
College (In progress).
selection of specific material for adaptation. This study repeats, to some degree, the process of establishing general criteria which may govern the dramatist's approach and method. By selecting original works which have met with success in the medium, this investigation places emphasis, however, upon two aspects of video dramaturgy which are not considered in earlier studies: (a) the established playwright's selection of original material for the medium and (b) determination of general, or common, practices, if such are found to exist within a selected television form. Finally, this study proceeds upon a basic assumption that the art-product under analysis is a play, and therefore subject to the principles and concepts associated with dramaturgy itself.

**Historical Nature of The Study**

The rapidly changing technology of the medium, with its resultant changes in the methods of production, makes it necessary to isolate a period in the history of television drama in which the medium had probably attained many of its distinct characteristics. For the purposes of this study, a "cut-off" date has been established at January 1, 1957. Since two full seasons of programming, involving significant changes or "trends" in program content and the near-demise of the very form selected for analysis, have passed since this date, it is entirely possible that the findings may be of historical value only. On the other hand, the concluding date comes at a time when many of the basic limitations and conditions of dramaturgy for television had been firmly established, and findings in this study may prove useful in future studies of dramatic production in other media, or in television itself.
CHAPTER II

THE GROWTH OF TELEVISION DRAMA

Commercial Television

1941-1946

A study of the drama in television cannot preclude discussion of this medium as a part of American broadcasting. Television as we know it in this country is primarily an industry, operating within the broadcaster- advertiser-audience rationale. A total understanding of any artistic product evolved in television must take into account the commercial nature of the medium.

Vladimir Zworykin's invention of the iconoscope camera tube in 1923 marked "the transition from the mechanical to the electronic era of television technology"¹ and created the means by which television could develop from merely a remarkable invention into a mass medium of communication. Historically, this event brought television into electronic broadcasting, where it became subject to the control of the federal government through the Federal Communications Commission and destined to develop in the commercial patterns established in thirty years of radio broadcasting. The concept of the individual station broadcasting programs to the home and deriving its revenue from the commercial sale of time was firmly established in the new medium when the F. C. C. authorised commercial telecasting commencing July 1, 1941.²

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At the close of World War II television was technically and commercially an accomplished fact. Its development as a mass medium, however, would more accurately date from November, 1945, when an F. C. C. order allocated varying numbers of channels to thirty-three additional cities. From that date to the great expansion of 1948 the development may be briefly reviewed.

In March 1947, nine commercial stations operated in seven major American markets. By the end of that year seventeen stations served twelve markets and an estimated 189,000 receivers were in use. A 1947 survey reported that "audience and industry were showing growing acceptance of the medium," and that "sentiment of advertisers, agencies and listeners have grown more strongly in favor of the art as programming improves, with a resultant demand for sets."

In economic expansion "the medium made great strides in 1947, but the volume of business was relatively small." It was estimated that revenue from the sale of TV facilities in that year was "probably in excess of $500,000." Of the 248 hours and 37 minutes of programming

5Television Age, 3:7 (December, 1955), p. 10. Source for Tables 1 and 2.
6Broadcasting-Telecasting, 33:9 (September 1, 1947), p. 18.
7Loc. cit.
by all stations during the week of July 7-13, 1947, 109 hours and 24 minutes was commercially sponsored at a gross time charge of $36,885.\textsuperscript{9} The commercial swing to television was clearly under way in this year, and the stage was readied for the burgeoning growth of 1948. The significance of that year is explained by Dr. Head:

Thus 1948 became the crucial year in the history of television --- the year in which it emerged as a mass medium. For the first time the expansion of the industry could go ahead on firm technical and economic grounds. . . . Set production increased more than 500 per cent. Network relay facilities became available in the midwest as well as on the east coast. All four networks began regular service, and important advertisers began to try the new medium.\textsuperscript{10}

Once these large-scale developments were under way, the growth of the medium divides itself into separate areas of concern, each of which deserves specific treatment here.

**Physical Expansion in Television**

**1948-1956**

By mid-April, 1948, twenty stations were telecasting, eighty-six had been authorized and two hundred and twelve applications were in the files of the F. C. C.\textsuperscript{11} In this period, however, interference between existing stations, coupled with a growing awareness that the assigned channels would be insufficient, forced the Commission to suspend all pending applications and begin intensive study of the sit-

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\textsuperscript{9}Broadcasting-Telecasting, 33:9 (September 1, 1947), loc. cit.

\textsuperscript{10}Head, op. cit., p. 158.

\textsuperscript{11}Broadcasting-Telecasting, 36:15YB (January 15, 1949), p. 51
The result of this suspension was the "freezing" of the maximum number of stations at 108, those which had received authorization before October, 1948. This condition obtained until an F. C. C. ruling of 1952, wherein an additional 2,003 channel assignments were awarded to 1,256 communities. By January 1955, television service was available to residents of all 48 states, Alaska, Puerto Rico and Hawaii. Texas alone claimed 34 operating TV stations, California 28, Pennsylvania 24, New York 21, and Illinois 17. Three metropolitan centers: New York, Los Angeles and Chicago, enjoyed service from eighteen stations, and the entire nation, after 1951, was linked by network coast-to-coast service.

The physical expansion of television, and its power as a mass medium, is clearly revealed by Frank Stanton's report of the dimensions of the medium in 1956.

Today over 34 million families in the United States have one or more television sets. They have invested $16.6 billion dollars in the purchase and maintenance of these sets. . . 92 per cent of the United States families live in areas within the range of at least one television signal. More than seven out of ten United States families actually have television sets. Exclusive of education stations, by March 1, 1956 there were 429 stations on the air, of which 393 were affiliated with a nation wide network. 9.4 of every ten television homes have a choice of two or more television signals, while 8.7 out of every ten have a choice of three or more signals. 14

12 Head, loc. cit.

13 Federal Communications Commission, Sixth Report and Order, April 14, 1952.

This was the development of a single decade.

**TABLE 1**

Physical Expansion of Television  
1948-1956

<table>
<thead>
<tr>
<th>YEAR</th>
<th>STATIONS IN OPERATION</th>
<th>MARKETS SERVED</th>
<th>RECEIVERS IN USE</th>
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<tr>
<td>1948</td>
<td>17</td>
<td>12</td>
<td>189,000</td>
</tr>
<tr>
<td>1949</td>
<td>51</td>
<td>28</td>
<td>1,000,000</td>
</tr>
<tr>
<td>1950</td>
<td>97</td>
<td>56</td>
<td>3,250,000</td>
</tr>
<tr>
<td>1951</td>
<td>107</td>
<td>61</td>
<td>10,549,000</td>
</tr>
<tr>
<td>1952</td>
<td>108</td>
<td>62</td>
<td>15,577,000</td>
</tr>
<tr>
<td>1953</td>
<td>122</td>
<td>73</td>
<td>21,234,000</td>
</tr>
<tr>
<td>1954</td>
<td>334</td>
<td>202</td>
<td>27,812,000</td>
</tr>
<tr>
<td>1955</td>
<td>416</td>
<td>265</td>
<td>33,500,000</td>
</tr>
<tr>
<td>1956</td>
<td>446</td>
<td>287</td>
<td>36,296,000</td>
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</tbody>
</table>

The Economic Growth of Television  
1948-1956

Advertisers were attracted to the medium in the earliest years, and NBC could report a gross profit from times sales in 1941 of $50,000 to $75,000.15 Earliest advertisers included Botany Mills, Adams Hats and Bulova Watches. In this period as well as the post-war years advertising was limited, but by 1948 many of the dominant radio advertisers, including Lever Brothers, Procter and Gamble, and the automotive manufacturers had begun to invest heavily in the medium. Between October 1947 and October 1948, an average monthly increase of 495 per cent in television advertising was recorded.16 Six hundred and eighty-eight advertisers offered programs or commercial announcements

---


on television in October 1948, as compared with 134 in October 1947.

Table 2 shows the steady advance toward the billion dollar gross of 1955, and illustrates the role played by the networks in this growth. It should be pointed out that the figures by no means represent the total revenue of television, since talent fees, program materials and production expenses are not included. The film industry alone increased the dollar volume of its television business from $1.5 million in 1949 to $60 million in 1955 and an estimated $100 million for 1956. These figures reflect the general economic growth of the medium.

TABLE 2

Revenue from Sale of TV facilities (in $ millions) 1950-1956

<table>
<thead>
<tr>
<th>YEAR</th>
<th>NETWORK REVENUE</th>
<th>SPOT REVENUE</th>
<th>LOCAL REVENUE</th>
<th>TOTAL</th>
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<tr>
<td>1950</td>
<td>10.8</td>
<td>7.3</td>
<td>9.5</td>
<td>27.5</td>
</tr>
<tr>
<td>1951</td>
<td>35.0</td>
<td>25.0</td>
<td>30.5</td>
<td>90.5</td>
</tr>
<tr>
<td>1952</td>
<td>97.1</td>
<td>59.7</td>
<td>51.3</td>
<td>208.1</td>
</tr>
<tr>
<td>1953</td>
<td>137.7</td>
<td>80.2</td>
<td>65.3</td>
<td>283.1</td>
</tr>
<tr>
<td>1954</td>
<td>171.9</td>
<td>124.3</td>
<td>88.5</td>
<td>384.7</td>
</tr>
<tr>
<td>1955</td>
<td>241.2</td>
<td>176.7</td>
<td>120.1</td>
<td>538.1</td>
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<tr>
<td>1956</td>
<td>520.0</td>
<td>265.0</td>
<td>220.0</td>
<td>1,005.0</td>
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The Growth of Television Networks

Directly linked with physical and economic expansion is the

17Broadcasting-Telecasting, 47:TV-IB4 (August 23, 1954). The listings of agencies and organisations included in the television industry reveal that 631 advertising agencies, 79 station representatives, 555 production agencies, 275 equipment manufacturers, 60 unions and labor groups, 15 frequency measuring services, 61 public relations and promotion organisations, 51 survey and market research groups, 37 consultants in allied arts, and 17 news services were all directly involved in the medium.

dynamic growth of the major networks, which have in the main provided the leadership in creation of a mass medium. The network role in this development is explained by Frank Stanton:

But in the early postwar period there were few sets, numbering only in the tens of thousands. Because there were so few sets, there were few programs, since advertisers were unwilling to pay for programs which had such small potential audiences. Conversely, there was little incentive to purchase receivers. The industry was thus bound within a tight circle of economic frustration.

There was only one way to break out: to program far in excess of what was then justified by the number of sets, the potential viewers and advertiser interest. It was the television networks which, at enormous cost to themselves, broke the circle.19

The history of three of the four major networks had its origin in radio network broadcasting. The National Broadcasting Company and the Columbia Broadcasting System became organised radio networks in 1927. The American Broadcasting Company originated as a radio network when the Federal Communications Commission forced the sale of the NBC "Blue" network in 1942.20 By 1948 all three had organised active television divisions. The fourth network originated solely as a television operation, and was named the Dumont Television Network after its owner, Allen B. Dumont, who controlled important television patents and used his successful electronics manufacturing organisation to finance the early stages of his network operation.

The physical possibility of network telecasting existed before

19Stanton, op. cit., pp. 10-11.

networks were actually formed. In 1936 the American Telephone and Telegraph Company completed the first coaxial cable between New York and Philadelphia, and five years later NBC sent the first commercial network broadcast from its studio in New York to the studio in Philadelphia, WPTZ. Significantly, among the first programs televised were productions of Carmen and Maurice Wells' play, Blind Alley.21

Post-war expansion in the number of affiliated stations and the extent of network service continued steadily until 1956, when 393 stations were affiliated with major networks. Only two changes in network operation came about between 1950 and 1956. Dumont gradually withdrew from network competition, and in the most dramatic step of withdrawal, sold its Pittsburgh outlet, WDTV, to the Westinghouse Broadcasting Company for a reported $9,750,000.22 Relinquishing the valuable Pittsburgh channel made it appear "definite that Dumont would become a limited live hook-up as Guild Films negotiates lease of its production facilities."23

The second change had its beginning in July 1951, when ABC petitioned the F. C. C. for approval of a merger with United Paramount Theatres, a major film organization. The F. C. C. ordered a hearing

21Variety, 144:11 (November 19, 1941), p. 36.

22Broadcasting-Telecasting, 47:23 (December 6, 1954), p. 27.

23Loc. cit.
to explore the "question of the growing motion picture interests in television," and in 1953 approved the merger. ABC became a division of American Broadcasting-Paramount Theatres, Inc., and found itself in a stronger position to compete with the NBC and CBS organisations.

This brief review of growth in selected phases of television has served (a) to establish the dimensions of the medium in America and the conditions under which it rapidly emerged and (b) to suggest the significance of this medium as a means of presentation for perhaps the oldest and most popular art, the theatre. It is possible to proceed with analysis of the manner in which drama evolved as a major content material in television programming.

The Evolution of Television Dramatic Programs

1941-1948

The commercial conditions which accompanied the development of television as a part of broadcasting precipitated the division of television content materials into the established method of presentation developed in radio, the "program." Television, like radio, is restricted by the conditions imposed by commercial sale of its time, and it has conformed to the pattern of program lengths, established in quarter-hours and multiples of the same, which evolved in the earlier medium.

Per se, a program is an organised presentation of content materials within a given period of time, with a beginning, a middle and an end. The program includes not only content materials, but necessary

identifications of program title, sponsor, cast and production staff, and the commercial messages as well as the materials which are used for "pad" or "fill" to permit the ending of a program at a precise moment. In addition, thirty seconds of the program length must be reserved for the proper identification of telecasting stations. In examining the evolution of the drama as a television program form, it is possible to indicate the experiment which led to firm establishment of various dramatic program lengths and, at the same time, show the sources from which television first borrowed and adapted its drama.

Since stage plays offered human beings in action, excerpts from works written for the theatre were regularly employed in early experiment, but the first full-length production of a stage play before the cameras was not presented until 1938. In that year NBC produced Rachel Crother's Broadway success, Susan and God, starring the late Gertrude Lawrence and the original Broadway cast. NBC proudly noted that it had built "exact replicas of the play's settings and used original costumes and props."25 The presentation of stage works continued in the experiment of 1941, when NBC offered Blind Alley as a part of its first commercial network telecast. These experiments were characterized by a lack of the traditional commercial "format" of radio programming as well as by irregular scheduling and length of presentation. Blind Alley, for example, began at 8:48 PM and continued to its close some ninety-odd minutes later.26 Until late 1947 many dramas


would be offered in these varying and unstandardized time periods. As
the war brought programming to a standstill in 1942, only NBC had
accomplished any experimentation in the television drama.

The CBS experiment of early 1945 included the first efforts to
bring forth a dramatic form within standardized time periods, and the
first use of the radio drama as a video program source. Early in the
year the network presented Untitled, a thirty minute radio script by
Norman Corwin.27 In its first commercial program in October, CBS
offered another thirty minute drama, Big Sister.28 Sponsored by
Lever Brothers, the program was one of the first thirty minute sponsor­
ed dramatic programs in television.

As it resumed its dramatic experiment in the early months of 1945,
the NBC network reaffirmed its interest in the legitimate stage as a
source of video drama. During April and May a production of Robert
Sherwood's Abe Lincoln in Illinois29 was offered, one act at a time,
with a lapse of several days or weeks between each act. In June the
network offered only the second act of Owen Davis' Icebound in an ex­
perimental approach which brought the students of the American Academy
of Dramatic Art before the cameras.30 This arrangement was the first

28 Billboard, 57:42 (October 20, 1945), p. 12.
29 Variety, 158:12, loc. cit.
of a number of agreements between NBC and the professional theatre of New York which had a profound influence upon the development of the television drama.

These experiments led to the introduction, in late June, of the NBC sustaining series, CLASSIC PILOTS IN TELEVISION,\(^{31}\) which included such plays as *Le Bourgeois Gentilhomme* and *You Can't Take It With You* as full length productions, and an adaptation of Augustus Thomas' *The Copperhead*,\(^{32}\) one of the earliest adaptations in the approximate length suitable for the one-hour commercial program. The production ran fifty-one minutes. CBS experiment in the period included production of a play in the fifteen minute form.\(^{33}\)

In the 1946 season NBC began its own experiment in the popular commercial dramatic forms. In August it brought its radio "thriller" series, LIGHTS OUT, into television. The half hour series was directed by Fred Coe, and an early production utilized the adapted short story for the first time.\(^{34}\) In September the network entered into an agreement with the Dramatist Guild for the production of a series of original plays under the title BROADWAY PREVIEW,\(^{35}\) which called for new plays to be produced for the benefit of legitimate theatre producers. The first

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\(^{31}\)Ibid., 159:2 (June 20, 1945), p. 35.

\(^{32}\)Ibid., 159:4 (July 4, 1945), p. 32.

\(^{33}\)Billboard, 57:45 (November 10, 1945), p. 12.

\(^{34}\)Variety, 163:13 (September 4, 1946), p. 40.

hour-length drama written for the medium, Nelson Bond's Mr. Mergen-thwinkler's Lobbies, inaugurated the series, and while there is no record of subsequent Broadway production for this play, it was produced as a live television offering more often than any other single play.36

During this year the Dumont network also entered into dramatic programming when it scheduled a series of sustaining twenty minute plays entitled STORIES IN ONE CAMERA.37 Reviews and reports of the period neglect the experiment of CBS, and as late as 1948 it was reported that "CBS Drama on TV has lagged badly behind other stations."38

The developments of 1947 finally led to commercially sponsored series in two of the basic dramatic program forms, the hour long and the half-hour play. At the start of the year, NBC was offering two sustaining series. Fred Coe served as producer of a series of half-hour presentations which drew from various sources. In January a radio play by Emlyn Williams, Thinking Aloud,39 was offered. In March an original play by Lex Richards, Where There's A Will, was telecast, and drew from Variety the comment that "TV offers a near perfect medium for one-actors."40 The opinion seemed to be confirmed


40Ibid., 165:13 (March 5, 1947), p. 31.
when, on March 16th, the Borden Company assumed sponsorship of the program, and the first commercially sponsored half-hour dramatic program series was launched.

In the same period NBC offered a parallel series of longer productions, including fifty-five to sixty-five minute plays ranging from an original play for television, *Feathers in a Gale*[^41] by Pauline Jameson, to an adaptation of an unsuccessful Broadway effort, Maria Baumer's *Little Brown Jug*.[^42] The apparent success of this experiment was also confirmed when the Kraft Cheese Company announced that it would sponsor a series of hour-long dramatic programs in which "adaptations were to be given emphasis."[^43] On May 7, 1947, the KRAFT TELEVISION THEATRE made its debut on NBC with a production of *The Double Door*, an event which marked the beginning of its eleven successive years of weekly presentation of drama to the American public. The second basic dramatic form of television, the hour long play, was also given its successful commercial inaugural.

Overshadowing the Kraft venture in early May was the first Shakespearean production in television. On April 27 the Borden Company departed from its usual half-hour format to permit a seventy minute production of *Twelfth Night*. The production initiated a distinguished series of Shakespearean presentations in television, including three

[^42]: *Ibid.*, 166:3 (March 26, 1947), p. 44.
network adaptations of Julius Caesar, the Orson Welles MacBeth, the HALLMARK PLAYHOUSE productions of Richard II and MacBeth, a three hour filmed version of Sir Laurence Olivier's Richard III, and numerous others.

But the great activity of the networks in 1947 had only begun. In early fall NBC announced another of its "Broadway agreements," in this case with the Theatre Guild, a theatrical producing organization. The Guild agreed to produce a series of seven stage plays in the hour-long form, beginning November 9 with St. John Ervine's John Ferguson and continuing in subsequent weeks with The Late George Apley, Ansel Street, Morning's At Seven, Stage Door, Great Catherine and Our Town. Before this series was under way NBC signed a similar agreement with the American National Theatre and Academy for the production of 24 half-hour plays to begin in November and continue for the next six months. The series began on November 30 with an adaptation of Tennessee William's short play, The Last of My Solid Gold Watch.45

In the same month Dumont announced plans for the production of two "psychological mystery dramas," the first an adaptation of a Henry Irving short story, and the second an original play for television by Robert Melville.

By the end of 1947 the drama had been successfully adapted to

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46Ibid. cii.
temporal demands of the medium. The earlier experiment, together with the successful ANTA and Borden series had demonstrated the suitability of the half hour form, and the successful Kraft and Theatre Guild efforts established the practicality of the hour form for television drama. The dominant commercial program forms of radio had been brought to television, and the great majority of dramatic programs in subsequent years would fall within the hour and half-hour periods. In addition, the several sources of video drama had been tapped, as short story, stage play and radio play were all adapted into the half-hour or hour-long forms. Finally, the original play for television had received occasional production.

By mid-1947 it became possible to measure the relative frequency of appearance of the dramatic program among the various program materials being developed within the medium. Table 3 shows the number of hours within the various classes of content material programmed during a typical broadcast week, and indicates that the dramatic programs are second only to sports programs. Examination of the relationship of live and film programs, however, also reveals the dominance of the filmed motion picture among total program offerings in drama. The peculiar quality of the medium which permits it to function passively as a transmitting device for filmed materials resulted in the heavy programming of theatrical films by networks before 1947, but these

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Broadcasting-Telecasting, 33:9 (September 1, 1947) Loc. cit. Figures are based on table in this report.
TABLE 3
Program Breakdown by Hours
Week of July 7-13, 1947

<table>
<thead>
<tr>
<th>PROGRAM TYPE</th>
<th>SPONSORED</th>
<th>SUSTAINING</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>live film</td>
<td>live film</td>
<td></td>
</tr>
<tr>
<td>AUDIENCE PARTICIPATION</td>
<td>2:35</td>
<td>5:14</td>
<td>7:51</td>
</tr>
<tr>
<td>CHILDREN'S PROGRAMS</td>
<td>1:00</td>
<td>3:30</td>
<td>10:23</td>
</tr>
<tr>
<td>COMEDY PROGRAMS</td>
<td>1:15</td>
<td>1:49</td>
<td>3:04</td>
</tr>
<tr>
<td>DRAMATIC PROGRAMS</td>
<td>1:30</td>
<td>1:00</td>
<td>2:30</td>
</tr>
<tr>
<td>EDUCATIONAL PROGRAMS</td>
<td>1:40</td>
<td>1:00</td>
<td>2:40</td>
</tr>
<tr>
<td>NEWS PROGRAMS</td>
<td>3:04</td>
<td>4:49</td>
<td>7:53</td>
</tr>
<tr>
<td>SPORTS PROGRAMS</td>
<td>8:44</td>
<td>36:46</td>
<td>120:50</td>
</tr>
<tr>
<td>SPECIAL EVENTS</td>
<td>1:20</td>
<td>6:01</td>
<td>7:21</td>
</tr>
<tr>
<td>VARIETY PROGRAMS</td>
<td>1:10</td>
<td>3:10</td>
<td>4:20</td>
</tr>
<tr>
<td>MISCELLANEOUS</td>
<td>2:28</td>
<td>9:20</td>
<td>11:48</td>
</tr>
</tbody>
</table>

*includes Time Signals, Weather Reports, other announcements.

would subsequently become a part of local station programming and almost vanish from network schedules. As a live television offering in this survey, the drama ranks sixth in a field of seven classifications of program content, but is still definitely established as a commercial program form. A further stage in the development of television drama may now be examined.

The Development of Dramatic Program Types
1948-1949

The forces which shaped the future development of dramatic types within the hour and half-hour forms evolved to 1947 were part of the general forces operative in the growth of television as a mass medium...
in 1948. As physical expansion and the concomitant development of network programming continued, the necessity for repetitive programming led to diversification in all program forms.

The pattern in which radio preceded television in this regard is described by Dr. Head:

The unique problem of broadcast programming is the unrelenting voracity of the medium. It eats up talent and program material at an unprecedented rate. The only possible answer to this inexorable demand is syndication of program material and repetitive patterning of programming. Very early in this history of broadcasting the need for networks and recordings soon became apparent; and programming soon evolved forms which lent themselves to repetition.\(^50\)

The history of television programming reveals a duplication of this condition. By 1948 the syndication of materials through networks and by filmed recordings also became a part of the growth in this medium. The growth of filmed syndication is reviewed elsewhere.\(^51\) Of more direct concern is the evolution, whether in live or filmed production, of the formats which readily lent themselves to repetition. One of the most prominent of these is the half-hour dramatic program.

Three types of half-hour drama may arbitrarily be designated in order to indicate various trends in programming within the form. They are based upon popular usage rather than accurate dramatic definition. The first type is the "situation-comedy," which is characterised by (a) a cast of continuing characters operating within (b) the same general framework of scene and setting in a (c) dramatic action which is

\(^{50}\) Head, op. cit., p. 137.

\(^{51}\) infra, pp. 28, 31.
complete within itself in each program and is essentially (d) light or comic in purpose. The second class also meets conditions "a," "b," and "c" above, but offers a serious rather than a comic action. The "thriller," "suspense," "mystery," "detective," "western," and general "adventure" series as they are referred to popularly may be included here and labelled as the "crime-adventure" half-hour type.\(^{52}\)

The third class presents a different modus operandi. The plays present new characters each week, even though, as in the case of later refinements within the type,\(^{53}\) the same actors reappear each week. Each play deals with an entirely different situation, subject and general setting each week. The plays are not restricted to a dominant tone and may be mysteries, melodramas, farces, comedies or variations of these. This class is generally referred to as the "anthology" type.

The "anthology" type, pioneered in earlier sustaining programs and series as well as the commercial Borden's series of 1947, was supplemented by the 1948 ACTOR'S STUDIO, a series produced by ABC and World Video, Inc., marking ABC's entrance into network drama. NBC introduced still another series of the type, the CHEVROLET TELETHEATRE, but 1948 brought no further significant subdivision of the half-hour

\(^{52}\)Sponsor, 10:14 (July 9, 1956). On page 134 a report of network program trends classifies dramas in the following way: "General Drama-Thirty Minute," "General Drama-Sixty-Ninety Minute," "Situation-Comedy," and "Mystery-Drama." "Mystery Dramas" despite similarity in characteristics cited to "Anthology" plays are listed with "Crime-Adventure" series in this discussion. A second survey reported on the same page also introduces a "Western Drama" class which is also classified in the general "Crime-Adventure" type here.

\(^{53}\)The SINGER FOUR STAR PLAYHOUSE and the SCHLITZ PLAYHOUSE OF STARS are two of the series which employ three or more actors who "rotate" as stars from week to week.
The hour-long series introduced by Kraft in 1947 continued in 1948, and subsequent development here also revealed no significant subdivision into types. As both form and type the hour drama was thus characterised by the presentation of a different play each week, with all the conditions of the "anthology" category applying to the type excepting in the matter of length. Firmly established in earlier years, the hour form was given added distinction in 1948 when NBC, in another of its "Broadway agreements," collaborated with the Actor's Equity Association in the production of the PHILCO TELEVISION PLAYHOUSE. Under the production supervision of Fred Coe, this series was to attract more attention and acclaim than perhaps any other television drama series in this period.

In October the CBS network made its entrance into hour-long dramatic programming with the monthly series, FORD THEATRE. The concept of monthly presentation would have an effect upon later programming in television. In the interim weeks the CBS network brought its popular radio series, STUDIO ONE, into television. This series was produced by Worthington Miner, and attracted critical attention at the outset. Jack Gould noted in his "Yearly TV Honor Roll" of 1948 that the PHILCO TELEVISION PLAYHOUSE brought "consistently mature and professional drama to television" and STUDIO ONE, "at the years end, was a close runner-up." The series was carried on a sustaining

54 *Intra*, p. 35.

basis until May 11, 1949, when the Westinghouse Corporation assumed sponsorship. STUDIO ONE thus became the third oldest weekly commercial hour-long drama series in television.

The 1948-49 season ended with continuing experiment in the other classes of half-hour dramas but no single type was widely established in the medium. The 1949-50 season, however, brought the first large-scale division of half-hour dramatic materials. Into the "crime adventure" category were introduced over a dozen different series. NBC revived its LIGHTS OUT series of an earlier year and added MARTIN KANE, PRIVATE EYE and THE BIG STORY. Dumont offered the CHICAGO LAND MYSTERY PLAYERS, THE PLAINCLOTHESMAN and HANDS OF MURDER. ABC introduced STARRING BORIS KARLOFF, MR. BLACK and VOLUME I, NUMBERS 1-6. CBS carried MAN AGAINST CRIME, SUSPENSE and THE CLOCK. NBC also introduced one of the first filmed series in this class, the venerable radio series, THE LONE RANGER.

This borrowing from radio was also in evidence in the first appearance of the "Situation-Comedy" type during 1949-50. The archetype of the class, THE GOLDBERGS, made its television debut, and was joined by other notable radio adaptations, HENRY ALDRICH and THE LIFE OF REILLY. CBS enjoyed success with its introduction of MAMA, a series which outlasted several experiments in the type during the season. On and off the air in 1949-50 were WESLEY, THE FRONT PAGE, THAT WONDERFUL GUY, THE HARTWANNS and THE GIRLS, all capable of classification as "Situation Comedy," and all, for one reason or another, unable to remain on the air for an entire season.

The "anthology" type increased during the 1949-50 season. In
addition to the carry-over ACTOR'S STUDIO, ABC offered PENTHOUSE PLAYERS in the new season. NBC introduced the COLGATE THEATRE series and continued with the Chevrolet sponsored series under the title CHEVROLET ON BROADWAY. Two filmed series were added to the class, FIRESIDE THEATRE and SILVER THEATRE.

One other significant addition to network drama came in the 1949-50 season. On January 31, 1950 Erna Phillip's THESE ARE MY CHILDREN was "quietly added to the NBC video schedule" in a fifteen minute serialized form that "hewed closely to the accepted radio pattern." The event marked the transfer of the last successful radio form, the "soap opera," to video.

Thus developments to 1950 brought the entire range of radio dramatic forms into television. The hour drama, the half-hour drama, and the fifteen minute serialized drama had been commercially sponsored in recurring program series. In the half-hour form at least three major dramatic types, the "situation comedy," "crime-adventure," and "anthology" series had emerged on a large scale. By this year the video drama was well established in network programming as well as audience favor. The A. C. Nielsen "Projectable" Ratings based upon 250,000 television homes in October, 1949, indicated that five dramatic programs were included among the ten most popular programs. These were the TELEVISION PLAYHOUSE, FIRESIDE THEATRE, THE GOLDBERGS, SUSPENSE

\[56\] Ibid., 98:33,246 (February 1, 1949), p. 50.

\[57\] 1949 brought the first meaningful "rating surveys" of this type as the number of sets in use increased.
and the FORD THEATRE. It is significant that one of this group, FIRESIDE THEATRE, was filmed, and its popularity with audiences demonstrated that filmed-for-television materials were clearly a part of television network programming.

Dramatic Programming

1950-1956

The great activity in network dramatic programming during the final period of this survey can be treated only in broad terms. The various program types evolved before 1950 can be traced in their development to 1957 and salient trends or changes may be noted. Attention can also be given to the evolution of the only major dramatic program form which did not have its roots in radio broadcasting, the "spectacular." Finally, it is possible to examine these developments in light of the growing influence of the film branch of the industry.

Table 4 represents a cross-section of programming in evening network drama only from 1949 to 1957, and indicates the number of hours of network drama telecast during a typical four week period in the

Variety, 167:12 (August 27, 1947), p. 30. The trade-paper reports the origins of "filmed-for-television" materials in the first experiments of the Jerry Fairbanks Studios of Hollywood. In August, 1947 a group of network and advertising executives were invited to preview a seventeen minute mystery play, the first in a series entitled THE PUBLIC PROSECUTOR. The report cited that the film "was shot directly on 16 mm film at the Fairbanks Studios," and "techniques employed were designed especially for the medium." They included "many close-ups, no long shots, no deep blacks or flat whites," and the camera techniques were designed "to make the viewer a participant." The report quotes Russell Johnson of McCann-Erickson Advertising Agency, who emphasized that the series was "the first serious effort of a Hollywood producer to apply motion picture techniques to television."
winter season of each year. Also shown are the proportion of each dramatic type in total programming and the number of hours of film and live programs in each type. The figures and comment thereon are derived from analysis of network schedules published in Broadcasting-Telecasting magazine for November, 1949 through 1955. 1956-57 figures are taken from a schedule of network offerings published in the August "Fall Facts" issue of Sponsor magazine. Where direct information regarding the dramatic type is lacking, outside sources have been reviewed.

It may be seen that the total number of hours of night-time drama more than doubled between 1949 and 1956. Since only three networks were actively engaged in programming during 1956, the proportional increase of drama among total network programs in each period is actually greater. Thus, in 1949-50 a total of 460 hours of programs were offered by all four networks within the measured period. Only 72 hours, or less than 16 per cent of this total, was devoted to dramatic programs. In 1956 only three networks offered 321 hours in total programs, of which 158 hours, or 49 per cent, were dramatic programs.

The hour long form enjoyed a proportional increase in this period. The first addition to the "old line" hour series came in early 1950 when Robert Montgomery announced he would produce and narrate a series of live hour long plays in alternate weeks featuring "famous Hollywood stars in famous Hollywood stories." The American Tobacco Company assumed sponsorship of the series, which began on

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January 30 with a production of Somerset Maugham's *The Letter*. ROBERT MONTGOMERY PRESENTS became the fourth oldest live one-hour drama series in television.

In the same year the Ford Motor Company, which had experimented with monthly hour drama presentation, initiated a new FORD THEATRE in an alternate week hour-long series with the PRUDENTIAL FAMILY THEATRE, but this series did not return in subsequent seasons as Ford turned its interests to other program forms. 1950-51 also saw the transfer of the popular LUX HOLLYWOOD THEATRE from radio as the LUX VIDEO THEATRE, a filmed one-hour weekly presentation.

The 1951-52 season brought no change in the three oldest series. LUX VIDEO THEATRE entered its second year and the SOMERSET MAUGHAM THEATRE replaced the variety program which had alternated with ROBERT MONTGOMERY PRESENTS. Ford turned to a monthly presentation once more, the FORD FESTIVAL OF STARS, an hourly program no longer devoted exclusively to dramatic presentation. No changes were recorded in 1953-54, with the exception of the introduction of alternate sponsorship for ROBERT MONTGOMERY PRESENTS, which permitted the series to continue as a regular weekly offering, thus bringing to five the total of such series on a weekly basis. Four of these were offered as live studio presentations.

By 1953-54 the desirability of alternate sponsorship for the hour-long series became apparent as the Philco Corporation yielded alternate weeks of its TELEVISION PLAYHOUSE series to the Goodyear Company. In this season still another alternate sponsor series was introduced when the United States Steel Corporation and the Motorola Television Company
Table 4

Estimated Hours of Broadcast of Dramatic Types in Network Evening Programming for Typical Four-Week Period in Winter 1949-1956

<table>
<thead>
<tr>
<th>Year</th>
<th>Hour-Long Slt. Com. Crime-Adven. Anthology Spectacular Unclassified Total</th>
<th>Live Film</th>
<th>Live Film</th>
<th>Live Film</th>
<th>Live Film</th>
<th>Total Hrs.</th>
<th>%</th>
<th>Total Hrs.</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949</td>
<td>16 0</td>
<td>10 0</td>
<td>18 2</td>
<td>10 2</td>
<td>0 0</td>
<td>14</td>
<td>54</td>
<td>.73</td>
<td>18</td>
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<tr>
<td>1950</td>
<td>20 4</td>
<td>6 6</td>
<td>34 20</td>
<td>6 8</td>
<td>0 0</td>
<td>6</td>
<td>66</td>
<td>.59</td>
<td>46</td>
</tr>
<tr>
<td>1951</td>
<td>16 4</td>
<td>12 6</td>
<td>56 8</td>
<td>12 4</td>
<td>0 0</td>
<td>10</td>
<td>98</td>
<td>.70</td>
<td>32</td>
</tr>
<tr>
<td>1952</td>
<td>16 4</td>
<td>12 16</td>
<td>40 18</td>
<td>8 6</td>
<td>0 0</td>
<td>14</td>
<td>76</td>
<td>.56</td>
<td>58</td>
</tr>
<tr>
<td>1953</td>
<td>20 8</td>
<td>20 28</td>
<td>24 26</td>
<td>16 10</td>
<td>0 0</td>
<td>4</td>
<td>86</td>
<td>.49</td>
<td>72</td>
</tr>
<tr>
<td>1954</td>
<td>24 4</td>
<td>20 28</td>
<td>24 26</td>
<td>2 12</td>
<td>4 0</td>
<td>0</td>
<td>74 1/2</td>
<td>.51</td>
<td>70</td>
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<td>1955</td>
<td>29 2</td>
<td>12 30 2</td>
<td>3 44 1/2</td>
<td>8 23 1/2</td>
<td>6 0</td>
<td>6</td>
<td>52</td>
<td>.33</td>
<td>106 1/2</td>
</tr>
<tr>
<td>1956</td>
<td>30 6</td>
<td>4 34</td>
<td>4 48</td>
<td>0 16</td>
<td>10 0</td>
<td>6</td>
<td>48</td>
<td>.30</td>
<td>110</td>
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</tbody>
</table>
sponsored hour long plays on ABC. The series was the first ABC venture into the live-hour form. The year also brought the first "repeat" of an hour-long series, when Kraft added ABC to its network coverage. The network carried the TELEVISION THEATRE, produced at NBC, on a live re-broadcast basis. The close of this season saw three major hour-long series carried on alternate sponsor basis as three others continued with single sponsors.

In 1954-55 one change in established series was recorded as the Elgin Company replaced Motorola as an alternate sponsor with United States Steel. Still another new series was added during the year as Chrysler Motors began its alternate week series, CLIMAX, which became a regular single-sponsor weekly series in the following year. During the 1954-55 season the U.S. VIDEO THEATRE converted to live production from film, and at the end of the year seven live hour-long dramatic series were being carried by the networks in evening time. All but one offered regular weekly presentations.

There were no significant changes in the patterns of sponsorship in 1955-56, but Philco finally departed the scene entirely as the Aluminum Corporation of America took its place in alternation with Goodyear. In the same season the 20th Century-Fox Company replaced Elgin as alternate sponsor on the United States Steel series, and for the first time an hour-long series operated in alternate live and filmed production from week to week. The motion picture company invested approximately $125,000 for a filmed hour play as compared to United States Steel's $45,000 investment for each of its live presentations in the same series. Since charges for network time are added
to these figures, it can be seen that perhaps one of the reasons for continuation of the hour form in live production was the prohibitive cost of filming long presentations. In this connection it is significant that the only filmed hour-long plays offered in regular series in 1956-57 were those sponsored by major Hollywood companies, 20th Century Fox and Warner Brothers. The growing practice of alternate sponsorship even in live programming attests to the rising cost of television production over the years.

The schedules for 1956-57 network offerings showed the hour-long dramatic form in a stronger position than ever before. KRAFT TELEVISION THEATRE entered its ninth season. TELEVISION PLAYHOUSE and STUDIO ONE began their eighth year of telecasting. ROBERT MONTGOMERY PRESENTS and LUX VIDEO THEATRE began their sixth season in early 1957. The U. S. STEEL-20TH CENTURY FOX HOUR, CLIMAX, and WARNER BROTHERS PRESENTS continued in the 56-57 season, and were joined by a new alternate sponsor series comprised of the KAISER ALUMINUM HOUR and an expanded ARMSTRONG CIRCLE THEATRE. A single week of network evening telecasting in 1956-57 brought a total of nine hour-long dramas to the American public.

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60 Filmed specifically for television in the one hour form.

61 Various sources indicate that production costs for each play in the KRAFT series rose from $4,000 in 1948 to $10,000 in 1949 to $28,000 in 1956. In TELEVISION PLAYHOUSE costs per-telecast rose from $11,000 in 1948 to $40,000 in 1956. Estimates of cost-per-telecast average, reported in Sponsor, 9:14 (July 11, 1955) include: One-hour drama, $36,000, Half-hour drama, $28,000. Broadcasting-Telecasting 49:17 (October 24, 1955) reports that in the first year of live production LUX VIDEO THEATRE production costs totalled $2 million and time charges $3.5 million.
Table 4 also reveals general trends of the six year period in three designated half-hour dramatic program types. An arresting feature of development in these programs is the conversion from live to film production. The "situation comedy" and "crime-adventure" types began to be dominated by filmed series in 1953-54, while the "anthology" series showed the same trend a year later. In 1956-57 the three program types accounted for 98 of 110 total hours of filmed programming in the period.

The most important shift in materials within a single type occurred in the "crime-adventure" class. In 1950-51 a total of twelve series among thirty-one offered within this classification dealt with the subject of city law-enforcement officers, either police or private detectives, in dramatic stories recounting criminal adventures. By 1956-57 only two of this subtype were offered, DRAGNET and THE LINEUP. Instead, the "outdoor adventure" and "historical adventure" dominated the class. Following in "outdoor" tradition established as early as 1949 with THE LONE RANGER, programs like LASSIE, GUNSMOKE, SERGEANT PRESTON, HIN TIN TIN, MY FRIEND FLICKA, FRONTIER JUDGE and CIRCUS BOY establish the preeminence of this "crime-adventure" type in 1956-57.

The "historical adventure" series found success in NBC's 1955-56 offering of ROBIN HOOD, and the 1956-57 season brought a "rise in the costume drama series," as SPONSOR reported:

...there's a big swing on to derring-do and knights of yore in the early evening hours. On CBS THE BUCANEER moves into BEAT THE CLOCKS' old Saturday night time. On NBC 77TH BENGAI LANCERS replaces a Sunday comedy, and SIR IANCELOT will fill the first
half-hour formerly occupied by CEASARS HOUR on
Monday.62

In 1956-57 only six series in the tradition of the "crime adventure" category survived against this pronounced shift to other concepts, and the "crime-adventure" program type as a class showed a decline in total program hours per week from its 1951-52 peak.

The "situation comedy" type likewise diminished in total hours of programming from earlier periods, and no shifts from the predominant "family" situation have taken place. Despite an upsurge in 1955-56, the "anthology" type also dropped in total hours of program time during 1956-57. Several leading sponsors found this type most suited to their needs, and in the period between 1950 and 1957 the Ford Motor Company, General Electric, Procter and Gamble, the Schlitz Brewing Company and the Singer Sewing Machine Company offered prominent series.

Observable diminishing of time taken up by these types in 1955-56 and 1956-57 is directly involved with the growth of another area recorded in Table 4. In 1954-55 the first development of "Spectacular" series is indicated, and some additional treatment should be given this unique television form.

The term "spectacular" can be applied in two senses within the television industry. It can narrowly refer to the specific form evolved in the 1954-55 season as NBC introduced two regularly scheduled ninety-minute series, MAX LIEBMAN PRESENTS and PRODUCER'S SHOWCASE. These series were continued in the 1955-56 season, and the FORD STAR JUBILEE and the Oldsmobile sponsored "Spectacular" were added to the

62Sponsor, 10:14 (July 9, 1956), pp. 60-61.
network schedules. At least four of these ninety minute types were regularly scheduled in 1956-57, and despite the CBS name "Jubilee," the name "Spectacular" was definitely attached to the form.

In addition to monthly ninety minute presentations, a number of longer program series and types were added to network schedules in the later seasons of this survey. Irregularly scheduled were continuing presentations by Maurice Evans for the HALLMARK PLAYHOUSE. The 1956-57 season brought the first ninety-minute weekly presentation, the CBS PLAYHOUSE NINETY, as well as a move into evening hours of the Ford Foundation sponsored OMNIBUS, a ninety minute variety program with cultural emphasis. These two weekly series, if classed by length only, must also be termed "spectaculars." Finally, the question of whether the term in its broadest implications would include such two-hour presentations as the NBC WIDE WIDE WORLD makes accurate definition difficult. In the words of Sponsor:

"Next season will see not so much a consolidation of these trends as a continuation, for they may have started a programming revolution the end of which is not yet in sight."

For the purposes of providing an accurate indication of the total hours of drama, the CBS PLAYHOUSE NINETY has been listed as a "spectacular" in Table 4.

Closely related to these "spectaculars" were the feature length motion pictures revived in network programming. Table 4 shows the gradual fading of this program form in 1953 and 1954, only to be brought back in the 1955-56 season as ABC instituted its FAMOUS FILM
FESTIVAL. This series continued in 1956-57.

The final dramatic form borrowed from radio, the serialized drama, has not been included in Table 4, but deserves some mention. After the short-lived THESE ARE MY CHILDREN in early 1950, no further attempt was made by networks to carry serialized forms until the 1951-52 season, when CBS introduced THE FIRST 100 YEARS and NBC offered MISS SUSAN and HAWKINS FALLS. By 1953 CBS brought adaptations of its radio series, LOVE OF LIFE, GUIDING LIGHT, SEARCH FOR TOMORROW and VALIANT LADY to television. NBC made no additions during the year, but in 1954-55 both networks suddenly expanded the serialized form and seventeen different "soap operas" crowded their daytime schedules.

In the following season NBC indicated its interest in daytime experiment by cancelling five of its "soap operas" and offering MATINEE THEATRE. This series was unique in the history of radio and television daytime programming, for it offered an hour play five days each week in the early afternoon. The success of this 1955-56 series was attested to by its continuance in 1956-57, when NBC had reduced its serial dramas to only one, MODERN ROMANCES. Even this series marked a departure from the traditional "soap opera" by completing a story each week and beginning a new one on the following Monday.

Despite this experiment with newer forms and curtailment of the serial drama, Sponsor reported.

Cries that day drama has little future in TV must be discounted, however. The picture at CBS is quite different. The network has renewals for every one of its soap operas, including two new half-hour serials.
The established day-time serials have healthy ratings.\textsuperscript{64}

It would appear from the above that daytime serialized drama will continue as a part of network dramatic programming. The significant departure from the radio type should be noted in the development of the half-hour serialized form.

The purpose of this short survey of the drama in television has been to establish the commercial origins of the various dramatic types which evolved in the first decade of active network programming. The manner in which dramatic materials were adapted to the commercial time periods established in radio has been briefly treated, and the way in which dramatic programs developed in the patterns of syndication peculiar to the broadcasting media has been indicated. Finally, the various sources from which television took dramatic materials in its early development have been suggested. Within the limits of this survey it is possible to point out (a) the dominant role of dramatic programming in the medium and (b) the growth in later years of the live produced hour-long and longer dramas at the expense of the shorter "situation" or "serialized" dramas. It is this growth which signified the maturity of the medium as a means of theatrical presentation and implied the existence of an independent art of dramatic presentation, one aspect of which the remainder of this study is designed to investigate.

\textsuperscript{64}Sponsor, 10:14 (July 9, 1956), pp. 63-64.
CHAPTER III

THE SELECTION OF TELEVISION PLAYS FOR ANALYSIS

The development of series of dramatic programs in which length, purpose, and method of production are varied has complicated the problems of analysis and forced adoption, for purposes of this study, of a selection process. It is necessary to enlarge briefly upon the problems of analysis before describing the particular selection method instituted here.

Pichel classifies three major forms of production method in television, each of which has been touched upon in its historical development in Chapter II. The first of these is the "live" program, broadcast from the television studio at the moment of its performance. In this method all of the elements of production are assembled together in the studio, and the performance, once begun, must proceed to its conclusion, allowing, of course, for the conventional commercial and station identification periods in the program. The second method of dramatic production is the "filmed-for-television" play, initiated in 1947. This form, according to Pichel, is "much closer in its production method to the live television offering than to the parent theatre film," since it alters its techniques to conform to the peculiar viewing situation of the medium, and is generally produced within the

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2 Supra, p. 28.
general limitations of the television budget.\textsuperscript{3}

The third production method does not involve television or its techniques in any but a passive sense, since it entails mere transmission of theatrical films which are produced within the artistic and economic limitations of a distinct medium.\textsuperscript{4} The existence of this variety in production technique makes analysis of dramaturgy difficult, since each method may require significant differences in approach.

The second complication is found in the variety of dramatic forms, or more strictly, program lengths, in television. These have also been described in detail in Chapter II. Obviously the kind of play which is written must reflect the time period into which it is compressed, and there would appear to be wide divergence of dramaturgical method in, for example, the fifteen minute serialized form and the ninety minute single play. This factor makes difficult an all-inclusive description or analysis of the use of dramatic elements and structure within the limits of a study of this type.

\textsuperscript{3}Pichel, loc. cit., explains, "The theatre uses film as a medium - the TV film uses it primarily as a facility, for the format of the television film is that of the television play, as are many of its techniques. Production of television films in their use of the camera, sets, lighting, direction and acting imitate the procedure of the television studio, not those of the film studio. The reasons for this are in part economic, but only in part. The screen of the television receiver is the real determinant. ." An exception to this similarity in production approach is the film's discontinuity of production, and the obvious advantage of re-takes in the event of error. The implications underlying these similarities are further treated in Chapter V.

\textsuperscript{4}loc. cit., Pichel observes, "There are family resemblances. . . The live TV play imitates many of the traits of the theatre film, but it and its filmed counterpart set out to serve a new and special medium. Whereas the theatre film was made originally to serve a different purpose and to reach its audience differently."
With these factors in view, it is possible to describe the specific class of drama under investigation here, and offer some reasons for its selection.

Hour Long Drama

There are two primary reasons for selection of only hour long plays for analysis. The first stems from the historical significance of the hour long drama in the medium, which has been suggested earlier. Aside from this consideration, the form was selected because it demanded a greater involvement of the playwright's art. Worthington Miner has observed that, in television, good writing is essential but it is most important in the hour form. Since the form demands greater writing competence, it also offers a greater artistic challenge and satisfaction. Robert Alan Aurthur suggests that the "hour dramatic show is the most satisfactory for the writer in television. It's the closest thing to a Broadway play." To Aurthur the form permits the playwright to "deal with people honestly and fully, and also permits time to tell a story." Paddy Chayevsky, one of the most celebrated playwrights in the medium, supports the view that this form offers greater challenge when he observes that the hour play and the full

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5Worthington Miner, "Producing For Television," Producing The Play, John Gassner, editor; (New York: 1953.) p. 495. "It has taken only a few years to demonstrate that, whereas good writing on radio was largely in the area of the sustaining program, good writing in television is an essential commercial commodity. This is not so apparent in the half-hour serial; it is vividly apparent in the hour form."

6Robert Alan Aurthur, "Poet and/or Peasant," How To Write For Television, Wm. I. Kaufmann, editor; (New York: 1955.) p. 93.
length stage play "are alike in the depth of their theatrical thinking." 7

While relationships between the hour form and the standard length works for stage and film are not the direct concern of this study, the existence of such relationships introduces a significant reason, then, for the choice of this form for investigation. Until the 1956-57 season, 8 these dramas remained closest in length and "theatrical thinking" to the standard works of other media, and this in turn implies a deeper involvement of the playwright's craft. In the fifty to fifty-five minutes in which he develops the form, the methods of dramatic construction and the uses of the dramatic elements assume greater importance, and craftsmanship may be more effectively described and analyzed.

Although this restriction offers advantages in analysis, it also puts a limitation upon the scope of this study. Observation of this specific form may suggest certain approaches and methods which could be applied in other forms, but such application is beyond the limits of the investigation.

Original Dramas

In the process of selecting a single class of plays for analysis,
attention must also be given to the problem of the varying method of production. The first intended limitation in choice of original dramas is elimination of works not specifically intended for "live" studio production. Since this condition is designed to confine analysis solely to works prepared for the television medium, the theatrical film need not be considered at all. The "filmed-for-television" plays pose a greater problem. The growing use of these materials, and the recent practical advances in the "video-tape" method, may make the "live" production method obsolete in future video drama despite claims for its values of "immediacy" and "spontaneity." In light of this

9 Supra, p. 31.

10 See "Report on Ampex Video Tape Recorder" by Cecil S. Bidlack. NAB Engineering Service, May, 1956. Bidlack describes the success of the Ampex Video-Tape demonstration at the 1956 NAB Convention. "The system records both picture and sound on a single magnetic tape two inches wide. The resolution is far beyond the capability of the average television receiver. On this recorder programs may be recorded from television camera equipment."

11 Rudolph Bretts, "TV As An Art Form," Hollywood Quarterly, Vol. V, 1950-51. pp. 153-163. Bretts writes that characteristics which are peculiar to the medium are "immediacy, spontaneity and actuality." He defines "spontaneity" as "The feeling that the action being watched has never happened before," and "actuality" as the sense in the viewer that "what is being seen is real." He notes that, although a dramatic program is apparently devoid of these qualities, there is some doubt that they are completely lacking in the live dramatic show. "A performance in itself is something real -- and is happening for the first time -- the quality of actuality is inherent in a performance." The use of video-tape may eventually bring all television programs not affected by these factors (sports events, news reports, etc.) to the audience on a delayed basis, and so obliterate the present distinctions between "live" and "filmed-for-television" production methods. It would seem that the factor of continuous performance, now the greatest distinction in method between these two production approaches, would be entirely eliminated. If the program is tape recorded under live conditions of the studio and edited, it would appear extremely doubtful that a member of the audience would know whether he was witnessing the "actuality" of performance or not.
possibility the value of such selection once again becomes primarily historical. In the first decade of successful commercial programming the "live" production represents the dominant method within the hour long form, and this may offer some justification for its selection here.

The term "original," however, implies greater limitation upon the class of materials to be analysed. In the sense employed, it also eliminates all works adapted from other sources, whether stage, screen or literary. This limitation requires some explanation in terms of the significance of original plays in the television theatre.

As early as 1947 it was recognised that television's voracious appetite for new materials would soon exhaust available properties which could be adapted to the medium. In that year CBS TV sought to utilise the enormous quantity of radio scripts at its disposal. After processing over 500 original radio scripts and finding less than a dozen which could be adapted to the visual requirements of the new medium, the network abandoned the project and admitted a desperate need for new material which met the specific demands and requirements of television.12

At the start of the 1949 season, Worthington Miner, then producer of STUDIO ONE, lamented that he had "little luck in getting original video scripts."13 The first thirteen programs in the series for that season included an unproduced stage play, Battleship Bismarck, several

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12 Variety, 166:1 (March 12, 1947), p. 43.

13 Ibid., 176:1 (September 14, 1949), p. 28.
additional stage plays, a Rudyard Kipling story, a Dashiell Hammett mystery story, and Somerset Maugham's, *Of Human Bondage*. In the same season *Variety* reported that "the shortage of TV story properties is still the number one problem confronting video producers,"¹⁴ and noted that the combined output of all Hollywood studios was about 400 features yearly, while the networks then operating required over 800 half-hour and hour scripts in a normal 39 week cycle. By the end of the season the trade journal reported that development of writing talent "specifically for TV looms as the most necessary ingredient for programming in 1950."¹⁵

The problems of presenting adaptations is described by Fred Coe, pioneer producer and a major innovator in the introduction of original drama in the medium.

... all of us were convinced it was our mission to bring Broadway to America via the television set. ... Within a couple of months it became obvious that this could not work out. We were running out of material! Broadway did fifty or sixty plays a year, many of which were unsuitable or unavailable for our show. We had to produce a one-hour television drama every week, fifty-two weeks a year, and the Broadway cupboard was bare almost before we started.¹⁶

Coe describes the TELEVISION PLAYHOUSE search for material, which ranged over short stories, novels and other literary works. In the early period adaptations of *What Makes Sammy Run*, *The Last Tycoon*, *The


Rich Boy and Bethel Merriday were typical offerings on this series. Coe observes that the introduction of new series in this period made the script shortage even more acute. The first original script to be produced on TELEVISION PLAYHOUSE was a documentary drama based on the life of Vincent Van Gogh, written by H. R. Hays. To Coe, this marked the turning point:

We knew that television was mature enough to develop its own talent in the writing, directing, producing, designing and technical fields -- but especially in the writing field.17

After this experiment, TELEVISION PLAYHOUSE was given over to the production of original scripts, and the Fred Coe "stable" of writers received recognition for its pioneering in the original video drama. "Our writers," Coe observed, "turn out television plays in every sense of the phrase."18

After the 1950-51 season, the original television play became a standard offering in other series as well, and though adaptations continued to be offered, emphasis was given to original dramas in newer series. By the 1955-56 season Kraft TELEVISION THEATRE, which had offered the fewest original television plays to that date,19 announced a season-long contest for the best original television play to be produced on its series, and offered $50,000 to the winner.20

18Ibid. cit.
19Ibid., p. 54.
20The award was won by William Noble for his play Snapfinger Creek, produced by Kraft on February 22, 1956.
In addition to this growth, reflecting a practical necessity in the medium, impetus was given to the development of original plays by critics and theorists who maintained that television required a drama of its own which matched its peculiar mode of theatrical production. Such opinion had roots in the earliest writings following the technical development of the medium. In 1945 Richard Hubbell observed:

The characteristics inherent in television give it powers far beyond being just a substitute for celluloid, a new way to distribute motion pictures or - for that matter - stage plays.\(^1\)

And in 1949, as new hour-long series were testing the medium, Charles Siepmann wrote:

We suggest that television lends itself to the development of a new kind of drama in which action is not, as in the film, predominantly physical, but psychological - both sight and sound serving to give overt expression to the covert expression of the mind.\(^2\)

Four years later, after considerable experiment in the original television play, critical and artistic opinion brought support and enlargement to these views. In 1953 Douglas McKenzie wrote that "TV is gaited to handle intimacy, a small focus and intensity of interest in one character."\(^3\) In the same year Robert Sherwood, a leading play-


wright of the American stage, observed that "the staccato writing which TV permits is a new excitement for the established playwright,"24 and Harriet Van Horne suggested that plays "written especially for television have short scenes, tense dialogue."25

Observation of television drama also reflected interest in the playwright's choice of materials. Jack Gould wrote, in 1956, that "television can seldom handle a 'theme' drama,"26 and this view was supported by Chayevsky, who observed of one of his own plays:

The Big Deal turned out to be an effective piece of television, but it is more suited to the stage. Actually, it would not have made as good a stage play as it did a television drama: but even so its sheer weight and power are too much to be handled to television's fullest advantage... it is too obvious a drama for television. The story is too powerful.27

These views represent a greater body of opinion which admits of a common premise — that television plays are, or should be, written with a distinct method and within a distinct approach. These opinions provide a significant reason for the selection of original plays for analysis.


Serious Drama

Analysis of only those plays which could be classified as "serious drama" reflects a desire to place practical limits upon the length of the investigation. Such restriction is made in order to provide a consistency in approach by the playwright in the plays under analysis. The failure to include varying dramatic types restricts the scope of the study, and the findings may not be applied in relation to dramatic types not investigated.

For the purposes of this study, the term "serious drama" was broadly defined. The following definition and discussion supplied by John Gassner28 was incorporated into the procedures as a general guide to the selection of such plays:

This intermediate type of play has dignity, a point of reference, tragic overtones or details, and a general overtone of seriousness -- but does not provide a catastrophic conclusion for the chief character or characters: the conclusions may even be hopeful. The term tragi-comedy might be used to describe this form, and was, in fact, so employed by the Elizabethans. Its chief practitioners, Beaumont and Fletcher, described it as the kind of drama that "wants death, which is enough to make it no tragedy, yet brings some near it, which is enough to make it no comedy." An example is their play, Philaster. The term, however, smacks of dishonesty (the forced happy ending of the film) and it does not cover non-tragic serious plays in which death does exist, as in Awake and Sing! (in which the Grandfather commits suicide) and in Our Town, in which the young heroine dies). Elizabethan tragi-comedy is only a subdivision of the larger classification, "serious drama," which ranges all the way from thoughtful romances like The Tempest and Sophocles Philoctetes to works of such impassioned realism as Awake and Sing! . . . Nor is the drama characterised, as Beaumont and Fletcher held, by the purely negative quality of not being comedy. The kinship with tragedy is apparent, as already noted, as in the serious approach and in some per-

ception of human dignity — of man's capacity for suffering, aspiration, rebelliousness, passion or spirituality, and in some importance of theme and resolution.

In summary, the selection of the hour-long play represents an attempt to provide analysis of a major dramatic genre which has played a significant role in television programming. Through the selection of original plays, concentration is devoted to dramaturgical method in works composed within the artistic and economic limitations of television as an independent theatrical medium. Finally, selection of a group of plays which can be considered as essentially "serious" provides for analysis of works in which at least the playwright's dramatic point of view is a common factor.

**Limitations upon the Selection Process**

The first stage of the selection process was designed to produce a group of original dramas from which successful serious plays could be chosen. Since original dramas produced in the first decade of televised drama number in the thousands, it was determined that this group could be substantially reduced in total number and still produce a representative group of plays for analysis here. Two limitations were therefore established.

It was first determined that original dramas produced between January 1, 1950, and January 1, 1956, would constitute the total from which plays for analysis were drawn. This total was further reduced by a limitation upon the number of series in which such original dramas were presented.

In the selected period, five hour-long series: Kraft TELEVISION THEATRE, Westinghouse STUDIO ONE, Philco-Goodyear TELEVISION PLAYHOUSE,
ROBERT MONTGOMERY PRESENTS, and LUX VIDEO THEATRE, were in continuous production. Since LUX VIDEO THEATRE first entered television as a filmed series and did not adopt live production until 1954, the series was eliminated from consideration as a source of original television plays. ROBERT MONTGOMERY PRESENTS was also eliminated after preliminary investigation disclosed that the number of original plays presented in this series was negligible.

This phase of the selection process produced over a thousand plays, representing over two-thirds of all hour-long productions in a period which comprised almost one-half the total years of dramatic programming, and a much higher proportion of the original plays offered in the same period. It was felt that the original dramas derived therefrom constituted a sufficiently broad and representative group from which plays could be selected for analysis.

Two considerations influenced the selection process in its second phase. Since analysis of dramaturgical method was the major purpose of investigation, it was held that selection could give emphasis to the playwright as well as the play. Secondly, even within the restricted group of original plays derived to this point, a choice of plays for analysis would require the reading of over three-hundred original plays, as well as a subjective evaluation of each in terms of its "serious" qualities and its relative success. By turning first to the work of successful playwrights, the task of selection could be simplified and the identification of successful plays could be made in light of some additional criteria.

It was thus determined that plays for analysis should be taken
from works of playwrights with demonstrated experience in writing for the medium. An arbitrary minimum of six original productions among the three series was established as a requisite for playwrights to be represented in the selection process. The next step was taken in view of the probability that quantity of production is not in itself the sole attribute of a successful playwright. In the mass media quite the opposite might be held true, and selection of dramatists only on the basis of number of script credits could conceivably produce a group of professional "hacks." Some criteria of excellence were therefore established, and from among those playwrights who had written the required number of original works a number were chosen on the basis of (1) the individual awards and honors accorded to them and/or any of their original plays for television and (2) their professional reputation, in terms of literary publication of plays and adaptation of their works in other media.

The final phase of the selection process permitted these playwrights to select the works they felt were their best serious plays. In the event that, for any reason, the playwrights declined to single out one work, the selection was made from among their available manuscripts or published plays. This phase of selection merely attempted to reduce the monumental task of securing and examining almost a hundred play manuscripts and, at the same time, permitted the playwrights themselves to have some voice in the final selection if they so desired.

There are a number of shortcomings in the method of selection. In view of the relative newness of the medium, it might be argued that
the limited period in which scripts were sought would eliminate significant works written after the techniques of television production had begun to crystallize. It is also obvious that selection of outstanding playwrights can be made with only a limited objectivity, since industry honors and awards, and newspaper space, accorded a playwright may have little bearing upon a comprehensive evaluation of his significance as a dramatist. Finally, establishing a minimum of six writing credits as a basis for selection could also eliminate many significant playwrights and plays from consideration here.

A final limitation in this method springs from the necessity for reserving final selection of plays in the event the selected playwright's full cooperation could not be gained. This is actually a division of purpose, and it should be observed that it is made solely in order to place practical limits upon the task of securing, reading, and evaluating a great many individual plays.

It was felt, nevertheless, that the method of selection provided a means of arriving at a group of plays which, within the limitations described above, are representative of successful, serious, original television plays. The method provided for selection of dramas which had met with success in the market place, i.e., which received production within the standards and limitations of the medium, and not only been passed upon by story editors and producers with long professional training, but met with approval of critics and observers who follow the medium.

Selection Procedures and Results

A tabulation of plays produced by the selected series revealed
that a total of 337 original plays were offered in the given period. TELEVISION PLAYHOUSE initiated the telecasting of original plays with a production of H. R. Hays' Vincent Van Gogh on March 5, 1950. Over a year later, on April 18, 1951, Kraft TELEVISION THEATRE offered Nelson Bond's Mr. Mergenthwinkler's Lobbies as its first original play. In the same week, on April 23, STUDIO ONE offered Hedda Rosten's The Happy Housewife as its premiere original TV play. During the interim year, TELEVISION PLAYHOUSE presented only three new original works, but by the 1951-52 season all three series began active production of plays written for the medium.

By January 1, 1956, Kraft TELEVISION THEATRE had produced 75 original plays. These works were written by 54 individual authors and three collaborative teams. Eleven writers were represented by

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29Such tabulation is approximate at best, and involved several steps. Production lists, including only the date and title of all productions in each series, were gathered from newspaper reviews and program logs, primarily from the reports of the New York Times. Mimeographed copies of production lists were forwarded to various program and production sources in the network centers. Respondents were asked to indicate the name of the playwright and, if possible, the exact source of the dramatic material — whether "stage," "screen," "original" and "other." Information, while complete for original works, was inconsistent and incomplete for the other possible sources. The following agencies provided the information upon which tabulation is based. For Kraft TV THEATRE — the office of Mr. Paul Chandler of the Kraft Foods Corporation, and the New York offices of the J. Walter Thompson Advertising Agency. For STUDIO ONE — the office of Miss Esther Dobbins of the CBS Program Information Department. For the Philco-Goodyear TELEVISION PLAYHOUSE — the office of Mr. Mardette Edwards of Talent Associates, Inc. and the Ross Reports on Television, Inc. The latter is a commercial research agency, hired to complete the information when all other sources had apparently refused to respond. Mr. Edward's list was returned a short while after this step was taken, and the two lists match in all details.

30A play produced earlier in TV history. See Chapter II.
more than one work, and three writers by more than two plays. Rod Serling wrote six plays for the series in this period. Carey Wilber and George Lowther contributed four plays each.

As of the same date, STUDIO ONE had presented a total of 77 original plays, representing the work of 42 individual writers and three collaborative teams. Twelve playwrights and one team enjoyed more than one production of their works. Reginald Rose wrote eight plays for this series. Rod Serling and Carey Wilber were represented by five plays each and five other playwrights saw three or more of their plays produced in the period.

Between March 5, 1950 and October 2, 1955, when Philco terminated its sponsorship of TV PLAYHOUSE, the remarkable number of 185 original television plays was offered by this series. 48 individual authors and six writing teams contributed to the series. 26 writers contributed more than one effort, and the highly regarded Fred Coe "stable" of authors, represented by William Clarke, David Swift, David Shaw, Robert Aurthur, Sumner Locke Elliott, Horton Foote and Tad Mosel contributed the staggering total of 92 original plays in a span of four years. David Shaw alone wrote 19 plays in this period, Robert Alan Aurthur wrote 17, and ten other playwrights wrote six or more plays for this single series.

A total of eighteen playwrights met the first requisite for consideration in this study. These were H. R. Hays, Joseph Liss, W. K. Clarke, David Swift, David Shaw, Robert Alan Aurthur, Sumner Locke Elliott, Horton Foote, Harry Muheim, Paddy Chayevsky, N. Richard Nash, Tad Mosel, J. P. Miller, Rod Serling, Carey Wilber, A. J. Russell,
Michael Dyne and Reginald Rose. All met the requirement of six or more plays produced in one or more of the three series within the designated time period.

From this group, playwrights were to be selected for the study. In view of the probability that some writers would be unable or unwilling to respond, letters requesting their permission to be represented in the study and a designation of their most successful serious work were distributed to the entire group, even though not all would be included in the final selection. In the event that any writer failed to respond, or for any other reason chose not to be included, his name was withdrawn from the list, and the final selection was made from those whose cooperation could be assured.

After a third mailing of the questionnaire, four playwrights, W. K. Clarke, A. J. Russell, Michael Dyne, and David Shaw, did not respond. Two other writers answered, but eliminated their works from inclusion in the study. N. Richard Nash wrote:

I am not a television writer. . . I have never written directly for that medium. It would appear that I have, since eight or nine of my plays have been shown on the old Philco-Goodyear PIATHOUSE and the United States Steel THEATRE GUILD program. But none of them were written for television. They were all written first as full length stage plays for the theatre, then . . with painful surgery, cut down to the television one hour length.31

Carey Wilber refused to have his works considered in the study. In a two page letter he protested the notion that any plays written for the medium were worth analysis, and submitted that "critical study

31Personal correspondence dated October 21, 1957.
of even the most acclaimed TV drama will reveal lack of 'guts' essential to really good drama."32

From the remaining twelve playwrights, the final step involved selection of those who, for reasons outlined above, could be considered as outstanding writers. Examination of the records and backgrounds of these writers indicated that at least seven had attracted sufficient attention as dramatists to merit selection here. This group includes Paddy Chayevsky, Rod Serling, Robert Alan Aurthur, J. P. Miller, Horton Foote, Reginald Rose and Tad Mosel. The brief descriptions of their activities which follow present some explanation and justification for their selection, as well as the name of the single serious work which they regarded as their outstanding television effort.

The work of Paddy Chayevsky, perhaps more than any other single writer, has served to attract critical interest in the original television play. Among his honors are included a Sylvania Award and the distinction of being the first television writer to have his works published in a separate anthology.33 Chayevsky's play, The Mother, was selected for the volume of ten best television plays of the first decade of TV drama, edited by Gore Vidal.34 Three of Chayevsky's

32Personal correspondence dated August 28, 1957.

33Chayevsky, op. cit. This volume includes The Mother, Marty, The Bachelor Party, Printer's Measure, The Big Deal, and Holiday Song, as well as extensive personal observations on the craft of TV writing by the author.

works have been successfully adapted as motion pictures: *Marty*, *The Bachelor Party*, and *The Catered Affair*. The motion picture version of *Marty* received a Film Critics Award. Chayevsky's original TV play, *Middle of the Night* has been adapted into a successful stage play.

Mr. Chayevsky was reluctant to select a single work as outstanding, but suggested that both *Marty* and *The Mother* represent the "sort of material that does best on television."35 *The Mother* was selected for analysis, primarily upon the basis of its selection for the Vidal anthology.

In contrast to Chayevsky, who wrote only nine works for television in the hour form, Rod Serling has been a prolific and indefatigable TV writer. By his own estimate, he has written over a hundred plays for this medium, including over forty hour-long plays. In recent years he has turned to lengthier TV forms and is presently under contract to the CBS PLAYHOUSE NINETY series.

Awards have come to Serling more than to any other TV craftsman. His single work, *Patterns*, won a Sylvania Award, an "Emmy" from the Academy of Television Arts and Sciences, and, in its motion picture version, a Christopher Award. His 1956 ninety-minute work, *Requiem For A Heavyweight*, won the first Peabody Award ever given to a writer in the seventeen year history of that organization. The same play won an "Emmy" and a Writers' Guild Award. Four of Serling's TV plays, *Patterns*, *The Rack*, *Incident in an Alley*, and *The Strike*, have been adapted to films, and *Requiem For A Heavyweight* is now being adapted for the stage. In addition to these distinctions, Serling's plays

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35Chayevsky, op. cit., p. 173.
have often been published. Four of his works are included in a separate anthology,\textsuperscript{36} \textit{The Strike} is published in the Vidal collection,\textsuperscript{37} and \textit{Requiem For A Heavyweight} is included in the Writers Guild Awards Anthology.\textsuperscript{38} Mr. Serling chose \textit{Patterns} as his best serious work.

Robert Alan Arthur served a long apprenticeship in the television drama, and has functioned as a story editor and producer as well as playwright for the Philco group led by Fred Coe. He has written 21 hour long plays for television to date, and over thirty-five half hour works. He has also written in the ninety minute form. Arthur served as a staff writer with the popular \textit{Mr. PEEPERS} series during its early years. He has received Sylvania Awards for the best hour-long plays of 1954 and 1955, and an honorable mention for the Robert E. Sherwood Awards in the latter year for his play \textit{Man On The Mountain Top}. The work was nominated for an "Emmy" in 1955, but lost the palm to Serling's \textit{Patterns}. The same play has been included in the Vidal collection.\textsuperscript{39} One of his TV plays, \textit{The Baby}, was given a Broadway production, and \textit{A Man Is Ten Feet Tall} was made into the motion picture, \textit{Edge Of The City}. Arthur designated \textit{Man On The Mountain Top} as his best serious hour long play for video.

\begin{footnotes}
\item[36]Rod Serling, \textit{Patterns} (New York: 1957), 246 pp. The volume also includes \textit{The Rack}, \textit{Old McDonald Had A Curve}, and \textit{Requiem For A Heavyweight}, as well as a number of short essays by Serling.
\item[37]Vidal, \textit{op. cit.}, pp. 163-190.
\item[39]Vidal, \textit{op. cit.}, pp. 109-134.
\end{footnotes}
J. P. Miller, like Chayevsky, is one of the playwrights who "graduated" from television into motion picture writing after only a few of his works appeared. Although he has written only eight hour long works for the medium, his work has attracted critical attention. His play The Rabbit Trap was selected for the Vidal collection. The Undiscovered Country was named one of the ten best video plays of 1956 by the critic Burton Rascoe. The Rabbit Trap is now being adapted for Broadway production and as a screen play for Hecht-Lancaster Productions. Mr. Miller selected this play as his outstanding work for the medium in a serious vein.

Horton Foote is still another member of the original Fred Coe "stable" at the Philco TV PLAYHOUSE. Although he has not as yet entered the field of motion picture writing, his play, The Trip To The Bountiful was selected, in the kinescope recording of its original TV presentation, for the permanent film collection of the Museum of Modern Art in New York City. The same play has been adapted to the stage. Foote's TV play, A Young Lady of Property was included in the Vidal anthology and a second work, John Turner Davis was honored by its publication in the Margaret Mayorga collection of the best short plays in 1953-54. Foote also has the distinction of being published

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40 Ibid., pp. 191-220.
41 Ibid., pp. 136-162.
in two separate anthologies of his own works. He selected the play *The Midnight Caller* as his only serious work, and for this reason it is included here.

Tad Mosel, along with Rod Serling, still actively devotes the major share of his time to television. He is still another member of the early Fred Coe group, and has written for the CBS PLAYHOUSE NINETY and other network Hollywood originated series, *STUDIO ONE* and *CLIMAX*. Mosel has written over twenty-five works for the medium, including fourteen hour long plays and a few ninety minute dramas. His play, *The Five Dollar Bill* was selected for publication for stage producing groups. *My Lost Saints* is included in the Vidal anthology, and *The Out of Temptation* is published in a text for amateur television writers. Mr. Mosel selected *The Haven* as his outstanding serious work.

Reginald Rose has written 20 hour long and 10 half-hour plays for television, and has on one occasion written a work carried in two segments on the *STUDIO ONE* series. His work has received an "Emmy,"

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43 Horton Foote, *Harrison, Texas* (New York: 1956), The volume includes: *A Young Lady of Property, John Turner Davis, The Tears of My Sister, The Death of The Old Man, Expectant Relations, The Midnight Caller, The Dancers* and *The Trip To The Bountiful*. In addition to this volume, Dramatists Play Service has made a collection of Foote’s works available to theatrical groups.

44 Published as a stage play by The Dramatic Publishing Company, Chicago: 1957.


two Anti-Defamation League "Democratic Legacy" Awards, a Robert E. Sherwood Award, and a Variety "Writer of the Year" Award. Six of his works have been adapted or are in the process of adaptation to other media. These include *Twelve Angry Men*, *Dino*, *Three Empty Rooms*, *Crime In The Streets*, *The Defender* and *Thunder on Sycamore Street*. *Dino* was published in the Margaret Mayorga collection of 1956.47 *Thunder On Sycamore Street* is in the Vidal collection,48 and six of Rose's plays are published in a separate anthology.49 Mr. Rose selected *The Incredible World of Horace Ford* as the best of his serious works for television.

These playwrights, it might safely be said, have achieved some honor and distinction as representatives of their craft. While various other writers might have been included in such a study, they have either failed to meet the original limitations placed upon the selection process, have eliminated themselves from consideration here, or have as yet failed to make some consistent impression as serious craftsman for the medium.

Of the plays themselves it must be said that they may neither be truly representative of serious works written for the medium nor particularly outstanding when compared with a writer's other efforts.

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48Vidal, *op. cit.*., pp. 38-68.

In the case of Horton Foote, for example, it would appear that critical acclaim has by-passed *The Midnight Caller* in favour of *A Young Lady of Property* and others among his works. Mr. Foote himself felt that the latter play was the best he had written for the medium, but exercised his privilege of determining which of his plays he felt were essentially "serious," and so chose *The Midnight Caller*. Tad Mosel, on the other hand, felt that all of his plays were "serious" dramas, and would have preferred to select his best from his most recent works rather than from among those produced in the earlier years of his growth as a dramatist. He responded to a second query, however, by choosing *The Haven*.

The seven plays finally selected, then, represent the work of outstanding playwrights. They are "serious" plays by a broad determination, and they represent, if not the outstanding works by these writers for the medium, efforts which have contributed to their own recognition as playwrights. On this basis, and with the various limitations clearly established, it is possible to proceed with a definition of terms to be employed in analysis.
CHAPTER IV

DEFINITION OF TERMS

Brander Mathews notes that analysis of art cannot rely upon the exactness of terms and concepts employed in the sciences, but maintains that "there is a distinct advantage in insisting upon resolute definition, for every writer gains by the sturdy struggle to make sure what he himself intends by the word he employs." Analysis of video drama thus involves not only selection of terms and concepts significant to such analysis, but the clear explanation of the intended meaning for each.

In view of the broad range of dramatic theory and criticism, the concepts employed in analysis here must reflect severe limitation. An attempt has been made to present the views of the first dramatic theorist, Aristotle, and restate them in terms of later criticism. The views of a group of theorists whose works represent a divergent approach to dramatic analysis are most frequently employed, and no attempt has been made to offer a comprehensive view of the concepts and terms chosen. The selected opinions have been synthesized into practical working definitions in each area treated.

Within these limits a number of key concepts descriptive of dramatic elements and structure may be isolated. These may be supplemented with related terms and ideas wherever possible, particularly where there is question as to the suitability of a given term or concept. Thus, discussion of dramatic elements can be limited to six main areas: Conflict, Subject and Theme, Story and Plot, Character, Situation and

Dialogue; and the concepts associated with dramatic structure to four main areas: Exposition, Complication, Climax and Resolution.

Conflict

The idea of conflict as essential to drama originates with Aristotle, to whom drama was "an imitation of an action," the scope of which would "admit of change from bad fortune to good fortune or from good fortune to bad." The notion of an "action" which embodies change has been universally interpreted to signify a struggle or conflict.

The philosophical restatement of "change" as conflict was established by the 19th century German philosopher, Georg Hegel, who

2Aristotle, "Poetics," Aristotle's Theory of Poetry and Fine Art, H. S. Butcher, translator, (New York: 1951), p. 25. In this translation Butcher lists, as Aristotle's "parts" of drama, Plot, Character, Diction, Thought, Spectacle and Song. As "elements" of drama these have undergone modification in later criticism. Variations are treated where necessary in the discussion.

3Ibid., p. 123.

4Ibid., p. 337. To Butcher the "action" of Aristotle extends beyond a mere sequence of events. "It embraces not only the deed, the incidents, the situation, but also the mental processes, and the motives which underlie the outward events or which result from them... the dramatic action forms a complete whole; it is a coherent series of events, standing in organic relation to one another and bound together by the law of cause and effect." Cf. Francis Fergusson, The Idea of a Theatre (Princeton: 1949), p. 230 ff. Fergusson intends action to mean the "mimetic acts of the dramatist -- plot-making, characterisation, and speech -- whereby he makes a play." To Fergusson the term reflects an analogical concept understood "only in reference to particular actions." The term "story" may be substituted for "action" within the purposes here, but the complexity of "action" as a term descriptive of the idea of drama must be recognised. Supra., p. 69.
arrived at a theory of tragedy in which a situation arises from the combination of "circumstances, conditions and relations" in life with the "temperament or passion which experiences them." This situation.

... breaks this determinate form in opposition, obstruction, development and disruption, so that the emotional life feels compelled to react with energy against this disturbing or restraining influence which stands in the way of its objects and passions. 5

It is at this point, maintains Hegel, that "action" commences.

In the formulation of his theory, Hegel identifies the change or conflict as the action, or story, itself. He includes within the total situation the reaction of the individuals who experience change, reflecting Aristotle's original position that "actions are qualified by thought and character... the two natural causes from which action springs." 6

The theory of drama arising from a determinate structure containing inherent conflict within its own system of relationships was given modification by Brunettieres, who demanded of all drama "the spectacle of a will striving towards a goal, and conscious of the means it employs." 7 While the concept in itself is not a radical departure from

5Georg Hegel, The Philosophy of Fine Art Vol. 1; F. P. B. Osmaston, translator; (London: 1920), p. 288. Having treated reaction from opposing forces, Hegel concludes; "we are here presented with two distinct spheres of interest, both of which have been rent, as it were, from the harmony they originally possessed, and confront each other in conflict."

6Aristotle, op. cit., p. 25.

Hegel's view, Brunettiere, in insisting that one play is "superior to another according to whether the quality of will exerted is greater or less, and the share of chance is less, and that of necessity greater," lays stress "not so much on the circumstances of the conflict, of the struggle in which the hero is involved, as on the stark assertion of the hero's will." To Mathews, this represents a significant simplification of the older idea. Thus the concept of human conflict as an essential element of drama is clearly established, with the views of Hegel and Brunettiere contributing to this central idea.

A third significant relationship of conflict to drama is introduced by William Archer, who sought to substitute the idea of "crisis" for "conflict," suggesting that drama is the "art of crisis" as fiction is the art of gradual development. Archer maintained that a conflict of wills was not indispensable to drama, and singled out plays in which he felt there was no suggestion of conscious human will in conflict. Lawson dissents from this view, maintaining "an earthquake is a crisis, but its dramatic significance lies in the reactions and acts of human beings," and concludes that the "activity of the conscious will seeking a way out, creates the very conditions

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8Ibid., p. 408.

9Mathews, op. cit., p. 100.

10Ibid., p. 101.

which precipitate the crisis." At the same time Lawson recognizes Archer's contribution:

There can be no question that the idea of crisis adds something very pertinent to our conception of dramatic conflict. One can readily imagine a conflict which does not reach a crisis... A struggle which fails to reach a crisis is undramatic.\(^{13}\)

In maintaining that drama must deal with the "culminating points or culminating intersections" of the lives involved in a dramatic story, Archer has enlarged the definition of drama into a story of human conflict compressed into its moments of crisis.

Proceeding from these theoretical constructs it becomes possible to view all drama in terms of conflict. Henry Arthur Jones writes that "drama arises when any person or persons in a play are consciously or unconsciously 'up against' some antagonistic person or circumstance or fortune."\(^{15}\) Miriam Callaway observes that "whatever the nature of the action, if it is occasioned by a breach in the balance of relationships, and is directed toward restoring the balance, it is a true dramatic action."\(^{16}\) Freytag sees the dramatic as that which includes "those emotions of the soul which steel themselves to


\(^{13}\)Opp. cit.

\(^{14}\)Archer, op. cit., p. 37.

\(^{15}\)Henry Arthur Jones, "Introduction to Brunettiere's Law Of the Drama," Clark, op. cit., p. 469.

will and to do." Lawton asserts that a dramatic action's essential character is "social conflict... in which the conscious will, exerted for the accomplishment of specific and understandable aims, is sufficiently strong to bring the conflict to a point of crisis." Thompson speaks of drama as displaying a "course of action, which shows its rise in an individual's will, through a struggle against obstacles, to a decisive conclusion." Common to all of these views of drama is imitation of human struggle.

For the purposes here, conflict may be defined as the central opposition of wills or forces which takes place in a play. As individuals express their own wants and desires, and actively seek to fulfill them in spite of obstacles, a "conflict" or "change" occurs.

**Subject and Theme**

Accepting the simplified idea of drama as a story of human conflict, subject and theme may now be considered as integral elements of such a story. Baker suggests that the subject or theme of drama is

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18 Lawton, op. cit., p. 168.

19 Allen R. Thompson, The Anatomy of Drama (Los Angeles: 1942), p. 120.

20 The term "imitation," like "action" has implications beyond the sense of "relating" or "telling" in which it is used here. Butcher, op. cit., p. 150, speaks of "imitation" as an aesthetic term, suggesting that in the fine arts it "discovers the form toward which an object tends, the result which nature strives to attain, but rarely or never can attain."
simply the "impression" of something "seen or thought" by the playwright, and Dietrich calls subject or theme the "central thought" of a play. Both writers maintain that the subject may originate anywhere, starting from "almost anything: a detached thought that flashes through the mind... a bit of dialogue overheard or imagined... a story of a real happening... or a highly imaginative combination of topics based upon the background and experience of the playwright."

"The important thing," writes Baker,

... is that something seen or thought should so stir the emotions of the dramatist that the desire to convey his own emotions or the emotions of the characters who become connected with what he has seen or thought, forces him to write until he has worked out his purpose.23

This "working out" of purpose aids in distinguishing between "subject" and "theme," insofar as they are separate ideas. When Millet and Bentley attribute to theme the "creation of unity," or the "focus of subject" the notion of the working out of "purpose" takes on an added dimension, and it could be said that while the "subject" presents the impressions which the playwright has received, the theme is instrumental in forming the impression he conveys. Unless the playwright is "able to conceive of his subject as a theme, he will


22John Dietrich, Play Direction (New York: 1953), p. 25. Cf. Aristotle, op. cit., p. 25. "Thought is required wherever a statement is proved, or, it may be, a general truth enunciated." He further defines thought as "the faculty of saying what is possible and pertinent in given instances."

23Baker, loc. cit.
run the risk of violating the impression of unity of subject. 24

Further distinction between subject and theme may be derived from several sources. Cleanth Brooks and Robert Penn Warren, in a discussion of poetry, present "theme" as the "basic idea" or "general idea" of a poem which can be translated into an intellectual statement. 25 Francis Fergusson relates this concept to the drama by seeking a larger definition of an "action" which extends beyond the events of a story and becomes "the focus or aim of psychic life from which the events in that situation result." 26 Maritain makes the theoretical transition from action to theme by first suggesting that this "action" is a "spiritual plan or motion which, emanating from a constellation or human agents gathered together in a certain situation, carries them along, 27 and then asserting that this "motion" commands "a certain development of events in time, permeating it with a definite significance." 28 This significance Maritain identifies as "theme." He writes further:

... on the one hand, the theme does not exist separately from the action... the theme is immanent

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26 Fergusson, op. cit., p. 36.


28 loc. cit.
in the life of a poem, because it is the meaning of the action... theme does not relate precisely what the poem is, but rather what the poem intends, or proposes, what the poem wills.29

In the final analysis, the concepts of what the poem is, and what the poem wills can simply be identified, in analogy, as the "central thought" of a play. The recognition that theme is the meaning of a dramatic story suggests its unifying function, as well as its inseparability from subject. "Directed subject," "focused subject" or "purposeful impression" all become to some extent synonymous with the playwright's "central thought," his subject or theme.

In the ensuing analyses, the term "subject" implies only the general topic which the playwright has chosen to dramatise, while "theme" denotes a point of view toward the subject30 which he wishes to establish in the minds of the reader or audience.

**Story and Plot**

Aristotle was the first to recognise a distinction between drama and other narrative forms. He ruled that while all narratives deal

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29 I b i d . , pp. 255-256.

30 The term thesis may be loosely substituted for "theme" in drama. Cf. Thompson, op. cit., pp. 160-165. "A thesis play is an argument from example, and to be effective it must convince us that its mimic action represents reality and is both fair and typical. This is difficult, particularly in a play with a hero, who must at once and the same time, be both a vital human being and a convincing exemplar of an abstract idea." The distinction between "thesis" and "theme" is generally dependent upon the extent to which the characters dictate their own fate.
with the imitation of an action:

... the poet may imitate by narration — in which case he can either take another personality, as Homer does, or he can speak in his own person un-changed — or he may present all his characters as living and moving before us.  

Walley recognises drama as a form of narrative, possessing as its distinguishing mode of expression not narration, but representation. He concludes: "drama does not tell us about what had occurred in the past; it exhibits before one's eyes an occurrence at the precise moment of its occurring." This basic condition of representation before an audience leads to characteristic differences between "story" and "plot" which may be further examined.

Freytag suggests that any writer of narratives, "whoever describes the life of man — whoever seeks an exposition of past time," must set in order his material from an "established point of view, must sift out the unessential, must make prominent the most essential." He further stresses the necessity for comprehension of the "contents of a human life or a period of time; he must take pains to discover ultimate characteristics and intimate connections of these events," and finally "must also know the connection of these events with much that is external, and much that his work does not present." 

— Aristotle, op. cit., p. 13. To Aristotle, since the "medium" and "objects" of imitation are the same, the "manner" of imitation becomes the distinctive characteristic of tragedy.


— Freytag, op. cit., p. 15.
The process of selection and arrangement is controlled, writes Freytag, by conditions of theatrical presentation:

"... since the representation of these mental processes requires time, and since the poet's time is limited according to the customs of his people, it follows that the event represented must bring the chief characters much more boldly into prominence than is necessary in actual occurrence brought about through the general activity of many persons."34

This need for increased selectivity and heightening of the central conflict, as dictated by the demands of theatrical representation, also contributes to an understanding of the concept of crisis treated above.

George Pierce Baker enlarges upon the distinctions between "story" and "plot" implied by Freytag. He points out that confusion arises from the notion that dramatic story is "a play of skilfully arranged suspense and climax," which, in effect, denotes only plot. For Baker, plot is "story proportioned and emphasised so as to accomplish, under the conditions of the theatre, the purpose of the dramatist."35 This view finds support from Starke Young, who refers to plot as "story in its exact dramatic gradations,"36 and Walley, for whom plot represents "that element in the technique of drama which imparts form to the action represented. The plot of a play is, therefore, "not the same thing as the story the play tells," but the

34Ibid., p. 23.

35Baker, op. cit., p. 57.

"mechanical means of utilizing that story to produce a desired effect."\(^{37}\)

In light of these opinions it is clear that the process of selecting a dramatic story demands consideration for the needs of the theatre. The dramatic story must present conflict, in the form of the crisis or crises which make it essentially dramatic. Those conditions which control selection and arrangement of the events which constitute plot require additional discussion.

For Aristotle, a well-constructed plot "must neither begin nor end at haphazard." He asks for a plot with a beginning, a middle and an end which can be "easily embraced by the memory" and in which

\[ \ldots \text{proper magnitude is comprised within such limits that the sequence of events, according to the law of probability or necessity, will admit of change from bad fortune to good or good fortune to bad.}^{38} \]

Implied here is not only the need for a story showing "change," but a story in which change becomes a regulative factor, limiting its own dimensions and arrangement.\(^{39}\)

\(^{37}\)Wolley, op. cit., pp. 19-20. The author explains the relationship between plot and theme, suggesting that plot "often serves as an index to theme, or abstract meaning of a play. In some plays, where the theme is really a thesis, the plot constitutes the argument advanced to prove the truth of the proposition."

\(^{38}\)Aristotle, op. cit., p. 33.

\(^{39}\)Ibid., p. 55. To Aristotle, "the unravelling of the plot, no less than the complication, must arise out of the plot itself." Cf. Hagel, loc. cit., who writes that the "forces in conflict, by the contradiction which is involved in them, make a resolution of the discord necessary."
Millet and Bentley explain such limitation and arrangement by suggesting that a play, as the representation of a logical sequence of events:

... must obviously begin at some point in the logical sequence. It must then follow out the consequences arising from the initial action without omitting any action of vital importance to the sequence. And it must not stop without at least indicating the terminal consequences of the sequence of events initiated by the first events in the series. In a very real sense, then, the problem of a beginning, a middle and an end is an unavoidable one for the playwright.  

It is certain, then, that a significant function of plot is creation of unified dramatic action. To Butcher the plot of drama represents the action, and "the dramatic action forms a complete whole: it is a coherent series of events, standing in organic relation to one another and bound together by the law of cause and effect." Allen Thompson concurs that plot, "in Aristotle's sense, is not any series of events connected with a hero or theme, but a course of action that shows a purpose from its rise... to a decisive conclusion." William Price has expressed this necessity in terms of a "dramatic proposition," which must present the "conditions of the action, the cause of the action and the results of the action."  

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40 Millet and Bentley, op. cit., p. 180.  
41 Aristotle, op. cit., p. 349.  
42 Supra, p. 69  
It is now possible to describe plot as the selection of incidents chosen by the playwright to relate a dramatic story, and the arrangement of these to the end of creating a causally related sequence which initiates the action and brings it to its conclusion. In this sense it simply imparts form to the story.

But Starke Young suggests that plot is clearly the "hardest element to isolate within the drama," and Thompson insists upon its organic relationship to the drama:

... the complete plot constitutes the drama itself; the synopsis that we usually refer to as plot is only its skeleton. ... since the dramatist cannot, like the novelist, talk about his characters, we know them only by what they do (which is mainly what they say); and what they say and do constitutes the action.

Finally, John Cassner maintains that plot is best defined as no more than the "interplay of character and situation." This organic view of plot creates the necessity for treatment of plot and character as complementary elements.

The question originates with Aristotle, to whom tragedy was an imitation, not of men, but an action, and "its end is a mode of action, not a quality." Dramatic action, to Aristotle, "is not with a view to the representation of character," and character is a subsidiary to the action. "Hence the incidents and the plot are the end... and the end

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44 Young, loc. cit.
45 Thompson, op. cit., p. 119.
46 Cassner, op. cit., p. 22.
is the chief thing in all."  

Some theorists have differed with Aristotle. Nicoll makes a distinction between plot and character based upon whether a play is read as literature or viewed as a theatrical production. In maintaining that character stands out in the study while in the theatre it is plot that absorbs the most attention, he makes a distinction which many other theorists hold false. Still, Baker can support the implied distinctions between mere external action, generally represented by plot, and the higher expressions of characterisation — "Reduce any dramatic masterpiece to simple statement of its plot and the story will seem so trite as hardly to be worth dramatisation."

The question is resolved by Thompson, who holds it an error to

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47Aristotle, op. cit., p. 29.


49cf. Wilhelm Schlegel, "Lectures on Dramatic Art and Literature," in Clark, op. cit., p. 341. "It is evident that the very form of dramatic poetry, that is the exhibition of an action by dialogue without the aid of narrative, implies the theatre as its necessary complement." Sarcey, "A Theory of The Theatre," Ibid., p. 391. "It is an indisputable fact that a dramatic work, whatever it may be, is designed to be listened to by a number of persons united and forming an audience, that this is its very essence, that this is a necessary condition of its existence." Walley, op. cit., p. 3. "The truth of the matter is that drama becomes a complete work of art only when it is created upon the stage."

view plot as external action only.

Those who have objected to Aristotle's emphasis on plot seem really to have understood the word in a very narrow and undramatic sense. . . people have been misled by their narrow definition of plot to suppose that a melodrama has more of it than, let us say, a tragedy by Racine. Except in a purely quantitative sense, this is not so. The action of a melodrama is merely more physical and outward. In Racine the inner events are highly complex and beautifully plotted.51

In reconsidering Nicoll's view of Hamlet in light of these remarks, it may be witnessed that when he refers to the "figure, the character, the words of the hero"52 as salient features of the play, he is in fact referring to "the inner events" which constitute plot in Thompson's broader view. In the main, Thompson's view simplifies, rather than complicates, the meaning of plot in drama, making Cassner's original contention that plot must be described as "the interplay of situation and character,"53 a valid definition of plot in drama.

In summary, plot may be defined as the playwright's selection and arrangement of incidents to the end of relating a dramatic story in compressed, causally-related sequence which shows the initiation of the conflict, the conflict itself, and the outcome of the conflict.

51Thompson, loc. cit.

52Nicoll, loc. cit.

53cf. Baker, op. cit., p. 240, to whom "situation" exists because "someone is what he is and so has inner conflict, or clashes with another person, or with his environment. Change his character a little and the situation must change." Infra., pp. 80-85, where this element is treated in independent discussion.
Character

Baker contends that "the permanent value of a play must rest upon its characterizations," and Lessing affirms that "we are justified in demanding purpose and harmony in all the characters a poet creates; that is if he demands from us that we should regard him in the light of genius." It is important, therefore, that this element be established as a separate element of analysis in the study.

Aristotle's original conception of character as "the agent of action" may be regarded in modern terms as the sum total of the physical and psychological responses of an individual engaged in a dramatic conflict. As Aristotle implied, the major mode of character presentation is the action itself, and character is revealed to the audience by what the individuals involved in the action choose or avoid. Millet and Bentley accept this idea, maintaining, "in life, as in art, what a person does or does not do, his behaviour in and out of crisis, and the exactness or inexactness with which he achieves objectives, have undeniable significance in terms of character."
In drama, then, "character drawing is the presentment of human nature in its commonly recognised, understood and accepted aspects."59 By "character" is meant the presentation of the human beings involved in dramatic conflict and the manner in which they respond to the conditions and the nature of such conflict.

Of the many functions of character in the drama, the most significant is a meaningful portrayal of action to the audience. Baker writes to this point:

Characterisation, preceding and accompanying action, creates sympathy or repulsion for the figure or figures involved. This sympathy or repulsion in turn converts mere interest into emotional response of the keenest kind.60

Gallaway expands upon the function of investing action with meaning:

The audience begins by merely becoming interested in characters. Interest becomes sympathy, probably at the moment when the character first vigorously expresses some need or desire. As the attainment of this desire is withheld, tension on the stage increases, while the personal desire of the audience becomes sublimated or concentrated in the desire of the protagonist for his objective.61

Thus character is instrumental not only in directing audience understanding to the playwright's intention, but in its contribution to audience enjoyment and interest through introduction of adjunct


60 Baker, op. cit., p. 29.

61 Gallaway, op. cit., p. 19.
elements, anticipation and suspense.62 This function is further related to the need for classes of characters. The Protagonist represents the force within the conflict to which audience sympathy is directed,63 and the Antagonist represents the force against which the Protagonist, and indirectly, the audience, struggles. These principal characters are better described as "forces"64 in modern criticism, and the characters within a play are generally identified with one force or the other.

Another function of character in drama is related to the necessity for observing the laws of dramatic probability. First expressed by Aristotle, the need for probability or necessity in the events represented in any conflict has been deemed necessary in all subsequent criticism.65 Pinero feels that the most difficult art for the modern

62 Intra., p. 93.
63 Cf. Callaway, op. cit., p. 51. "The term Protagonist means one with whom the audience suffers. To suffer with a person, one must be able to care what happens to him; that is, one must find him attractive in some way."
64 Lawson, op. cit., p. 168, defines drama as "social conflict -- persons against other persons, or individuals against groups, or groups against other groups, or individuals or groups against social or natural forces."
65 Aristotle, op. cit., p. 35, writes: "Poetry, therefore, is a higher and more philosophical thing than history; for poetry tends to express the universal, history the particular. By the universal, I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the persons. . . ."
dramatist is "nothing else than to achieve the compression of life
which the stage undoubtedly demands, without falsification;" 66 and
Walley writes, "what is requisite is that the conduct of a dramatic
action, in whole and in part accord with the operative principles of
human life as the audience has deduced them from its own experience." 67
This dramatic requirement is fulfilled primarily through the motivation
of character.

As the "systematic process of supplying acceptable reasons for
whatever occurs in the dramatic action," 68 motivation becomes a prime
function of character in drama. Baker affirms that "plausibility and
clearness go hand in hand as tests of motivation. Accounting for
the deeds of any particular character is easy if they rest on motives
which any audience will immediately recognize as both widespread and
likely to produce the situation." 69 To Lessing:

...The motives for every resolve, for every change
of opinion or even thoughts, must be carefully balanced
against each other in accordance with the hypothetical
character, and must never produce more than they could
produce in accordance with strict probability. 70

Dietrich holds that even more important than the action itself is

op. cit., p. 457.
67 Walley, op. cit., p. 27.
68 loc. cit.
the reason for the action. The action is the "end product of human conduct. The forces that cause the action excite the audience and make the action believable."

He relates these motivational forces to the conflict by suggesting that the motivation to act "lies in the wishes, needs, and desires of the human. When these are opposed... a disequilibrium, resulting in conflict, occurs." Ballaway also defines motivation in terms of "desire," and writes:

... if individual desire differentiates one man from another, it also enables men to understand, love and pity each other... desire is the universal element on a play, the element of common humanity to which the audience responds.

Gassner relates motivation to plot by referring to desire as "the motivation of involvement," and Thompson agrees:

... oddities and surface characteristics of personality can interest us for a short time, but when we attend the long and serious play we want to get beneath the surface. When we do that, motivation and therefore, plot, become vitally important.

Thus the significance of character motivation in drama may be witnessed. It is a primary means of achieving universality in drama. It establishes, through the expressed desires of characters, the com-

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11Dietrich, op. cit., p. 9.

12Loc. cit.

13Ballaway, op. cit., p. 20.

14Gassner, op. cit., p. 15. He writes, "Intense desire manifests itself in will."

15Thompson, op. cit., p. 80.
flict itself. It becomes the responsibility of the playwright to make
characters in a play credible in their reaction to the forces which
confront them, and the actions which arise therefrom.

It may be stated, then, that character is the portrayal of the
human beings involved in drama. Through his methods of creating
character the playwright reveals the essential conflict of will, and
develops, from the motivation with which a given character is endowed,
the course of the action, or the plot of drama.76 Such motivation
must fall within the realm of the necessary or the probable, that is,
it must prove acceptable and credible within the experience of a
given audience.

Situation

Still another essential element in drama is situation. To Walley,
dramatic action itself is "the working out of the potentialities of a
dramatic situation."77

76 Fred B. Millet, Reading Drama (New York: 1950), pp. 14-24. Millet offers a useful list of such methods, which includes: the de-
scription of the character's appearance, habits, manners or mannerisms; the exhibition or exposition of his feelings, emotions and ideas; the
indication of his personality traits through action or inaction; the
relationships of the character to his immediate or remote environment;
his judgments of other people, and other people's judgments of him;
and the author's direct exposition about a character's major or minor
traits.

77 Walley, op. cit., p. 18. Situation introduces, he writes,
"the elements of conflict, inevitable consequences, suspense, climactic
decision, and a general human significance which promotes empathy, or
emotional response. It is the introduction of these elements which
arouses interest and sustains attention. It is the presence or ab-
sence of these elements which makes the difference between a dramatic
and an undramatic situation."
A first understanding of situation may be gained from Hegel, who employed the term in his definition of tragedy quoted above. In Hegel's view the situation is antecedent to the action, that is, general "circumstances, conditions and relations" exist in nature, and these combine to form a situation "by virtue of the temperament which experiences them."78 Two factors, then, combine to form dramatic situation — the external circumstances of the action and the "individual emotional life" of characters involved in the action.79 To Hegel, these constitute a "fully determined situation."

Dietrich distinguishes between these conditions, referring to the former in terms of "situation" and the latter in a framework more closely related to character. Situation, he feels, is a source of motivation for human beings,80 or "the pattern of circumstances affecting the behaviour at a given moment."81 In asserting, however, that the situation and the "emotional drives" of the individual are distinct features, and in implying that "drives" come first in order of dramatic significance, Dietrich divides Hegel's "fully determined" situation, thus indirectly supporting the position of Brunettiere and

78_surrre., p. 66

79 Cf. Cassner, _op. cit._, p. 22, who insists that "in the theatre there would be no situations without characters, and no characters... without situation, i.e., without the things they do or experience."


81 _loc. cit._
others who emphasize human free will as the prime characteristic of all drama. In this view, "situation" implies external conditions and circumstances, independent of the will or desires of characters in drama, but nonetheless supplying sources of motivation for them.

Gassner provides a useful term by describing situation as "an involvement," which may occur when "two or more characters are involved with each other, when any character is involved with outside forces; or when one part of a character's personality is involved with another." Such a description admits of both the internal and external factors which constitute a situation.

For the purpose here, situation may simply be defined as the total internal and external involvement which confront the protagonistic forces in a play and affect the behaviour of these forces, as well as the progress of the action. Involvement may take the form of other individuals, of external forces, conditions or circumstances, or may arise within the individual's emotional constitution.

**Dialogue**

Dialogue as an integral element of drama was first treated by Aristotle as "diction," which the philosopher described as the

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82 Thompson, *op. cit.*, pp. 120-121. "I do not propose to argue about free will. The question that concerns us is not its objective existence, but its necessity for dramatic effect. That plays continue to move even such determinists as a sign that few men are able to accept such a view emotionally. It suggests that the traditional view that men are free and morally responsible is not only something we want to believe, but something we must believe, if we are to find any significance or hope in our lives."

83 Gassner, *op. cit.*, pp. 11-12.
"medium of imitation" in drama. Thompson explains its relationship to a dramatic action in this way:

... since the dramatist cannot, like the novelist, talk about his characters, we know them only by what they do, (which is mainly what they say), and what they do constitutes the action.  

In this view, as Aristotle first recognised, dialogue becomes "the chief form of action which unfolds the plot." Through dialogue as speech, the dramatist conveys "necessary information about environment, situations, a character's mood, his opinions, his wishes, and his reactions."

Of the relationship of the dramatic function of dialogue to other literary forms, Cassner writes:

Dialogue in the drama is more self-sufficient than in a novel. It is impossible to resort to pre­fatory remarks explaining the nature of a speech. Consequently good dialogue must not be written for mere beauty of sound and imagery, but for expressiveness. 

Millet and Bentley clarify this distinction by calling "expressive" dialogue "utilitarian" and all other dialogue "non-utilitarian" in function. Non-utilitarian dialogue includes that which is "of interest to us in itself by its poetic elevation and imagination, or by its wit.

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84 Thompson, op. cit., p. 119.

85 Ibid., p. 118.

86 Cassner, op. cit., p. 27.

87 Loc. cit.
Dialogue is chiefly distinguished from ordinary conversation, these authors contend, by that condition which demands that dialogue reveal "essential information of plot and character to us." It thus becomes more utilitarian, undergoing compression and arrangement uncommon in ordinary speech. Dialogue, then, must be "purposive, directed, efficient."89

Baker expands the definition of dialogue and its dramatic function by calling attention to its relationship with physical action in a play. "The fact is" he writes, "that the greatest drama of all time uses action much less for its own sake than to reveal mental states which arouse sympathy or repulsion in an audience."90 For Baker, "marked mental activity may be quite as dramatic as mere physical action."91 This view is closely reflected in Lawson's contention that "speech is also a form of action. . . The act of speaking objectivizes emotional states."92 The above attests to the significance of dialogue. If, as Baker expresses it, "accurately conveyed emotion is the great fundamental of all good drama,"93 then its role in drama is vital.

88Millet and Bentley, op. cit., p. 22.
89Ibid., p. 223.
90Baker, op. cit., p. 36.
91Ibid.
92Lawson, op. cit., p. 171.
93Baker, op. cit., p. 46.
Dramatic Structure

Concepts of dramatic structure originate with Aristotle, whose divisions of action, Complication and Unravelling, are still adhered to. He defined complication as "all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune," and unravelling as "that which extends from the beginning of the change to the end."94 While this basic division has undergone relatively little change since Aristotle wrote, these concepts have been refined in later criticism. The newer concepts may be examined at this point.

Exposition. Exposition has dual meaning in the drama. It may first be defined as the introduction, or beginning, of a play. Gassner recognizes, however, that "all dramatic action is expository; our knowledge of the character's problems and environment is constantly expanding during the course of a play."95 Here exposition is intended in the original sense, as a purely quantitative division of a given play.

Within the framework of the Greek drama, Aristotle admitted of five structural divisions, the most pertinent to this discussion being

94 Aristotle, op. cit., p. 55.


"...no dramatic author can evade the necessity for telling the audience all about that portion of his plot which took place before the curtain rises on his first act... The dramatist can do it in a prologue which is spoken before the play begins... He can do it inside the play in a long soliloquy... He can put it into tense dialogue supported by swift action in the opening scenes of the first act... He can postpone it for awhile and scatter it through the whole play..."
the "Prologue." The relationship between prologue and introduction is established by Freytag:

It was the custom of the ancients to communicate in a prologue what was presupposed for the action. The prologue of Sophocles and also of Aeschylus is a thoroughly necessary and essential part of the action, having dramatic life and connection and corresponding exactly to our opening scene.

Gassner in turn relates introduction to exposition, which he describes as that part of a play conveying

... necessary information without which the audience cannot fully or properly understand the unfolding events, the past history, who the characters are, what their relations are, the time and background and special facts pertaining to a variety of matters.

Apart from this retrospective function of exposition is the significant task of "laying the foundation for developing plot." Millet and Bentley insist upon a structural function which points the way to some "interesting development that is to follow," and maintain that "emotionally, it is absolutely necessary that the interest aroused in the opening scenes should be quickened and deepened so that the line

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96 Aristotle, op. cit., p. 43. He distinguishes between "complication" and "unravelling" as "elements of the whole," and tragedy as divided into "Quantitative Parts" -- namely Prologue, Episode, Exode, Choric Song; this last being divided into Parode and Stasimon. These are purely formal divisions which reflect theatrical circumstances of the period.

97 Freytag, op. cit., p. 115-116.

98 Gassner, op. cit., p. 30.

99 Millet and Bentley, op. cit., p. 185.
of emotion should be definitely rising at the end. For purpose here, exposition is defined as the beginning or introductory scenes of a play.

Complication. In Aristotle's sense of the word, Complication is a qualitative division of action rather than a quantitative part of a given play. In later criticism this term has proved useful in describing only that part of a play which presents the growth of the conflict. Thus, for Freytag, Complication is "the excited action," and he sets its introduction in a play from the moment of exciting force. This moment, also named "inciting incident" or "initial incident" marks a point between Exposition and Complication as separate entities within a play.

100 *loc. cit.*, This question is related to an important dramatic term, "foreshadowing." Gassner, *op. cit.*, p. 19. He refers to foreshadowing as a method of hinting at or preparing for future action "by placing proper stress on casual relationships that might be overlooked, and on "tone" in the production." Callaway, *op. cit.*, p. 275-58. She uses a related concept, "planting," in a broader sense, writing, "The important thing is that there must be devices of some sort to enable the audience to draw its own inferences."

101 *Aristotle, loc. cit.*

102 Freytag, *op. cit.*, pp. 121-24. He further suggests that this force "seldom admits of great elaboration. Its place is at the beginning of the piece, where powerful pressure upon the hearer is neither necessary nor advisable. It has the character of a motive which gives direction and preparation, and does not offer a single resting-place. It must not be insignificant; but it must not be so strong that, according to the feeling of the audience, it takes too much from what follows, or that the suspense which it causes, may modify, or perhaps determine, the fate of the hero."
Callaway provides a method of determining the "initial incident" by describing, "a desiring individual," "an object desired," and a third element which makes "the object difficult to obtain." The moment at which these factors first come together in a play is the "inciting incident." The beginning of rising action in a play, she writes, is the bringing together of the protagonistic and antagonistic forces. Freytag also uses "rising action" in lieu of Complication, holding that it is constituted of several scenes which "must produce a progressive intensity of interest," and must not only "evidence progress in their import, but show an enlargement in form and treatment, and indeed, with variation and shading in execution."

Thus Complication becomes the "body of the drama" which must

103 Callaway, op. cit., p. 44.

104 Ibid., p. 69. Following Hegel, Callaway maintains: "dramatic action begins with the intrusion of some factor which destroys the peace of a protagonist, forcing him to recognize the disruptive elements and to seek a means of regaining harmony."

105 Freytag, op. cit., p. 128. The discussion suggests a key related element, suspense. Thompson writes of suspense as "a state of feeling induced by the entire action," or simply "any interest in the story." Anticipation, he further suggests, is merely suspense at a low intensity, but "suspense, as its literal meaning indicates, is like a taut cord, and during a well-constructed drama it is like a cord gradually being pulled tighter. This is the psychological 'rising action' or climax." Op. cit., p. 142.

106 Dietrich, op. cit., p. 33.
present a series of events along a line\textsuperscript{107} of rising intensity and interest, revealing the "intersecting culminations"\textsuperscript{108} of the character's lives, or key crises in the struggle. In Lawson's terms it might be called a system of major and minor changes of equilibrium leading to a maximum disturbance of equilibrium within the play.\textsuperscript{109}

This "maximum disturbance of equilibrium" is characterised by Freytag as a "chief scene"\textsuperscript{110} or a crucial situation out of which arises a decisive situation. This final scene of the Complication becomes, literally, the showdown\textsuperscript{111} between the forces involved in the struggle.

\textsuperscript{107}\textit{The motion of a "line" is literally represented by Freytag, op. cit., p. 115, who pictures a drama as a pyramidal structure, with an ascending line "rising" with the action to the peak, or climax, and descending from this central point in the play to the ending. Mathews, op. cit., p. 213, maintains that the "line" must continue in an unbroken swing upward almost to the conclusion, followed by a short line of falling action after the peak. Thompson, op. cit., p. 128, follows Mathews, but clarifies the significance of the Freytag structure; "This division is logical enough. . . it does not seem compelled to fall square in the middle; but it is made solely on the basis of action and reaction, whereas the effect on an audience is a much more important consideration. In terms of effect, a good plot has an increasing tension or climax almost until the end."

\textsuperscript{108}\textit{Supra, p. 68}

\textsuperscript{109}\textit{Lawson, op. cit., p. 168.}

\textsuperscript{110}\textit{Freytag, op. cit., p. 128.}

\textsuperscript{111}\textit{The theatrical significance of this chief scene was expressed by Sarcey when he termed it the \textit{scene à faire}, or the scene which must be shown to the audience. Cf. Gassner, op. cit., p. 35, "the \textit{scene à faire} is nothing more than a scene made obligatory by the logical trend of the individual events," and Archer, op. cit., p. 227, who devotes a chapter to "The Obligatory Scene," and defines it as "a scene . . . which the audience expects and ardently desires."}
Further discussion of this point may now be treated in a new framework.

**Climax.** Between Aristotle’s divisions there is an implicit point where complication must obviously draw to a close and unravelling must begin. This point is designated by Freytag as "climax" or that place where the results of the rising movement come out strong and decisively; it is almost always the crowning point of a great amplified scene, enclosed by the smaller connecting scenes of the rising, and of the falling action.\(^\text{112}\)

To Distich, Climax is a "point in a play, rather than a true division, where the complication can go no further without resolution."\(^\text{113}\) Barrett H. Clark concurs that it is a "point in a play" in which the action "reaches its culmination, the most critical stage in its development, after which the tension is relaxed or unravelled."\(^\text{114}\) Lawson also uses "point" as a descriptive term, suggesting that it "gives the correct impression that it is closely-knit and sharply defined."\(^\text{115}\) He adds, however, that it may not necessarily be a point in time, but a complex event combining several threads of action; "it may be divided

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\(^{112}\)Freytag, *loc. cit.*

\(^{113}\)Distich, *loc. cit.*


\(^{115}\)Lawson, *op. cit.*, p. 272.
into several scenes; it may take a very abrupt or very extended form.\textsuperscript{116}

Gallaway gives an understanding of the function of "climax," by naming it the "playwright's end product."\textsuperscript{117} In her view it presents "an intense experience of satisfaction for the audience in the final establishment on the stage of a harmony threatened or broken during the play." Any climax must present "harmony of an abiding nature on the stage and intense satisfaction in the audience."\textsuperscript{118}

Thompson supports Gallaway's designation of "climax" as a process rather than a specific division of drama. The latter is better named "crisis," in his opinion:

\ldots this rise in intensity, not its pinnacle, is correctly called the climax. The Greek word means literally a ladder or staircase, and, in rhetoric, if not in popular usage, it still means an emotional ascent. The pinnacle is the crisis. The crisis is known by the fact that its issue decides the outcome of the protagonist's struggle: it is the turning point of the play.\textsuperscript{119}

The discussion here must acknowledge this possible confusion in terms, and employs Climax in the sense of Thompson's "crisis."

In this study, Climax may be defined as the bringing together of the forces in the conflict in a critical or crucial situation from

\begin{itemize}
  \item \textsuperscript{116}Loc. cit.
  \item \textsuperscript{117}Gallaway, \textit{op. cit.}, p. 26.
  \item \textsuperscript{118}Loc. cit.
  \item \textsuperscript{119}Thompson, \textit{op. cit.}, p. 127-28.
\end{itemize}
which a definite and positive outcome must result.

Resolution. The terms resolution, "falling action," and dénouement are frequently placed in the same context in dramatic theory, and all find their roots in the Aristotelian conception of an "unravelling" in a given dramatic action. Freytag names that part of a play which follows the Climax as the "return" or "fall" of the action.\textsuperscript{120}

Theorists have recognized, however, that "falling action" may be a misleading term in light of the need for dramatic interest beyond the Climax. Examination of representative theories of dramatic structure after Climax aids in establishing a definition of Resolution.

Lawson employs Hegel's logic to combat the notion that Resolution implies a "falling" action. He insists upon the necessity for closing any given system of events once the point of highest tension has been reached and a new balance of forces has been created:

>This is the end of any given system of events. The new balance of forces, new problems, new conflicts which follow are not within the scope of the theme the playwright has selected. The idea of continuing an action beyond its scope is a violation of the principle of dramatic action.\textsuperscript{121}

Questions in reference to Freytag's "pyramid structure" which places Climax near the physical center of the drama are also raised by Mathews, who insists upon a rising line of action after a slight dip after Climax,\textsuperscript{122} and Archer, who favored a shortened falling action in

\textsuperscript{120}Freytag, \textit{op. cit.}, p. 115.

\textsuperscript{121}Lawson, \textit{op. cit.}, p. 271.

\textsuperscript{122}\textit{supra.}, p. 96
order to bring the conclusion of the play closer to the Climax.\textsuperscript{123} In Lawson's view, however, Mathew's position of a renewed rising action after the climax would constitute a new systems of events, and Archer's view would seem closer to Lawson's essential position.

Gallaway, however, defends the need for a Resolution of some dimension. She maintains "the audience wants to know what happens to any of the characters in which it becomes interested," and charges the playwright with the responsibility for focusing interest on the few main characters. He must, in her view, "answer scrupulously any question with regard to their fate...and to write at least a suggestion of an ending to their stories."\textsuperscript{124} In this sense the concept of a "falling action" in connection with the Resolution becomes not a new conflict, but the necessary statement of the equilibrium attained through the Climax. In light of the entire discussion here, it would seem that a new conflict could not arise until a new inciting force had been introduced. Gassner's opinion supports this contention:

The resolution is the last part of a process we call the falling action of the play. It is called the falling action not because it should be less intense or less captivating that the preceding parts of the play. It is called the falling action because it is the consequence of a series of spiralling complications that culminated in a peak situation, the main climax.\textsuperscript{125}

\textsuperscript{123}Archer, op. cit., p. 324.

\textsuperscript{124}Gallaway, op. cit., p. 104.

\textsuperscript{125}Gassner, op. cit., p. 20.
Dietrich suggests that there is room for more than one view:

Freytag maintained that the resolution shows falling action, that is a gradual lessening of tension. In one sense this is true. After the climax has been reached it is impossible to regain such a height again. . . Mathews, with just as much logic, has observed that the tension dare not drop materially or the audience will lose interest. This is equally true. Therefore it may be said that during the resolution the tension does drop somewhat, in that the audience is able to forecast the final result, though not the method of reaching it, but the method of unwinding the conflict must be handled without any less of interest.126

It would appear that the dual necessity for continuing interest and yet bringing the system of events to its close also resolves differences in the arguments of Lawson and Callaway. Resolution, "not a simple statement, but an event or situation that must have body or texture or tone,"127 presents that part of the action which falls from the heights of tension in climax. Nevertheless, its function must be to present "the inevitable unwinding of the conflict," which is "governed by the turn the conflict takes at its climax."128 It is, in short, the process by which the play draws to its conclusion.

It is necessary to recognize that the foregoing discussion provides only a reasonably precise series of functional definitions of important terms and concepts associated with the work of the dramatist. In some areas mutually exclusive definition is impossible to achieve, while in still others, notably the treatment of dramatic structure,

126Dietrich, loc. cit.
127Gassner, loc. cit.
128Dietrich, loc. cit.
the entire discussion is founded upon the drama as it has been prepared for the living theatre in its various historical forms. Thus, as the influence of television upon dramatic structure is described, it is impossible to avoid implicit comparison at some point with stage practice. It is not intended, however, that comparative techniques of the television drama be placed side by side with similar techniques in current or historical theatrical forms.

Moreover, to treat the plays under analysis only in terms of the concepts and terms herein described would, without evaluative processes, reveal only that a play is a play, a *prima facie* assumption. Still another step is required before a series of criteria by which the analysis will be accomplished can be formulated. This involves an examination of the limitations, implied and in fact, of the medium in which the plays have appeared and for which they were expressly written. Once the various general and specific limitations upon the television playwright have been expressed, it will be possible to determine the extent of their influence upon the playwright's approach and method in the selected representative works.

Proceeding from such determination, it may be possible to ascertain (a) the relationships between the television play and drama as treated in the traditional sense above, and (b) the necessary approaches in playwriting technique which the medium has dictated. In these areas of investigation some conclusions regarding the characteristics of video playwriting technique may be drawn.
CHAPTER V

CRITERIA FOR ANALYSIS:

THE NATURE OF TELEVISION AS A THEATRICAL MEDIUM

It is the purpose of this chapter to summarise the real and implied limitations which characterised television as a theatrical medium during the first decade of active commercial telecasting. From these descriptions a series of general criteria for analysis may be derived. In pointing toward the conclusions of the study, the following kinds of information may be anticipated. First, if there appears to be any single area of limitation, expressed as a specific criterion for analysis, which has universal or near universal effect upon the playwright’s work, such condition may be noted and the playwright’s practice as a result of such condition may be designated as a characteristic of television technique.

Similarly, where stated influences seem to have little effect in their operation upon the playwrights, resultant practices may be minimized as characteristics of television dramatic method. Finally, where there are recurring, if not universal, trends in which practice seems to reflect some general influence, the practices may be suggested as probable characteristics of successful television playwriting.

Legal Controls upon Dramatic Program Content

The fact of electronic transmission introduces a measure of Federal control over all broadcast materials. The social and political theory which holds the airwaves as a public property was first firmly expressed in the Federal Radio Act of 1927 and the Federal Communica-
tions Act of 1934. By law, broadcast stations may operate only under license from the Federal Communications Commission, a seven-member body empowered by the 1934 Act to control and regulate broadcasting in the "public interest, convenience and necessity."2

While the Communications Act specifically prohibits the commission from censoring program materials,3 the "public interest, convenience and necessity" clause, subject to interpretation by the Commission, may permit the exercise of influence over program content, and one specific section of the U. S. Criminal Code, originally within the Act, prohibits obscene, indecent or profane language by any means of radio communication.4 Examination of two cases in the history of radio reveals how direct or indirect legal control is operative upon broadcast radio drama.

In July, 1938, the NBC "Blue" Radio network carried an adaptation of Eugene O'Neill's Beyond the Horizon. Much of the original text, including the words "hell" and "damn," was broadcast, and in September

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1The Communications Act is simply a re-enactment of the Radio Act of 1927 with added jurisdiction over interstate and foreign wire communication.

2Section 303, in excerpt, reads: "The Commission shall from time to time, as public convenience, interest or necessity requires, classify...stations, prescribe the nature of service to be rendered by each class of licensed stations and each station within any class..." The powers of the Commission in this respect have often been challenged, it being held that such powers do not extend beyond technical regulation of broadcasting.

3Section 325.

4Section 326. The restrictions are listed under Section 1464 of the U. S. Criminal Code.
of that year the Commission received protest from two listeners. It immediately placed several stations which carried the broadcast on temporary license. However, "the storm of editorial criticism was so violent that at its next formal meeting, on October 4, 1938, the Commission voted to reconsider: the proposed hearing was cancelled." The stations affected were permitted to continue broadcasting under their regular license. This represented an attempt by the commission to invoke Federal Law against broadcast drama.

In a Chase and Sanborn sponsored program in 1937, a sketch depicting Adam and Eve in the Garden of Eden was enacted by Mae West and Edgar Bergen's dummy, "Charlie McCarthy." Summers reviews this case:

Many listeners considered the program vulgar and indecent; there were evidences of an organised protest by Catholics, and hundreds of letters objecting to the broadcast were sent to the F. C. C. After checking the material the Commission decided that the portion of the program presenting the sketch was "vulgar, indecent and against all proprieties." On January 14, 1938, the Commission sent a severe reprimand to the National Broadcasting Company; the letter stated that not only NBC, but all of the network's affiliates had violated all ethics of decency, and that the F. C. C. would take the carrying of the offending broadcast into consideration in deciding on license renewals. The statement stressed that; "each licensee carries his own definite responsibility for the character of the programs broadcast."6

While no licenses were deleted as a result of this program the Commission had plainly asserted its intention to employ "public interest" as a criterion in such cases. The question of what constitutes profanity or indecency in language or situation, as the two cases


6Ibid. cit.
demonstrated, is largely dependent upon public reaction. In one case, where there was clearly a violation of the letter of the law, the Commission was forced to reverse its decision, and in the other, where its own authority was a matter of interpretation, the Commission acted in the public interest by the public's mandate.7

Such incidents, however, have alerted broadcasters to the threat against their licenses, and directed their attention to the acceptability of program materials. The playwright, under these conditions, suffers a relative loss of freedom in the kind of language and situations he will use. Worthington Miner, however, minimises such influence.

A license from the Federal Communications Commission imposes a restriction against profanity or blasphemy. The broadcaster must either conform or lose a license. To a degree this is a form of censorship. When I first went into television from the theatre I felt it was altogether absurd to disallow the words "damn" and "hell." I soon realised, however, that this restriction was in no way crippling — quite the opposite. Again and again substitutes had to be found for hackneyed phrases that appear altogether too often in stage dialogue. The substitute phrase, because it was bred of some imagi-

7The "public interest, convenience or necessity" has never received a total definition. Perhaps the clearest single expression of the Commission's attitude toward "public service" is the memorandum released by the 1946 Commission entitled "Public Service Responsibilities of Broadcast Licensees." The work is concerned more with the concept of balanced program structure than individual program types. Of more influence to the drama has been the 1939 memorandum on undesirable program materials. Summers, op. cit., p. 7. This statement included, among 14 objectionable program materials; "obscene programs or those bordering on obscenity, programs depicting torture, and excessive suspense in children's programs." While such memoranda or expressions of attitude do not have the power of law or official regulation, they still exercise a certain degree of control upon broadcasters.
nation — proved far more effective than the original. The absence of blasphemy and bathroom gags has hurt no script to my knowledge.8

Federal regulation over broadcasting thus imposes some limitation upon the television playwright. In view of one distinguished producer for the medium, such limitation is slight, and may even stimulate higher artistic standards. Of greater significance is the measure of indirect control which the audience itself may have upon Federal regulation.

Industry Self-Imposed Controls upon Dramatic Program Content

The same force of public opinion which can exert control over the decisions of the Federal Communications Commission has made the broadcasting industry aware of the impact of the broadcast media on American life. The fact that television is in the American home is, in Miner's words, "Televisions greatest asset, and liability." He observes: "Good taste, good manners, integrity, and a decent humility are the basis of judgement in the home. Any or all of these may be violated in the theatre without any loss of audience. They cannot be ignored in transmission to the home."9

The most significant of the self-imposed industry controls upon content material are those of the National Association of Broadcasters.

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9 Ibid., p. 491.
Adopted in 1951 by the membership of the organization, the NAB Television Code is a public statement of the responsibilities which telecasters have taken upon themselves, and a series of specific rules established to insure high standards of programming. A member in good standing is permitted to display over his station an official "Seal of Good Practice." Since the major networks and most of the major stations endorse the Code, such rules are influential in control of television content materials.

The preamble to the Television Code expresses the telecaster's rationale in framing this statement of responsibilities. In the excerpts quoted below, the influence of the audience upon standards of television programming is stated in positive terms.

"Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience and consequently that television's relationship to the viewers is that between guest and host . . . By the law the television broadcaster is responsible for the programming of his station. He, however, is obligated to bring his positive responsibility for excellence and good taste in programming to bear upon all who have a hand in the production of . . ."
programs, including networks, sponsors, producers of film and live programs, advertising agencies and talent agencies.

Television, and all who participate in it are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the program materials chosen, for decency and decorum in production, and for propriety in advertising. This responsibility cannot be discharged by any given group of programs, but can be discharged only through the highest standards of respect for the American home, applied to every moment of every program presented by television.\(^\text{12}\)

The rules of particular import to this discussion are quoted in excerpt in the first column of the comparative codes below. It is possible that, taken literally, such rules could be a severe limitation upon the drama. Were the regulations quoted in paragraphs j, u, and v below applied with strict interpretation, productions of Three Men On A Horse, Hamlet, or Hedy Gabler could be banned from the airwaves. All three have in fact had widely accepted productions since 1950. The influence of the code is widespread, despite the fact that there is no legal obligation on the part of any broadcaster to observe its strictures. The role of the networks in this connection demands treatment.

Television networks subscribe, directly or indirectly, to the regulations of the Television Code. CBS names the Code as its own

published statement of policy, while ABC and NBC publish independent statements of continuity acceptance policy which are compared, in matters pertinent to the discussion here, with the Code. Each network maintains an active continuity acceptance or editing division, and it is here that statements of policy become active instruments of control over content in television drama.

The stringency with which codes are applied is suggested in the philosophies or views of directors of such departments. Herbert Carlborg, Director of Editing for CBS TV, writes:

It is our opinion that the Television Code should not be looked upon as an inflexible list of "do's" and "don'ts," but instead, as a statement of desirable aims and objectives which should be embraced by those who program and use the medium.

Stockton Helfrich, Continuity Acceptance Director at NBC TV, shares this positive attitude, and illustrates how it is applied in practical operation:

... Ours in so many words is a common sense flagging of problems that come along in materials we screen, and editing these problems where necessary to meet the requirements of family audiences. At the same time we are not Comstocks: moral indignation has a tendency to get carried away with itself; a pinch of the salt of common sense is imperative.

We concern ourselves with too glib use of cocktails and alcohol as props for brittle drawing room comedies,

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13Personal Correspondence from Herbert Carlborg, Director of Editing, CBS TV, under date April 30, 1957. Carlborg writes: "... we are subscribers to the Television Code and this is the only published statement of policy that is circulated. We have sent out some mailings on specialized interpretations of certain commercial factors, but these are covered in essence in the Code itself."

14Loc. cit.
A Comparison of the NAB Television Code, NBC Radio and Television Broadcast Standards and the Program and Advertising Policies of ABC in Excerpts Relating to the Telecast Drama

<table>
<thead>
<tr>
<th>NAB TELEVISION CODE</th>
<th>NBC &quot;BROADCAST STANDARDS&quot;</th>
<th>ABC PROGRAM POLICIES</th>
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<tr>
<td>a) (i) Profanity, obscenity, smut and vulgarity are forbidden, even when likely to be understood only by part of the audience. (ii) Words (especially slang) derogative of any race, color, creed, nationality or national derivation except wherein such usage would be for specific purpose of effective dramatisation such as combating prejudice, are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.</td>
<td>Sacrilegious, blasphemous profane, salacious, obscene, vulgar or indecent material is not permitted in any element of radio or television presentations.</td>
<td>Profane or obscene, vulgar or indecent expressions, gestures, songs, jokes, either direct or by suggestion or implication are not acceptable for broadcast. While some expressions may or may not be pointed profanity, depending upon Biblical, historical or literary context, which might make them permissible when properly used, such terms must be avoided if the manner of their use offends good taste.</td>
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<td>b) (i) Attacks on religion and religious faiths are not allowed. (ii) Reverence is to mark any mention of the name of God, His attributes and powers.</td>
<td>The subject of religion and references to particular religious faiths, tenets and customs are treated with respect in all programs. Reverence marks any mention of the name</td>
<td>Reverence to the Diety, His powers and attributes, must always be made in a reverent manner. Any reference to a religion, faith or creed, shall be respectful, fair and in good taste. Baptism, marriage, burial ser-</td>
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(a) Illicit sex relations are not treated as commendable.

(b) Divorce is not treated casually; material is not used which would tend to break down juvenile respect for parents, the home, or events in religious history.

(c) Marriage and extramarital illicit relations are not treated explicitly and are not used to undermine these institutions.

(d) Marriage and extramarital relations relating to these institutions may not be used as a means of social instruction. Such instructions shall be treated as socially and morally unjustifiable.

(e) Respect is maintained for the sanctity of marriage and the sanctity of the home. Divorce is not treated casually; the value of the home is not treated casually; the Min-isters, priests, and rabbis portrayed in their calling shall be presented with the respect and dignity due their office.

(f) Illicit sex relations are not treated as commendable.

(g) Marriage and extramarital illicit relations are not treated explicitly and are not used to undermine the sanctity of marriage and the sanctity of religious rites.

(h) Respect is maintained for the sanctity of marriage and the sanctity of the home.

(i) Respect is maintained for the sanctity of marriage and the sanctity of the home.

(j) Respect is maintained for the sanctity of marriage and the sanctity of the home.

(k) Respect is maintained for the sanctity of marriage and the sanctity of the home.

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(n) Respect is maintained for the sanctity of marriage and the sanctity of the home.

(o) Respect is maintained for the sanctity of marriage and the sanctity of the home.

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(w) Respect is maintained for the sanctity of marriage and the sanctity of the home.

(x) Respect is maintained for the sanctity of marriage and the sanctity of the home.

(y) Respect is maintained for the sanctity of marriage and the sanctity of the home.

(z) Respect is maintained for the sanctity of marriage and the sanctity of the home.
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<th>MAB TELEVISION CODE</th>
<th>MBC &quot;BROADCAST STANDARDS&quot;</th>
<th>ABC PROGRAM POLICIES</th>
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<td>f) Sex crimes and abnormalities are generally unacceptable as program material</td>
<td>References to sex are kept within bounds of decency and good taste in all programs. Dramatic situations, dialogue or lyrics which are indecent or involve suggestive double meanings are not used. Sex crimes and abnormalities are generally unacceptable as material for radio or television programs.</td>
<td>Sex themes or allusions which are not in conformity with good taste and decency are not acceptable. Sex perversion as a theme, or dialogue implying it, may not be used. Suggestive song lyrics or gestures of double meaning are not acceptable.</td>
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<td>g) Drunkenness and narcotic addiction are never presented as desirable or prevalent.</td>
<td>Insobriety and drunkenness are not portrayed as desirable or prevalent factors in American life, and reference thereto in dramatic sequences is kept incidental to the development of plot and character. Narcotic addiction is never presented except as a vicious habit and material is not employed which shows the use or effects of illegal drugs in sensational detail.</td>
<td>Insobriety in dramatic action or dialogue is permissible only when clearly required by plot or character motivation; and in no instance may insobriety be unduly emphasised or portrayed as excusable. Narcotic addiction is not acceptable as a subject for plot development or character motivation. Any mention of narcotics should be avoided except in those cases where it may serve the public interest as a part of an effort to emphasise the dangers of addiction or to aid in the suppression of illegal traffic in drugs.</td>
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<td>h) The administration of illegal drugs will not be displayed.</td>
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<td>i) The use of liquor in program content shall be deemphasised. The consumption of liquor in American life, when not required by the plot or for proper characterisation, shall not be shown.</td>
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<td>j) The use of gambling devices or scenes necessary to the development of plot or</td>
<td>Gambling is not portrayed as an attractive or desirable activity, and information which would</td>
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<td>MAR TELEVISION CODE</td>
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<td>as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature.</td>
<td>overtly encourage gambling is not broadcast.</td>
<td>Physical infirmities and deformities should not be ridiculed or exploited for humorous effect. Insanity and feeble-mindedness are not acceptable subjects for comedy routine. Material depending upon such unfortunate conditions for any sort of plot development will be judged on the basis of good taste.</td>
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<td>k) In reference to physical or mental afflictions and deformities, special precautions must be taken to avoid ridiculing sufferers from similar ailments and offending them or members of their families.</td>
<td>Reference to physical or mental afflictions or deformities are not made in a manner which would be offensive to sufferers from similar ailments. The presentation in plot development of physical or mental maladjustments is permitted only when it is within bounds of good taste.</td>
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<td>1) Exhibitions of fortune-telling, astrology, phrenology, palm-reading, and numerology are acceptable only when required by plot or theme of a program and then the presentation should be developed in a manner designed not to foster superstition or excite interest or belief in these subjects.</td>
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<td>m) Televised drama shall not simulate news or special events in such a way as to mislead or alarm.</td>
<td>NBC does not present fictional events or other non-news material as authentic news broadcasts or announcements, nor does it permit dramatizations in any program which would</td>
<td>The news shall not be broadcast in a manner that might create alarm or panic.</td>
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<td>ABC TELEVISION CODE</td>
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<td>give the false impression that the dramatised material constitutes news.</td>
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<td>o) The presentation of cruelty, greed, selfishness as worthy motivations is to be avoided.</td>
<td>Cruelty, greed and selfishness are not presented as worthy motivations. Unfair exploitation of others for personal gain is not made praiseworthy. (Under Childrens Programs.)</td>
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<td>p) Excessive or unfair exploitation of others... shall not be presented as praiseworthy.</td>
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<td>q) Criminality shall be presented as undesirable and unsympathetic. The condoning of crime and the treatment of the commission of crime in a frivolous, cynical or callous manner is unacceptable.</td>
<td>The criminal is not presented in an attractive or sympathetic light. Crime is not condoned and the commission of crime is not treated in a frivolous, cynical or callous manner. Criminals should be punished specifically, or by implication. The techniques and methods of crime are not presented in such detail as to invite imitation. The use of horror for its own sake is not permitted. Sound or visual effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound are not permissible.</td>
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<td>r) The presentation of techniques of crime in such detail as to invite imitation shall be avoided.</td>
<td>...every care must be exercised with respect to programs concerned with crime, so that anti-social practices are not exalted as against forces of law and justice, or treated in such a manner as to inspire imitation, or presented in such detail as to shock the sensibilities of the public...</td>
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<td>PAR TELEVISON CODE</td>
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<td>t) Law enforcement shall be upheld and the officers of the law are to be portrayed with respect and dignity.</td>
<td>Law enforcement is upheld and portrayed with respect and dignity. Murder or revenge as a motive for the murder, is not justified. Suicide is not presented as a satisfactory solution for any human problem. Sex crimes are generally unacceptable as subject for broadcasting.</td>
<td>Disrespectful portrayal of law enforcement and characterisations of officers of the law as stupid or ridiculous must be avoided. Criminals should be punished specifically or by implication.</td>
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<td>w) The exposition of sex crimes will be avoided.</td>
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<td>v) Suicide as an acceptable solution for human problems is prohibited.</td>
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<td>a) The presentation of murder shall not be presented as justifiable.</td>
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<td>x) The appearances or dramatisations of persons featured in actual crime news will be permitted only in such light as to aid law enforcement or to report the news event.</td>
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but we would scarcely argue that character delineating
uses of alcohol should be eliminated from a television
adaptation of The Lost Weekend.\textsuperscript{15}

From such statements, as well as the frequently recurring
phrases, "necessary for plot" or "necessary for character presenta-
tion," in the code and policy statements, it is clear that considera-
tions of context and artistic significance are taken into account.

It is important, however, that in all considerations of self-imposed regulation within the television industry the signal effect
of the home audience be acknowledged. Sidney Head points out:

\begin{quote}
... the plain fact is that the determination of
what is acceptable and what is not acceptable in the
mass media is made, in a broad sense, by society itself;
codes only reflect, with varying degrees of distortion,
prevailing social standards. ... in other words, with or
without codes the mass media are going to lean in the
direction of the tastes, opinions and standards which
are most prevalent in society.\textsuperscript{16}
\end{quote}

Examples from recent history of television programming bear out
this view, and assist in determination of the direct influence which
the home audience exercises upon station and network operators. An
important case involves a 1956 production of Reginald Rose's Tragedy
in a Temporary Town. In this play an actor, Lloyd Bridges, departed
from the script during the final moments of the play, and referred to
a lynch mob as "God damned pigs," instead of the "dirty stinkin' pigs"
called for in the script.

\textsuperscript{15}Steckten Helfrich, "Self Regulation by Networks," (a talk pre-
sented at the 1956 Speech and Theatre Conference, Chicago, Illinois,
December 28, 1956.) Extracts from this talk were published in the

\textsuperscript{16}Head, op. cit., pp. 396-397.
Broadcasting reports:

The term "God damn" made its TV debut Feb. 19 and public reaction was so immediate that the night executive at NBC TV ordered the slip of the tongue stricken from the "hot" kinescope of the ALCOA HOUR before it could be retelecast on the West Coast that same night.

NBC said close to 700 calls were received at the networks immediately, 200 of them expressing "mixed feelings." The network defended the actor, but regretted the lapse of discipline.17

There has been no published statement of further reaction, but it is a valid assumption that the program received additional letters of complaint from out of city viewers in subsequent weeks.

The extent of public reaction may also be revealed in letters which are addressed to the Federal Communications Commission or the Television Code Board of the NAB. During the period from January 1 to November 1, 1956, the Commission received 1,590 letters of complaint related to commercial television broadcasting. The NAB Code Review Board received 1,663 letters of complaint during the same period. About half of the FCC complaints protested advertising of alcoholic beverages, while the Code Board received 27 such complaints. The FCC received 38 letters objecting to materials considered "indecent" or "obscene," and 193 protesting "bad taste." The Code Review Board received nine complaints against profanity, two against materials derisive of race or religion, two against irreverence, eleven against immorality, fifteen against use of alcoholic beverages, no complaint.

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and thirty-four against excessive violence.18

Specific cases may also suggest the influence of the audience upon telescasters. In the spring of 1957 a Miami, Florida TV station, WCKT, eliminated from a series of theatrical films it had purchased for transmission a film named *Cabin In The Sky*, featuring Ethel Waters and an all negro cast.19 In the same period station WNDU TV, owned and operated by the University of Notre Dame in South Bend, Indiana, deleted a similar "package" film, *Red Dust*, starring the late Jean Harlow.20 In 1957, in a widely publicised case of station predetermination of audience reaction, station WON TV, Chicago, cancelled an announced presentation of the religious film, *Martin Luther*, after the Lutheran churches of Chicago had already initiated an active promotion campaign for the film.21

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19*Variety*, 206:7 (April 17, 1957), p. 1. The trade magazine headlined its story "TV Sugar-Code Old Features - Censors Watch Race, Taste, Sex." Cf. Reginald Rose, *op. cit.*, p. 107. Rose cites a similar example of concern for race-conscious groups. "Originally, *Thunder on Sycamore Street* was conceived as the story of a negro who moves into a white community. This was unacceptable to the networks, since many of their stations are situated in southern states and it was felt that viewers might be appalled at the sight of a Negro as the beleaguered hero of a television drama."

20*Variety*, *loc. cit.*

21*loc. cit.* Under pressure from religious groups a petition to the FCC was originated, but withdrawn after a second Chicago TV station, WBKB, carried the film.
In addition to deletion of films, "cuts" are made in feature films, cartoons and other filmed materials presented over local television stations.22 The NBC network announced it made cuts in the 1956 full-length presentation of Olivier's Richard III, on the grounds that some scenes were "too gruesome for home viewing."23

All of the above deal with instances of editing or deletion of dramatic program materials at local station and network level, made on the grounds that materials would be offensive either to the audience in the home, or to special groups within the mass audience. They merely suggest the influence of the audience upon standards of taste and morality in the television drama. If station and network managers are over-apprehensive in this connection, as has been charged,24 the fact of control over telecast content materials by the American public still remains, and broadcaster and audience act together to limit the nature of television drama.

Commercial Controls upon Dramatic Program Content

The fact that the medium reaches a mass, heterogeneous audience

22Head, op. cit., p. 399. He lists examples of deletions made by NBC's Chicago office on cartoons. Cut scenes showed "a dancing hippo doing a shimmy and grind. . racial stereotyping in the form of a Mammy portrayal in which the "chillun" are told how mules got to be so ornery. . a nauseated woman clapping her hand over her mouth." He concludes, "every imaginable question of taste and morality which captions human ingenuity can devise" must be considered by continuity departments.

23Variety, loc. cit.

24Infra., p. 119.
has been offered as justification for station and network control over program content, ostensibly to avoid offending the tastes and standards of the home or the beliefs and customs of numerous minority groups. For the same reason, the advertiser in television is concerned with controlling and restricting program content. Miner holds the latter as an "infinitely more serious" form of censorship. He writes:

Television... is a mass medium. It is financed by advertisers with something to sell, in return for which they bring to the home audience, free of charge, entertainment which they hope will appeal to the widest possible number. The producer of dramatic material on television must, therefore, face the fact that while he is interested in the quality of the program, the man who foots the bill is interested in selling a product. He is often less acutely impressed by the enthusiasm of the majority than by the disapproval of a minority. And, since prejudiced groups are proverbially more articulate than those who applaud, he may derive an utterly jaundiced impression of the effectiveness of any particular program.25

Mackey also recognises that "the size and heterogeneity of the audience and the commercial aspects of radio and television tend to reduce their full artistic potentialities."26 The argument is taken to its extreme by those who accuse the medium of "debasing the arts and audience taste," by sensationalising materials and aiming at the lowest common denominator in the mass audience.27 Such arguments indicate a severe limitation upon the video drama, and a number of views and

25Miner, op. cit., p. 492-93.


incidents may be recorded in their support.

Thomas Phipps is certain that advertisers impose unwarranted restriction upon the playwright.

There are more people getting into the act every day. For a commercial show the story first has to be cleared with Madison Avenue, then maybe Detroit and Goodness knows where else. Finally, it develops that the sponsor's wife doesn't like a story about railroads, so you start all over again.28

Paddy Chayevsky echoes this view, writing "you can write the finest literature in the world, but there has to be someone who will buy it from you and fight the vast negative elements in television to see that your show goes on."29 In the matter of advertiser control specifically, he observes:

The very presence of commercials indicates the broadest and most all-inclusive limitation of television technique. Television is essentially an advertising and not an entertainment medium. The advertising agencies are interested only in selling their clients products, and they do not want dramas that will disturb potential customers. This limits the choice of material markedly. You cannot write about adultery, abortion, the social values of our time, or almost anything that relates to adult reality. Compounding this fearful restriction is the ever prevalent illusion that the audience only wants to see light drama, gay comedies about beautiful young people in love. If the girl and boy do not get married in the end, the script is referred to as "downbeat." Down-beat-type drama is almost as taboo as politically controversial stories.30

Eugene Burr is even more direct: "TV must not deal in drama. . .


29 Paddy Chayevsky, Television Plays (New York: 1955), p. 44.

30 Ibid., p. 131.
but in corn for mass consumption," 31 and Gore Vidal ridicules the sponsor:

... advertisers were at times unduly solicitous of public opinion. One could not depict a divorce. . . political issues could not be raised except in the most antiseptic way, and since all minorities were cherished, villains were usually shadowy figures with no firm ties to reality. . . Advertisers issued mysterious ukeses ('no reference can be made to horse racing' was one I recall. . . The reason? The client had had a heart attack at the Kentucky Derby). 32

It should be noted that Vidal and Phipps imply that some advertiser restrictions have little to do with public reaction, but are merely personal whim.

Charles Mercer cites an incident which supports Vidal's view that advertiser anxiety tends to reduce honesty in characterization. In reference to Flesh and Blood, a Kraft TELEVISION THEATRE production of May 3, 1957, he writes:

The first announcement of the drama. . . last month identified the principal character as a wealthy American gangster named Frankie who returned to his native Italy. In the final version the gangster's name was Fram and the scene was changed from Italy to Austria. . . the truth is that you cannot annoy any wealthy American gangster living in Italy. You can, however, annoy imnumerable Americans of Italian descent by casting one of their native countryman in an unfavorable light. 33

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33 Syndicated column in the Lansing State Journal, Lansing, Michigan, May 9, 1957.
Meroer deplores this restriction upon honest characterisation in TV drama:

Villainy on television is gradually sinking behind the Iron Curtain. Monday evening WIRE SERVICE took us to a nameless country somewhere in which they spoke a strange dialect thought up at the corner of Hollywood and Vine.

This extremely sensitive situation which has arisen in TV drama is truly perplexing. Individuals can no longer be individuals. They represent a country, a race, a business, a profession. It should not be, but that's the way it is.34

Reginald Rose, styled as a "controversial" playwright, resents the pressure of control exerted by advertiser or network in connection with controversial or politically and socially sensitive drama in the medium. He writes that his play, Crime In The Streets, was

... turned down by the sponsors or advertising agencies of the major networks for precisely the same reason. It dealt sympathetically with juvenile delinquency at a time when juvenile delinquents were considered to be eminently unpopular. This kind of predetermination of what an audience's reaction to "controversial" material might be is obviously infuriating to an author.

What runs through the agency mind, when it is faced with the prospect of doing a controversial show, is sometimes difficult to understand. I assume it is felt that antagonising even a small minority of the audience would relate immediately to the sale of the sponsor's product, diminishing same to the point where it hurts. This kind of reasoning is maddening, and leads me to believe that agency men have no faith in either the product they are trying to sell or the advertising they have created for it.

I also happen to take issue with a point of view popular on Madison Avenue, which I believe distorts the function of entertainment. That function is simply to keep viewers at their sets spellbound, or a reasonable
facsimile thereof, so that they will be available to see and hear the advertising pitch. The distorted point of view holds that the entertainment itself should also create a favorable selling atmosphere for the product... In trying to create what they consider orthodox and inoffensive entertainment they are creating pap... This is not an argument against an alarmingly prevalent attitude which seems to have arisen out of a somewhat exaggerated fear of what relatively puny minorities can do to the sales of giant corporations.35

It is certain that, in the opinions of creative artists in the medium, there is resentment against limitations imposed upon the playwright by advertisers. Despite such feeling, however, there is a cognizance of commercial necessity in television and of the accomplishments of the medium. Miner first concedes that the problem of the advertiser is a real one:

The greater the dependence of an institution upon mass distribution, the greater its fear of boycotts. A corporation which spends millions of dollars per year on a television series has responsibilities to its own distributors and stockholders far outweighing its responsibilities to the producer or director of that series... Religion and politics are the most controversial areas. Persons with strong convictions do not always respond to wise impartiality; they want conformity to an opinion.36

He then calls to attention an obvious fact:

In spite of all the apparent handicaps, any number of large corporations have paid the freight on an impressive list of adult and provocative dramatic programs from Shakespeare to Henry James, interspersed with numerous literate biographies and historical stories.37

__________________________
36Miner, op. cit., p. 493.
37Loc. cit.
Rose, despite his impatience with the "agency mind" readily admits:

I am sincerely grateful to the medium which has presented my work to huge audiences and paid me well for it. I am . . amased that this infant medium has managed to achieve, at least in its dramatic offerings, a maturity which, in general, surpasses the standards set by the motion picture over the past forty-odd years. It offers . . . an opportunity to produce dramas which, if he avoids certain regrettable taboos, can be as adult and revealing as much of our finest theatre. 38

Horton Foote observes:

I was always encouraged to write as honestly and as well as I could, and it was my observation that the same was true of the other writers. . . if changes in the plays were asked for, one knew that they were not to please some sponsor or advertising agency but rather for the good of the production. 39

Even Eugene Burr relents:

A good show on television - like a good show on film or radio - is one that achieves maximum audience effect. In the case of TV, that means mass audiences. But don't think that such an approach rules out good writing, solid thought, or, for that matter, art itself. It merely rules out the self-consciously artistic. 40

Finally, Vidal considers the problems of art in any medium, and suggests, as did Miner, that limitations may eventually create higher artistic standards:

. . . it is, I think, a fact that almost anything can be said if one is willing to be euphemistic; in a sense, art is precisely that tension which exists between the thing that must be said, and the arbitrary laws governing the mean of its execution, and very often, when the form is cruelly demanding, the writer in his effort to work

38Rose, op. cit., pp. x-xl.


40Burr, op. cit., p. 33.
within this discipline will strike on things he never knew, would never have found had he been allotted a complete freedom. . . more freedom is always needed, and the battle between the advertisers, those reluctant Medici, and the creators will probably continue for a long time; a healthy struggle for both.41

It is in this connection that a final aspect of the playwright—advertiser quarrel may be briefly considered. Walter Lippman makes a significant observation when he writes:

The men who do alter the stereotypes, the pioneering artists and critics, are naturally depressed and angered at managers and editors who protect their investment. . . they are measuring their own success by standards that artists and wise men of the past would never have dreamed of invoking. They are asking for circulations and audiences that were not considered by any artists until the last few generations.42

Without question the sheer size of the mass audience has had its effect upon the playwrights in television. There is little doubt that the commercial demands of television must affect the nature of the playwright’s work. At the same time, in the view of those actually involved in creative production, there has been understanding and experiment even at the risk of alienating part of the great audience. While limitations are stringent upon matters dealing with politics or religion, the playwright has the opportunity to present his essential message, even though he has slightly compromised in the details.

In the matter of criticism of advertiser domination and control as a debilitating intellectual and cultural force, it is suitable to con-

41Vidal, loc. cit.

clude with a quotation from Sydney Head, who first cites Bryson, "The new art is carelessly judged as a whole; the old arts are carefully judged by the only parts of their performance good enough to demand judgement," and concludes:

Some people expect to be able to turn on their radio or television set at any hour of the day or night to be greeted immediately with a program suited to their particular tastes and interests. These same critics would not, one presumes, expect to enter the stacks of a library and be satisfied with the first book that came to hand.

To suggest that the obvious restriction which advertising places upon the creative artist does not exist would be a serious error. It must be said, however, that drama in television must recognize the existence of the mass, heterogeneous audience, and the playwright must, perhaps even without interference of outside agencies, inevitably answer the peculiar demands of this audience.

Limitations Imposed by the Nature of the Television Viewing Situation

The television playwright must recognize at the outset that his play will be viewed under conditions and circumstances foreign to those of the living theatre or the motion picture. The video audience is in the home, and is seldom composed of more than three or four individuals. "They will be subject to the inevitable disturbances of the home," writes Richard Hubbell, "phones ringing, children yelling, neighbors


44Ibid. cit.
visiting. They will also be subject to the psychological difference of being at home instead of in a crowd.45

Edmund Rice, story editor for Kraft TELEVISION THEATRE, holds that the "psychological difference" of home viewing is a major influence upon the nature of video drama.

For the first time in history a dramatist can have his plays seen by an audience made up of small groups of three or four people each. Those who have seen a motion picture shown in a projection room with only three or four people will understand this. The picture was made to be shown to five or six hundred or more at a time. It loses much of its effectiveness when it is shown under other conditions. Just as a person who prepares a speech to be given before five hundred people would write and deliver a speech in a much different way if he were to present the same subject to a group of four individuals, the television dramatist must consider his audience when he writes his play.

Since television is presented to audiences of three or four, it must be intimate. It must deal with relations, the emotions, the characters of individual people . . . for the audience is very close to the characters and their blemishes stand out.46

Worthington Miner, relating his experiences in producing for television, also observes that "a group of people assembled in a theatre is highly suggestible," but in the home "the critical capacity of each individual. . . remains intact: validity, honesty and recognisability become the major yardsticks of approval."47


47Ibid., pp. 244-45.
The terms "honesty" "credibility" and "intimate" are frequently employed in describing the requirements of drama for the home audience. Charles Siepmann considers these qualities in relation to the small size of the home screen, observing that "the reduced image will make less credible the imitation of life in action. . . television's makebelieve must be achieved without violating our sense of probability, as this is associated with the reduced image we watch."48

In this connection the significance of the small size of the home receiver must be regarded as a positive limitation upon the television playwright. While the television camera "frames" an area of action in the same aspect ratio, three units in height to four units in width,49 as the standard motion picture, the latter is projected upon an enlarged screen while present television standards of definition make extreme enlargement undesirable.50 The influence of the reduced screen bears a significance, then, in a discussion of limitation upon dramatic form in the medium.

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49 Head, op. cit., pp. 45-6. The "frame" refers to the amount of action represented at a given moment in a picture, while "aspect ratio" is simply the shape of the frame itself. The proportion of three to four, writes Head, "was chosen as being psychologically appropriate, as conforming to the normally horizontal field of view of the human eye."

50 Normal 525 line definition, as adopted for American television standards, becomes "grainy" or coarse when enlarged beyond certain limits. The 1954 Cunningham and Walsh "Videotown" survey suggested that the 21 inch home screen seemed most common and "satisfactory" with owners.
Still another influence upon the television drama arises from the home viewing situation. Mackey notes that in television "the listener is in control of the communicative process."51 The viewer's opportunity to switch channels at a moments notice, or, if the play does not immediately stimulate him, to simply turn off the set, must be recognised by the playwright. To Mackey the "competitive situation makes it necessary to get and hold the audience from the start."52

Under these influences, the playwright in television can not enjoy traditional benefits afforded the playwright in film or the theatre. His audience is not in a darkened auditorium, trapped as it were; or, if not trapped, there for the specific purpose of witnessing a film or play they have heard or read about, and have paid to see. While network promotion departments advise audiences of coming attractions, the possibility of an audience knowing a great deal about the type of dramatic offering they are about to see is slight. The TV play comes into the home unannounced, and the audience must decide, in the first few moments of the action, whether or not they will want to watch. Hubbell suggests that the first minute of a production is "critical," but also points out that, with a home audience, "attention can be focused almost instantaneously," since the director does not have to "bring massed audiences of hundreds or thousands under control."53

51Mackey, op. cit., p. 20.
52Ibid., p. 12.
53Hubbell, op. cit., p. 51
It is possible, then, to observe these certain definite influences upon the television drama. The intimacy of the group audience and lack of "crowd psychology" tend to create a strong need for credibility and honesty in characters and situations represented. The small size of the home viewing screen may tend to influence character presentation. Finally, the competitive nature of the medium, in combination with the distractions of the home and audience, unawareness of what is to come, may tend to create at the beginning of a television play, a "critical" period in which impact and information must be provided.

**Limitations Imposed by Production Conditions in Television**

Perhaps the strongest influence upon television dramatic form is the fact that television uses cameras to record the action. The television audience does not see the play from a single, fixed viewpoint, 54 as on the stage, but as a series of connected "shots" or the selected action going on at a given moment within the frames of electronic cameras. The playwright must understand the nature of the television camera, since techniques of television writing are related to the functioning of this instrument. Unawareness of the director's problems in movement and handling of cameras "can often lead to impossible script constructions." 55

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Each of the cameras employed in network dramatic production is equipped with a series of interchangeable lenses which enable it to "frame" a distinct portion of a given action. In addition, the camera's mobility enables it to alter the frame of action through its own movement. This permits any camera to record a shot which shows the audience what the playwright feels it must see at the moment. During any scene the playwright may ask for various angles of vision or concentration upon a specific object or person which will contribute to his story, "either because they give more information or have a higher emotional content."

More important, the use of multiple cameras, providing shots

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56Greene, Ibid., p. 8. He regards three as the standard number. Cf. Gilbert Saldes, "Moral of Three Cameras," Saturday Review, (October 17, 1953), p. 39. Saldes writes that in major productions five or more may be employed. In addition to studio cameras, permanently mounted cameras in projection or "telecine" centers afford additional sources for slides and titles. See Table 5, below.

57Carrol O'Meara, Television Program Production (New York: 1955), pp. 39-43. O'Meara lists eleven different lenses of various focal length which may be employed in studio and "field" programs.

58A wide range of descriptive terms are used to describe shots in television, most of them taken directly from the film. There are formal designations which have meaning only when the nature of the material to be framed is understood. These include Extreme Close-up, Close-up, Medium-Close-up, Medium Shot, Medium-Long Shot, and Long Shot. Shots may also be recorded according to their function within a program (as the Base-Shot, Cover-Shot, Establishing Shot, Reaction Shot, Exploratory Shot) in terms of camera movement to follow and record action (pan, truck, tilt, boom) and in terms of specific content ("shot of Helen rising and walking to window," "shot of gun in Roger's hand").

59Greene, op. cit., p. 9.
which may be edited together in a continuous series through the
standard filmic methods of transition, permits the playwright to
time and space. Hubbell observes:

In television, as in motion pictures, the angle of
view is theoretically unlimited in a physical as well as
psychological sense, and the sequence of time, place and
action may be juggled around with ease. In the theatre
there may be one or two "flash-backs" sequences, while
in television there may be dozens. The theatre is lim-
ited to a single scene progressing in an orderly
fashion in one spot. In television, as in motion pic-
tures, there may be three or four different scenes
progressing simultaneously (in the audience's mind).

Despite this fluidity, the fact that cameras must record an
action which is taking place in real time and space creates a number
of specific problems for the playwright. Since the living actor must
represent the action, it is manifestly impossible for a series of
rapid changes in time or place involving the same character to take

60 These include the "cut," or instantaneous change from one shot
to another, and the "dissolve," or a slower fading in of one picture as
the other is fading out. The amount of time during which both pictures
can be detected together determines whether it is a "lap dissolve,"
"medium dissolve" or "slow dissolve." The switching mechanism by which
pictures going over the air are selected permits a "superimpose" of
both pictures at once. Finally, one picture may be faded out entirely,
and the screen will remain dark until a new picture is faded in. The
cut provides the least interruption in the visual continuity and is
the most frequently used in television. Cf. Stehaff and Breet, Tele-
vision Scenes For Staging and Study (New York: 1953), p. 78. They
write of the dissolve, "it provides a minor break in continuity. . In
dramatic programs it usually indicates a discontinuity of time or
space, and can hardly be used for any other purpose." Of the fade,
the same authors contend that it is "the equivalent, in the theatre, of
the lowering of the theatre curtain." Other transitional devices less
frequently employed in the dramatic program, include the "defocus
dissolve," useful in unrealistic frameworks.

61 Hubbell, op. cit., p. 30.
place unless carefully planned for in the script. Such devices as "covering" action and dialogue, which allow time for an actor to make a costume change and move into a new set, must be invented by the playwright.

The playwright must also recognize that all settings which his play demands must be deployed about a studio floor in advance of the production, along with cameras, sound equipment, and other studio equipment. The physical dimensions of the studios must be taken into account, and the variety and realism of settings must be in accord with the conditions under which production will take place. Table 5 lists the various New York studios of the NBC Television network, together with the physical dimensions and principal equipment of each.

In view of such limitations, Nelson Bond observes:

... any story editor is going to look more kindly upon a script with a few simple sets than on an extravaganza featuring successive shots of (a) Pennsylvania Station (b) a rowboat shooting the Grand Canyon rapids, and (c) a sinking ocean liner.

Paddy Chayevsky, after noting that most of his plays were done in New York studios, suggests that the writer is limited in the number of sets because the scene designer can fit just so many into the space he is allowed. You can probably get away with four fairly detailed sets and one or two insert sets. Don't bother writing fires or floods. . . you will get some wisps of smoke and a small paddle.

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62 Anne Howard Bailey, "You Can Write For Television - If!" How To Write for Television, op. cit., p. 19.

63 Bond, op. cit., p. 53.

64 Chayevsky, op. cit., p. 127.
Table 5

New York Television Studio Size and Equipment: NBC Television Network 65

<table>
<thead>
<tr>
<th>Location</th>
<th>Designation</th>
<th>Size</th>
<th>No. of Cameras</th>
<th>Color or B &amp; W Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio City</td>
<td>Studio 3A</td>
<td>47'x77'x18'7&quot;</td>
<td>3</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>Radio City</td>
<td>3B</td>
<td>48'x76'x17'6&quot;</td>
<td>3</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>Radio City</td>
<td>3K</td>
<td>62'x48'x16'</td>
<td>3</td>
<td>Color</td>
</tr>
<tr>
<td>Radio City</td>
<td>4O</td>
<td>Film Studio</td>
<td>3</td>
<td>Color</td>
</tr>
<tr>
<td>Radio City</td>
<td>4J</td>
<td>Film Studio</td>
<td>3</td>
<td>Color</td>
</tr>
<tr>
<td>Radio City</td>
<td>5E</td>
<td>Film Studio</td>
<td>3</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>Radio City</td>
<td>5F</td>
<td>Film Studio</td>
<td>3</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>Radio City</td>
<td>5H</td>
<td>Film Studio</td>
<td>5</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>Radio City</td>
<td>6B</td>
<td>48'x65'7&quot;x19'</td>
<td>3</td>
<td>Black &amp; White (263 Seats)</td>
</tr>
<tr>
<td>Radio City</td>
<td>8G</td>
<td>50'x89'x19'</td>
<td>3</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>Radio City</td>
<td>8H</td>
<td>76'7&quot;x130'5&quot;x40'</td>
<td>4</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>Radio City</td>
<td>RCA Exhibit</td>
<td></td>
<td>3</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>Century Theatre</td>
<td>Stage</td>
<td>80'9&quot;x32'6&quot;</td>
<td>4</td>
<td>Black &amp; White (980 Seats)</td>
</tr>
<tr>
<td>Hudson Theatre</td>
<td>Ext.</td>
<td>70'x50'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hudson Theatre</td>
<td>Stage</td>
<td>66'6&quot;x30'6&quot;</td>
<td>3</td>
<td>Black &amp; White (600 Seats)</td>
</tr>
<tr>
<td>Colonial Theatre</td>
<td>Ext.</td>
<td>1,354 Sq. Ft.</td>
<td>3</td>
<td>Black &amp; White and Color (571 Seats)</td>
</tr>
<tr>
<td>Colonial Theatre</td>
<td>Stage</td>
<td>80'x40'</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Colonial Theatre</td>
<td>Ext.</td>
<td>36'x70'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ziegfeld Theatre</td>
<td>Stage</td>
<td>47'x85'</td>
<td>4</td>
<td>Color</td>
</tr>
<tr>
<td>Brooklyn I Studio</td>
<td>Ext.</td>
<td>6'x50'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brooklyn II Studio</td>
<td>Stage</td>
<td>71'x160'x14'</td>
<td>4</td>
<td>Color</td>
</tr>
<tr>
<td>Brooklyn II Studio</td>
<td>Ext.</td>
<td>100'x150'x42'</td>
<td>4</td>
<td>Color</td>
</tr>
</tbody>
</table>

65 Figures received in private correspondence, May 1957, from George McElrath, Director of Technical Operations, NBC Television. The Brooklyn studios, first opened in 1956, are complemented by the NBC TV Burbank Studios, opened recently in California. The CBS Television network, as of June 1956, operated 29 broadcast studios - 22 in New York, five in Hollywood, including the giant "Television City" studios, and two in Chicago. All but five in New York are equipped for the production of live programs.
Admittedly, technical inventions and innovations developed in the medium permit added scope and range in the video play, but granted ideal conditions, the question of a limited budget seems to arise. Table 6 presents a cost analysis of average weekly production and programming expenses for a single network hour long series, CBS TV's CLIMAX! It can be noted that the man-hours devoted to scenery design, construction and painting, costume design, wardrobe, preps, stagehands, trucking and special effects constitute well over half of all hours involved in production.

The expense of scenically complex production may be almost forbidding in typical series. The exception which clearly demonstrates this rule is the 1956 Kraft TELEVISION THEATRE production of A Night To Remember. In NBC's two Brooklyn studios, this ambitious production told the story of the sinking of the "Titanic," using 37 distinct settings and 107 actors. Special effects actually reenacted the flooding of several of the sets. It is significant that the production budget for this show totalled $85,000, a figure $50,000 in excess of the average cost of a Kraft production and $30,000 in

66 Chief among these are the "integrated film-clip," first introduced by Fred Cee as early as 1946. The use of Rear Projection, wherein realism in backgrounds may be introduced behind live action, and various other electronic devices, have given additional freedom in scope to the live play.


68 Speaker, 11:19 (May 11, 1957), p. 51. Estimated average of Kraft production is $34,000, STUDIO ONE $55,000, TV PIATHOUSE $55,000.
Table 6

Cost Analysis for a Typical
Live Network Drama (One Hour)

<table>
<thead>
<tr>
<th>SALARIES TO CREATIVE PERSONNEL</th>
<th>Personnel</th>
<th>Man-hours</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer</td>
<td>1</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>1</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Program Staff</td>
<td>5</td>
<td>216</td>
<td></td>
</tr>
<tr>
<td>Story Editor and Staff</td>
<td>10</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td>Script</td>
<td>1</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Writers (script adaptation)</td>
<td>3</td>
<td>240</td>
<td></td>
</tr>
<tr>
<td>Music Scoring</td>
<td>5</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>Music Record Library</td>
<td>3</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Cast</td>
<td>30</td>
<td>1,700</td>
<td></td>
</tr>
<tr>
<td></td>
<td>59</td>
<td>2,454*</td>
<td>$26,065</td>
</tr>
</tbody>
</table>

PRODUCTION AND FACILITIES COSTS
AND SALARIES

| Production Conference          | 15        | 24        |            |
| Cost Control                   | 8         | 26        |            |
| Network Operations and Scheduling | 4     | 6         |            |
| Scenery Design, Construction, Paint | 45    | 742       |            |
| Costume Design, Wardrobe, Props | 22    | 238       |            |
| Stagehands, Trucking, Special Effects | 82    | 514       |            |
| Technical: Supervisors, Cameramen, Boom and Dolly Operators, Maintenance, Audio, Music recording, Administration | 40 | 269 | |
| Sound Effects, Make-up, Graphic Arts | 12 | 67 | |
| Lighting Supervision           | 1         | 20        |            |
| Stage Managers, Ushers, Building Maintenance | 17 | 174 | |
| Telecine, Film Production      | 12        | 37        |            |
| Master Control                 | 5         | 4         |            |
|                                | 263       | 2,105     | $19,451    |

**TOTAL PRODUCTION COST (WEEKLY AVERAGE)** $45,516

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excess of the general average for hour-long live dramas in 1957.70
Such figures emphasise that television playwrights must consider
problems which are created by the limited physical dimensions of
studios. Cost control begins, in essence, with the script.

Still another significant influence upon the dramatic form in

 television is the size of the shot itself. The smallness of the re­
produced image, discussed earlier in relationship to the home viewing
screen, has a pronounced influence upon the kind of action it can
effectively record. Brets notes that since "less visual sensation is
recorded by the audience. . . the medium makes greater use of the
close-up," and exercises "hesitancy in the use of long shots."71

Under these circumstances the playwright must limit the number of

players which can effectively be employed in a single scene. Chayevsky
maintains that the medium "cannot handle more than four people in the
same scene at the same time," and cautions the writer to "by all means
stay away from mobs on television."72 Nelson Bond extends this limita­
tion to live or filmed materials, since the film is inevitably reduced
to the size of the television receiver. He sets the arbitrary figure
of eight characters for a half-hour play, but notes that the number

70Ibid., p. 41. Estimated average for twelve hour-long series,
including the more expensive filmed series, is $59,833. The 20TH
CENTURY FOX hour, a filmed series, averages $110,000 weekly.

71Brets, "The Limitations of Television," Hollywood Quarterly,

72Chayevsky, op. cit., p. 127.
may be increased if necessary. He feels, nevertheless, that "gratuitous increase generally tends to hurt the telling of a story."\(^73\)

Such rules-of-thumb must obviously be flexible in their application, but they suggest the necessity for confining action in order that it can be carried by the shot to the audience. Burr explains the overall effect of such limitation in terms of comparison with the stage and film play, suggesting that the television writer must deal with a "long series of intimate scenes, the overall setting being seldom (and never effectively) in use;" while action, with the camera close on it, "achieves a minuteness and delicacy impossible on the stage." The action, Burr maintains, must be set up to avoid the wide scope of the stage, which can not achieve the fluidity of television. The film-writer, he maintains, has been trained to "too much fluidity,"\(^74\) and must learn to observe the physical restrictions of the medium.

It is clear that live television, although a medium of the camera, does not bear total identity with the motion picture. The television camera shot shows considerably less action on a greatly reduced screen. At the same time the medium, despite the conditions of live production in continuous action, does not compare in all respects with the living stage. The playwright may write a more fluid drama, in which changes in spatial and temporal order may occur with more frequency than in the theatre. He may utilize the cameras to tell his story visually, emphasizing with view and angle the key elements which the audience must

\(^73\)Bond, loc. cit.

\(^74\)Burr, op. cit., pp. 28-29.
experience in order to fully understand and appreciate the action. He must, however, take into account the physical limitations of studio production, and the necessity for observing fairly rigid budget limitations.

The conditions described above have perforce been general in nature. Rapid technological and socio-economic changes which occur in the mass media make it improbable that such limitations and conditions can ever be firmly established. Equally significant is the fact that effects of the various limitations are permissive of a variety of interpretations by individuals involved with writing and production of television drama.

**Criteria For Analysis: The Kinds of Information Sought**

Even though the conditions described herein are not final or irrevocable, it is reasonably certain that they will represent, in varying degrees, influences upon the playwright within the form under analysis. On this basis, it is possible to classify these conditions which shape and determine the playwright’s dramatic technique, establish these as criteria for analysis, and suggest where meaningful information can be secured from each playscript in light of such criteria.

For purposes of organisation, there would appear to be three broad areas of influence which define the nature of television as a theatrical medium: (a) the various external "content" controls which are operative upon television as a mass medium (b) the nature of television’s viewing audience and the conditions under which it
witnesses presentation and (c) the established production conditions which obtain in live studio performance.

The first of the above categories may tend to have its effect solely in that aspect of the playwright's art which is involved with selection of content materials. The second broad influence, the TV viewing situation, would seemingly affect content selection as well as arrangement to meet the demands of a television form. The third area of influence would tend to effect the playwright solely in the techniques of arrangement. These distinctions, it is hoped, will become more meaningful as the various kinds of information sought are treated. In any event, the distinction is not central to the purpose of the analysis, and is made purely for convenience in the discussion to follow.

Content Controls and Dramatic Technique

It is fairly certain that the legal, social and economic controls upon the playwright could not be validated merely upon the basis of examination of the written script. At best, and only if all the works seemed to conform with some degree of consistency to these expressed or implied standards of taste, it might be suggested that these controls have had some a priori influence upon the playwright. Since, in the case of Federal Law, the influences exist per se, discussion is unnecessary in this area. In view of the tentative nature of causal relationships in other areas of control, these too can be withheld from the analysis and concentration may be devoted to areas where meaningful information related to influence upon the dramatist may be found.
The Video Audience and Dramatic Technique

The video viewing situation, apart from those aspects cited in the Codes as related to social attitudes and mores of the "home" audience, is considered to exert a number of influences upon the playwright. These influences are largely theoretical in origin.

In this regard, a number of terms which have been applied to successful television drama may be examined for their usefulness as criteria in this study. From the physical conditions of viewing which create a small, informal audience, coupled with the conditions of "immediacy" or "spontaneity" as attributes of live television, such concepts as "credibility," "recognizability" and "validity" have come, theoretically, to imply necessary conditions of video drama.

Such terms are applicable as criteria for standards of evaluation in drama, and are seemingly related to such concepts as "plausibility" in the motivation of characters, or "reality" in the situations which make up the play. All such usages, however, imply subjective evaluation, in terms of an individual's experience and attitudes, of whether a play is "true-to-life." Their use in a study of this kind therefore becomes impractical.

75 Supra., Chapter III, p. 43.

76 Supra., p. 127.

77 Supra., Chapter IV, p. 83.
There is, nevertheless, an aspect of one of these general concepts which may permit objective analysis of certain influences upon a playwright's approach to some dramatic elements. Such a term as "recognisability" suggests, in one facet of its implication, a general point of view in the playwright's approach to the dramatic elements of situation, in terms of physical and social setting, and characterisation. In this use of the criterion, such considerations as a character's general social status, attitudes, speech patterns and motivational drives may be treated with some degree of objectivity, i.e., may be compared to general characteristics of members of a given society - the American civilisation at mid-century.

Admittedly, this use places severe restriction upon the amount and kinds of information to be sought, and yet there may be the possibility that consistent patterns in the playwright's point of view toward his story and characters can be discerned. In this event some meaningful observations regarding the influence of medium upon the playwright might be made. For this reason, the use of the dramatic elements of situation and character can be examined in terms of "recognisability" as it is limited above.

Another term which is frequently associated with successful television drama is "intimacy." While "intimacy" may result in part from the conditions of viewing, it is generally considered a result of a technical limitation in the medium, the severely reduced image which the audience sees. The term has implications which seem to bear directly upon the dramatist's approach to various elements of drama, and so make it useful as a criterion here.
Paddy Chayevsky, functioning as artist-theoretician for the medium, has gone so far as to attempt formulation of an aesthetic theory governing live television drama. The word "intimacy" can be related to some of the conditions which he has set forth. As defined by Chayevsky the term seems to imply a "small crisis," or "reduced conflict" with attendant "concentration" or "focus" upon few characters or a single character. It seems possible to employ "intimacy," in the above meanings of the word, as a criterion by which to examine the nature of the conflict and the principal characters involved in each play. If the plays indicate with some degree of consistency that "intimacy" produces certain practices in relation to these elements, such practices may be considered characteristic of successful video writing technique.

The same reasoning may be applied to another aspect of "intimacy" as an influence upon the playwright's approach to his materials. The word seems to embrace the suggested conditions of form described by Charles Siepman, who implied that the medium, as a result of the reduced image, might permit a "new kind of drama," in which focus is devoted to "covert" rather than "overt" action, with emphasis upon

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Chayevsky, op. cit., p. 132. The writer observes: "Television drama cannot expand in breadth, so it must expand in depth. In the last year or so television writers have learned that they can write "intimate" dramas, "intimate" meaning minutely detailed studies of small moments of life. . . this is an area that no other dramatic medium has handled or can adequately handle." On page 177, he writes, "The Mother, like Marty, is a good example of proper television material. It tells a small story with relentless literalness to one small synthesized moment of crisis."
psychological, as opposed to physical, action.\textsuperscript{79} Analysis of the nature of the conflict, established as synonymous with the "action," or "story," may support the validity of these observations, and trace the characteristics of video writing which result. In this regard, the methods by which the playwright presents action through character will be given emphasis.

To review: a number of dramatic elements may be influenced by two suggested conditions of live television; "recognisability" and "intimacy." Under the first consideration, analysis will seek to provide information concerning the extent to which situation and character seem to reflect the American milieu. In the second consideration, analysis seeks to provide (a) the degree to which "intimacy" is reflected in the nature of the conflict and the crisis in which it culminates and (b) the degree to which the playwright concentrates or "focuses" upon individual characters, particularly the protagonist.

\textbf{Studio Production Conditions and The Playwright's Technique}

Time limitations in the hour-long live form, specifically the need to complete his play within the established limit of 50-54 minutes, interrupted by two short "intermissions" for commercial purposes, would appear to affect two phases of the playwright's work. First, the comparative shortness of time limits the general length of the story. The manner in which this complements earlier considerations of "intimacy," seems clear, and playwrights have suggested that

\textsuperscript{79}\textsuperscript{Supra.}, Chapter III, p. 78.
time is an important limitation upon the general development of a story.

There are real semantic distinctions, however, between a "short" story and a "small" story, however closely they seem related. In the case of "intimacy," emphasis in analysis is devoted to seeking "small focus," "concentration upon character," and "covert" as opposed to "overt" action. In this framework, however, the emphasis may be given to determination of the physical realization of "intimacy" or the techniques by which the writer creates a "short" story. Here plot, as a distinct dramatic element, may be analysed, and information regarding the playwright's concentration upon incidents which relate directly to the main plot can be determined. The use of subplot or sub-plots, together with the incidents which constitute such variations, can also be traced.

The time limitations may also have some direct influence upon the dramatic structure of the story. The extreme shortness of time, coupled with an incidental but related influence which demands an early "control of attention," may influence the nature of the Exposition. Similarly, the need to break the drama into conventional act structure within such a short period may likewise have effect upon the length of the other "parts" of the play. Analysis will seek to characterise, in terms of their relative length and significance within each play, Exposition, Rising Action, Climax and Resolution.

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80 Supra., p. 129.
The limits of space and budget, it has been implied, will work together in limiting the physical scope of the video play. The influence of this restriction may be traced by determination of the total number of physical settings or locales employed in each play. Concern may also extend to the general nature of each physical setting or locale in terms of physical scope. Incidental information regarding exterior–interior usage and the combination of locales within a distinct setting may also be provided.

It should be pointed out that the above will yield information related only to specific areas of the playwright's approach to plotting for the medium, and will probably have only incidental effect upon other dramatic elements. The suggested limitations in space within an individual setting could, however, in conjunction with the nature of the visual image recorded, have pronounced effect upon the utilisation of character by the playwright. "No crowd scenes," has been suggested by one playwright as a condition of his art, and mention has been made elsewhere of the need for few characters. It should be possible to consider the influence of this limitation here. What is sought is the number of characters in each physical scene, and the total number of characters the playwright has used in his story.

In summary: independent of the use of the camera, it would appear that the conditions of live studio production may exert influence upon the playwright's technique in the following areas: (a) the nature of the dramatic action in terms of the incidents or scenes

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81 Supra., p. 133.
which make up the plot; (b) the introduction of sub-plots where such may be determined to exist, and the incidents which contribute to these; (c) the proportionate length and dramatic importance of the 'parts' of a plot, Exposition, Complication, Climax and Resolution; (d) the number of physical settings or locales employed by the playwright, their physical scope, and incidental information related to use of exterior and interior settings, as well as combinations or multiple uses of distinct locales; and (e) the utilisation of character, or the number of characters in each scene, and in the entire play. Analysis will seek to determine, upon basis of examination of these various aspects of each work, where consistent patterns in treatment seem to signify definite characteristics in construction.

**The use of the Camera and the Playwright's Technique**

A condition peculiar to television production is the use of multiple cameras. This condition, for some writers, has suggested a peculiar "ideal" form of television continuity - a "fluidity" which permits greater movement in setting or locale than is permitted in proscenium stage productions, but less freedom than is permitted in film production. It may be assumed, for purposes here, that a continuity which falls somewhere between traditional continuities of stage and film would be typical of successful television drama, and would be reflected in the given plays. It is possible to seek out the uses of space and time in each work in order to determine whether or not consistent patterns in treatment exist.
Closely related to the playwright's use of multiple cameras are the methods of transition which have been brought from the motion picture into television. Such techniques as the "cut," the "dissolve," and the "fade-in" and "fade-out" have been suggested as principal means of transition in the drama, and have come to have certain emotional connotations in terms of their effect upon the audience. The cut supposedly serves to provide the least interruption in the change from picture to picture, and is seldom used in scene-to-scene transition. The dissolve, on the other hand, is used to suggest shifts in locale or transition in time within a relatively continuous action. The fade-in and fade-out are used for effects similar to the use of an act curtain on the stage; as a definite punctuation point to end an act or the play itself in the case of a fade-out and as the introduction to entire action sequences in the case of a fade-in.

It should be possible to determine the extent to which the video writer actually makes use of these devices, and the conditions under which he utilizes them in the development of his story. Again, any consistency in treatment among the plays may suggest a further characteristic of the video plotting technique.

The production method of an "edited" live continuity has been suggested as the source of techniques which are developed by the video writer for "covering" purposes. It may be possible to observe certain techniques which can be attributed to the presence of these restrictions, and determine where a consistency in use of such techniques seems a characteristic feature.

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\[82\text{Suma, p. 133.}\]
A second, and perhaps fundamental, influence upon the playwright’s technique in television springs from the use of the single camera shot to record action. The playwright, as well as the director, is permitted a method of adjustment of dramatic emphasis and intensity beyond the power of the playwright or director for the living stage. The prime characteristic of the camera, it is suggested, is its capacity to select, either through the adjustment of lens, or through physical movement of the camera itself, only that part of the action which the playwright wishes to show. To Greene, this enables the playwright to (a) call for specific angles of vision which will contribute to the story by providing more information; and (b) use specific shots or sequences of shots to create higher emotional content.

Until the plays are examined for conscious uses of the camera shot by the playwright, areas of meaningful information cannot be determined. It would appear, however, that the properties of the shot and the shot sequence, wherein a number of individual shots are juxtaposed, would have the greatest degree of influence in the following areas; character development, plot emphasis, exposition, and creation of mood and pace. It is possible that a single shot, or sequence of shots, might affect several of these elements at once. If any consistent practices can be established here, these may be included as positive techniques of video writing.

**Application of Criteria**

There are eight specific conditions which imply a positive
approach or method by the playwright. Two of these, "recognisability" and "intimacy," are conditions arising from the audience situation; while the remaining six - time, space, multiple cameras, transitional method, continuous action, and the concept of the shot - arise from conditions of live studio production in the medium. These concerns, and the implications which they may hold for the dramatist, can now be outlined.

"Recognisability" implies -

a) A mid-20th-century American background and environment for the action.

b) The use of characters which might be identified as contemporaneous American types.

"Intimacy" implies -

a) A "concentration" upon few characters involved in a limited conflict.

b) A story in which the central conflict is of a psychological rather than physical, nature.

c) A "small" crisis: i.e., one which has little effect beyond the lives of the principal characters, and which does not lend itself to major change or development in the protagonist's pattern of behaviour or course of action.

d) An emphasis, in characterization, upon "covert" rather than "overt" details of action, in an attempt to indicate inner states of mind.

Time limitations in production imply -

a) A condensed action, or story, with attendant late point of attack, delayed climax, and shortened resolution in plot.

b) A necessary condensation of plot which eliminates parallel lines of action, or sub-plots.

The space limitations in production imply -

a) A limited number of settings or locales for the action.

b) A limitation in the scope of individual settings or locales.

c) A reduced number of characters in individual scenes and a small cast of characters.
The use of multiple cameras in production implies—

a) A relative freedom in the uses of space: i.e., shifts in setting or locale.
b) A relative freedom in the use of dramatic time.

The methods of scene transition in television production imply—

a) The uses of "cuts" for specific dramatic purposes.
b) The uses of dissolves for specific dramatic purposes.
c) The uses of fades for specific dramatic purposes.

The conditions implied by the fact of real physical time in "edited" dramatic time are—

a) The use of special action for "covering" purposes.
b) The use of special dialogue for "covering" purposes.

Finally, the selectivity of the camera shot and shot sequence imply—

a) Special techniques in providing additional information for the audience.
b) Special techniques in creation of higher emotional content.
c) Special techniques in establishing plot emphasis.

The use of the word "imply" in the above is deliberate. Some freedom has been taken in extending the implications underlying various theoretical constructs into a series of statements which seem more or less similar in design. It is hoped that analysis in these areas can keep some separation of discussion or at least combine criteria with some degree of clarity in organization.

It will be noted that some criteria can be applied in light of specific dramatic elements, while others seem to provide only a framework whereby practices which reflect the writer's use of specific technical apparatus of the medium in his original conception of his
play can be outlined. Once these are described, significant relationships to dramatic elements and structure may be ascertained.

The variety of areas in which information can be sought is obviously limited, and the presence of criteria which seek both objective information and the kind of information which ultimately depends upon some value-judgement, serves only to underline the difficulty with which objective analysis can be applied to a work of art. It is hoped, nevertheless, that a reasonable preciseness in analysis can be achieved within this framework.
CHAPTER VI

THE INFLUENCE OF TELEVISION

UPON THE PLAYWRIGHT'S SELECTION OF SITUATION AND CHARACTER

The purpose of this phase of analysis is to determine the extent to which conditions of video which have led to establishment of such theoretical characteristics of successful drama as "recognizability," "credibility," "contemporaniety," etc., influence the playwright's selection of character and situation. Analysis will seek the degree to which the given plays show (a) situations which present recognizable mid-century American backgrounds and environments; and (b) use of characters who seem in their motivation, social status, speech and attitude, to represent contemporary American culture.

Man On The Mountain Top

While the subject of this play, the fate of genius in a "normal" society, hardly demands contemporary treatment, Robert Alan Aurthur has chosen to place his action against a background of American metropolitan life, circa 1950. His protagonist is Horace Borden Mann, a child prodigy of former years, now turned recluse. Borden was reared under advanced theories of learning by his psychologist father. As an "experiment," his capacity to learn is made almost boundless and he graduates with honors from a university at the age of twelve. At the age of nineteen he is a university professor. Then, misunderstood and overwhelmed by the responsibilities society has placed upon his intellect, he flees from this life and takes a menial job. He lives
alone, refuses to see his father or listen to the entreaties of those who recognize his great genius, and makes extreme effort to avoid all social contact. After six years of this existence he meets a young girl from Iowa who gently attempts to lead him out of his withdrawal toward a useful life.

Aurthur creates a contemporary background for his story partly through details of physical situation. *Man On The Mountain Top* is played against the background of Greenwich Village Bohemian life at mid-century. Horace occupies a drab, bare cold-water flat in one of the apartment buildings in the village, and works in a "crummy cafeteria" nearby, where he sweeps floors for his keep. He performs intellectual feats for the denizens of the village in order to earn "movie money." He attends the third-run movie houses in downtown Manhattan. Much of the action centers upon Borden's flat and the adjoining flat of a young artist from Iowa, Charles Blake. As the action opens, Aurthur establishes the background with a typical party for young Bohemians in progress in this flat. He introduces the girl, Gerta Blake, who has just returned from Europe. She stays with her brother while seeking her career in New York.

The physical aspects of the total situation contribute to the contemporary quality of the play itself. The cold-water flats of Greenwich Village are a part of the national experience. The paper-thin wall, old movie houses, and cheap run-down cafeterias reflect Aurthur's desire to set his action in modern American life.

The characters also contribute to Aurthur's intention to reveal a part of our society. Most are readily identifiable as contemporaneous
types. Borden, while he is by no means a typical member of this culture, is nonetheless a recognizable figure. The child prodigy, and what happens to him when he grows up, is substance for newspaper feature articles in every city in the land. The role of the genius in society has been accentuated in the past decade by the growing national concern with problems of education for the gifted. Borden, then, is recognizable as contemporary. Such details in characterization as his delivery of a thesis before the "combined faculties of Harvard and M.I.T.;" his familiarity with advanced theories of modern science; his references to the novelist Phillip Wylie, as well as the conditions of his physical environment, serve to place him among contemporary experience. He is a part of the national image, whether real or imagined, in America today.

In the character of Gerta, Aurthur creates a typical American girl of this era. The young girl from Iowa, sent to Europe for her "finishing" after graduation from college, is known and recognized as a part of upper-middle class existence in America. In her tolerance, patience and "stray cat complex" she is almost a stereotype of the American girl from the mid-west, who seeks social approval and yet is always secure and emotionally stable. She tells her brother that they "have had love and affection" in their home. Fresh, honest and reared in love and security, she can only pity Borden, whom she calls the "lonliest and saddest man" she ever met. Gregarious, she is shocked as Borden tells her he has learned he "must do without people." It is this contrast in their upbringings which provides Aurthur with the mainspring for his action. It is Gerta who tries to
lead Borden into a "normal" world of love and understanding. Through the character of Gerta Blake, and her attitudes, accomplishments and goals, Aurthur again casts his work into a pattern which members of this society would recognize.

In the minor characters Aurthur charges his play with a greater topicality and immediacy. Through the characters of Willie Bliss, a young actor, and the struggling artist, Charles Blake, Aurthur recreates the atmosphere of "the village," with its emphasis upon "art for arts sake." In their occupations, attitudes and speech and behavior patterns these minor characters create an immediate and recognizable action for the video audience.

Willie Bliss is cast into a stereotype, in this case the extroverted young actor drawn to the great city and its "off-beat" modes of expression. He is, or tries to be, the true Bohemian. He tells Gerta she must avoid doing things consistently if she is to "make character." His preoccupation with himself and his art is expressed in his complete lack of sympathy for Borden, whom he characterizes in off-hand manner as a "flip" and a "creep." He uses a jargon which is au courant in the New York school of acting, telling Gerta he is "very good at projecting," or that he is "up for the part of Lester J. Chaos" in an "off-Broadway show" which is "off-beat." His language and speech patterns reflect the "hep" group to which he belongs. To Gerta, with reference to Borden, he says:

He don't mind. Do you mind, Prodigy? See, he doesn't say anything. This prodigy lives in a world filled with dark thoughts. If I had ten per cent of this prodigy's brains I'd be a regular Mario Brandon with my name in lights.
The character of Willy is not conceived outside the actuality of existence for young men and women living happily a'la Boheme in the larger cities of America today. The same can be said of Charles Blake, the young artist from the midwest come to realize his dreams in the city. His wife shares his dreams of being a great "non-objective" painter, but is also anxious that he paint "objectively enough to put bread on the table." Charles reminds her that her tastes in painting have begun to change, and she acknowledges her desire to have him paint "commercially." In their language and speech Aurthur lends an up-to-dateness to the play and an overall realism to this aspect of his work. Charles also refers to Borden as a "flippola" or "creep," and with Betty he jokes about Borden's need to see "his analyst," to which she replies that this would drive "the analyst to see his analyst." In their patois, and the situations in which they are placed, Aurthur relies upon these characters to create recognizability for his play.

The father too is drawn from a recognizable type in the American existence. He has "studied with Freud and with Dewey," and reflects a general conception of a real man in the contemporary American scene. The professor from Columbia does little more as a character than add to the background of contemporary human experience and identification.

It might be said, then, that Aurthur has created a play which answers the requirement that video drama be recognizable. He creates a physical situation which conforms to accepted reality of part of the American scene in the past decade. He has created principal characters who are certainly based upon contemporary figures and minor
characters who add details of immediacy or spontaneity to the action, making it conform to the audience's experience, whether first hand or vicarious, of our culture.

The Midnight Caller

While the milieu depicted by Horton Foote is in many respects distinct from Arbuthnott's, there is sufficient evidence in the work to suggest that Foote is striving to achieve recognisability in his play. Detailed examination of situation and character may provide support for this observation.

Foote deals with the effects of a romance upon a group of women living in a boarding house in the fictional town of Harrison, Texas. The protagonist of the play is Helen Crews, a young woman whose greatest mistake was falling in love with "the wrong man." After a lengthy romance, Helen enters Mrs. Crawford's boarding house to escape the bitterness and disappointment she has experienced as a result of her lover's inability to overcome his weaknesses. Here she meets Ralph Johnston, a "gas company" employee, who has just moved to town. She accepts his eventual proposal of marriage in order to escape her unhappiness.

Their arrival at the boarding house upsets an emotional status quo for three spinsters: Miss Rowena, Alma Jean Jordan, and Cutie Spencer—who have heretofore spent their time in games of Honeymoon Bridge, working crossword puzzles, and endless rocking on the front porch. Each reacts differently to the arrival of Helen and Ralph. Cutie and Miss Rowena are made acutely aware of their spinsterhood.
Alma Jean bitterly opposes Helen's presence and decides to leave. When Helen and Ralph reveal their plans to marry, she agrees to stay and the three women accept the fate to which they have been assigned.

Foote recreates the small-town boarding house and its atmosphere in some detail. Mrs. Cranford's place, with its faded lace-curtains and comfortable front porch, is set against the typical small south western town, with two movie houses, a "Gas company," and prideful people. The physical aspects of situation are produced with some degree of recognizability, although the locale may not be as familiar to the majority of Americans as a metropolitan or urban setting would be.

Into this background Foote introduces the three residents of Mrs. Cranford's, each of whom can be identified as a type of contemporary American female. Miss Rowena is the spinster school-teacher stereotype, who feeds upon the romantic stimulation of the affair between Helen and Ralph. Cutie Spencer and Alma Jean Jordan are "lady-secretary" types, each resigned, as Cutie puts it, to spending the rest of her life "as a secretary for Mr. H. T. Mavis." Each, of course, has a different set of attitudes toward the affair between Helen and Ralph; but they are recognizable on the surface as "shop-girl" types who seek escape from the tedious reality of existence in the magic of "the movies." Thus Foote's treatment of these characters is consistent with at least a limited segment of American experience, and so appears recognizable.

Nevertheless, the subtle story of these women and the various stages of life — acceptance to which they eventually come seems
peculiarly dateless. Were it not for a mere handful of conditions in
setting and situation, the story could hardly be classified as "topi-
cal." Its events could have taken place fifteen or twenty-five years
ago. Indeed, the removal of perhaps a dozen lines and slight changes
in references to setting and situation, could date the work even more.
The references to automobiles, to the "gas company," "football," and
the typist positions of Cutie and Alma Jean are some of the few
contemporaneous details which bring the story into a modern idiom. At
one point in the play Alma Jean, reflecting bitterly upon Helen's
success with Ralph, complains that if Helen were a "Rita Hayworth or a
Gene Tierney, I could understand." The remark serves to date the
action, for even in small towns such stars have not passed as glamor-
ous young girls for at least a decade.

Nor is the principal action of the play, Helen Crew's failure to
achieve the goal of real love, necessarily rooted in contemporary ex-
perience. She is not the first girl to fight with her mother over the
young man she has chosen to marry, and by all means not the only girl
to ever fall in love in order to reclaim a weak man. Nor is she,
having failed, the first to reluctantly and inevitably accept the need
to marry "on the rebound."

In The Midnight Caller, then, Horton Foote has relied upon a few
details of situation and character to create a contemporary quality and
a recognizable portrait of one segment of modern American life.

The Rabbit Trap

Miller treats the subject of a man's efforts to restore his
dignity in the eyes of his family. The story is about Eddie Colt, a young engineer employed in a New York construction firm. He has an eight-year-old son and a patient and devoted wife.

After several years with his firm he finally senses that he has become merely an "old reliable" in his job, to be counted upon by his preoccupied boss to handle the routine details of the business. He is never given an area of real responsibility. Promotions and opportunities pass him by, and he is expected to give up vacations and those benefits which come automatically to other men in the company.

Finally, in the midst of Eddie's first real vacation in eight years, the boss makes him return to the plant for some rush work. Against Abby's wishes, he drives his family back to New York, where he is suddenly reminded that he left a rabbit trap set in the Vermont woods. The issue becomes one of primary importance to Duncan and to Abby. Eddie eventually realizes that his boss will not recognize his need to appear as a man of worth in his own family. He quits his job, ostensibly to take his family back to Vermont, but actually to reassert his manhood and dignity.

Miller creates a strong contemporary realism in the physical environment for action. The engineering offices of Spellman and Company, a Long Island construction firm, and the apartment in Kew Gardens, Long Island, are fashioned as reproductions of offices and apartments across the nation. The file cabinets, switchboard and the "outer" and "inner" offices are within the experience of multitudes upon the American scene today. The cramped two-bedroom apartment, with the inevitable crying baby in the next flat, also places the
environment in the common experience of a heavily urbanized society. In terms of physical environment, Miller has certainly attempted to realistically portray current American life.

The same might be said of his treatment of the characters, particularly the protagonist. At one point in the action, Eddie bitterly recalls the citation made of him at a company banquet as "Ever-Ready-Steady-Eddie." The phrase is useful, since it places him among the thousands of young men in our society who, for lack of ability in the manipulation of people or inability to exude the confidence and prestige that marks the business success, find themselves left at the post in the eternal race for success, promotion and recognition. The condition is not typical of America alone, but by placing his story against the background of the corporation, with its emphasis upon "getting things done," the character of Eddie Colt becomes instantly recognizable. Other details of his situation further contribute to this notion. A graduate of engineering school, Eddie relinquishes further study at night school to "get in the overtime," only to learn that he is still barely able to provide the necessities of life. He is envious of the "expense account boys" and yet unable to enter their world of free spending.

In Abby and Duncan, Miller creates characters who are recognizable, although the wife who would see her husband successful or boy who would see his father as a man are not essentially contemporary figures. But Abby can be identified with millions of middle-class apartment wives of our time. She is jealous of her husband's status in "the company." She is painfully aware of their economic situation and
anxious for some permanent security.

In the minor characters, including Everett Spellman and his secretary, Judy, Miller gives further recognizability to the action. Spellman is the typical "boss" who has slugged his way up from the ranks to business success. He is a reader of Life magazine, which he quotes to Eddie in argument over the destiny of a single rabbit. He is driven to overwork by the demands of the various jobs his firm has taken on—especially the "Pittsburgh job," with its demands and criticism from "Corcoran," who insists that the plans be altered and new construction plans be drawn. Only mildly concerned with Eddie's problem, Spellman is aware of his power over Eddie and convinced that he will not dare fight for a principle if it means his job. His argument is that "principles are principles, but you gotta' be realistic."

By and large, Spellman is neither cruel nor heartless, but too beset with problems of his business to let matters slide at an employee's whim. He is cut from the same pattern as a million men of responsibility in our society. His speech is the simple direct language needed to accomplish things, flavoured heavily with the jargon of the construction trade. Spellman stands out as a recognizable figure in American life of this decade.

The same may be said of Judy, the indispensable girl in every smaller American business firm—the secretary who has her finger on the company's pulse. She can engage in friendly banter with salesman, engineers, and the boss himself. To Spellman, upon learning that he plans to bring Eddie back from vacation for the "Corcoran job," she
says, "Aw, that's mean, Sweetie." He characteristically replies, "That's business, Sweetie."

Judy sympathises with Eddie, and has a greater insight into his helpless position than does Spellman. Little else of her personal life is told to the audience, who see her only as she moves in the outer office, controlling the operations of the firm; loyal to Spellman and yet capable of appreciating Eddie's plight. Again, her speech and mannerisms are those of an untold number of secretaries in the smaller firms in America. She lives in the world of switchboard and coffee-break, of "crash programs," bonuses and subway commutation. As a character, Judy provides a valuable recognisability for Miller's story.

One additional minor character is worthy of attention here. The people in Eddie Colt's immediate life represent typical urbanites of this generation, but Miller has created, in the old Vermont man who delivers a message to Eddie and Abby at their cottage, a character stereotyped in the tradition of the surly, taciturn "down easterner." He has written into his dialogue a number of typical expressions, notably the "Ayah" sound which is probably an identifiable regionalism in speech. The character contributes to an overall authenticity of detail.

It might be concluded, on the basis of the evidence here, that Miller has attempted to achieve recognisability with considerable success. The situations and characters are drawn from the more or less immediate conditions of American life in the past decade.
The Haven

Mosel treats the subject of marital infidelity and its effects upon both husband and wife. The Haven tells the story of Howard, a white collar worker in his late thirties, who tires of his uncouth wife and has an affair with a sensitive younger woman. The affair culminates in a liaison at the family summer cottage, "The Haven," where he admits that he cannot break away from his wife, Eunice, and his children. The despairing girl subsequently commits suicide. Howard is shocked and ashamed, but unable to admit his infidelity to Eunice. He resolves instead to alter those conditions in his life which led to his affair. He tries to sell "The Haven" and break the routine of their existence.

His attempts to "start over again" never get under way. Eunice learns of his affair and confronts him with the evidence, a lace handkerchief. He confesses his guilt and relates the unhappy experience he has endured. She senses the depth of his desperation and resolves to let him continue his attempts to find new meaning for their marriage.

Mosel sets his action in typical urban settings, a modest two-story home near a large American city and a ramshackle summer cottage at a nearby lake. The home is obviously one of many identical houses in similar suburbs throughout the country. The cottage is a "flimsy summer place, no more than a room built on the shore of a small lake. A front porch with warped, torn screening." The time is "close to the present." As the action begins, Eunice is making plans for Howard to spend his summer commuting from cottage to office.
The picture of middle class suburban life is reinforced by the treatment given to the principal characters, Howard and Eunice. Eunice, in particular, stands out as the lower middle class hausfrau, typical of numbers of American women in her class, albeit less genteel. Her language is filled with contractions, bad usage and cliches. She says "gonna," "wanna," "comin'," "Huh?" "not another peep outa ya'," "real pretty," "I got ugly nails," "what a dumb guy you are," "shoulda been," "hold his horses," "knuckle down," and "monkey business." She drinks warm beer, eats popsicles, wipes her hands on the upholstery of their sofa, wipes beer from her face with one of Howard's shirts, and leaves her home littered and messy. She serves milk in its carton, bread in its wrapper, and selects drapes which are "cheap, shiny, cardboardy, with huge pine trees on them."

The character of Howard, while opposite in conception, also falls within a pattern of recognisable American middle class existence. A white-collar worker, he faces the inevitability of fifty weeks in an office and two weeks of vacation at a summer cottage. He is cast in the same mold as Miller's Eddie Colt, and might, in his economic circumstance and achievement, be Eddie Colt ten years later; having overcome the battle for advancement only to the point where he can afford a modest home and summer cottage. He is not wealthy enough to afford a vacation "in the Shenandoah" unless he sells "The Haven." He is not accustomed to having "fine things" as a part of his daily life. Upon the prospect of selling the cottage he breaks out a bottle of brandy which has been hoarded for some "special" occasion.
Economic circumstance, a sense of failure, and a boredom and
desperation incurred by the drabness of his existence are the aspects
of situation which create Howard's unrest - and the conflict of the
story. The contemporary features of the situation and the nature of
the principal characters thus provides a recognizability for the
action in The Haven.

Again, the subject of marital infidelity cannot be held as contempo­
rary or "topical." It is in the treatment of physical environment
and characters that Mosel achieves an action based upon the real
existence of a segment of twentieth century American civilization.

The Mother

Of all the plays examined thus far, Chayevsky's The Mother most
clearly reflects the immediate conditions of American urban life.
Recognisability is certainly a major factor in Chayevsky's technique
as a dramatist, and examination of his selection of situation and
character will serve to support such a positive observation.

Chayevsky deals with the human quest to find meaning and purpose
in existence. He tells the story of an aged Irish immigrant, Mrs.
Fanning, who has lived a life of hardship and struggle in New York,
where she and her husband operated a small grocery store on the east
side. Her three children are grown and have families of their own
when her husband dies. In her late sixties, and cut off from the only
firm companionship of her waning years, she resolves to find work
again and remain independent.

Her will is opposed by her daughter, who encourages the old woman
to leave her apartment, "forget about work," and live with she and her husband. The mother, already uncertain of her physical capacity to work again, wavers. After witnessing the lonely existence of other old women who have become wards of their children, she again resolves to find work. She gets a job as a seamstress in a Manhattan garment shop, and for one day enjoys a bond of contentment and purpose with other women in similar straits. She makes a mistake, however, by sewing sleeves for the wrong arm. The boss is sympathetic, but pressed by the urgency of the order. He fires her, and she returns to her apartment. Weak and frightened, she finally calls the daughter, who arranges to take her into her own home. After a single night of loneliness and indecision the old woman finally realizes that she must continue to find work—since it is the only life she knows. She leaves, having finally earned her daughter's respect for her needs.

Chayevsky's treatment of environment goes beyond an attempt to stage the backgrounds and atmosphere of New York. On three occasions he asks for the use of film "clips" of the city in a photographic reproduction of actuality. These constitute a general background. The action proper is set in the Bronx apartments of the mother and daughter, Central Park, and the interior of the "Tiny Tot Sportswear Company" in New York's garment district. Finally, Chayevsky asks for the recreation of the interior of a "subway car headed north during the rush hour."

Into this environment, he introduces a variety of the details of contemporary life. Television, Rice Krispies, Employment agencies, the crowded "sweatshop" conditions of the garment industry, and a
number of circumstances, events and products that are familiar to every American who lives in great urban areas, are faithfully reproduced. By such selection of locale and settings Chayevsky has introduced an extreme realism of physical situation into his work.

In his treatment of character Chayevsky adds to the intense realism which pervades The Mother. Mrs. Fanning is a faithful reproduction of many aging women on the American scene - woman who have survived their husbands and are forced to find, in one way or another, some purpose and meaning for their lonely lives. Her ideals and needs spring from those conditions which have been part of her existence "since she was a girl in Cork." To her daughter she explains that "work is the meaning of my life," and despite her own feeling of insecurity, she persists in her quest. Chayevsky has also attempted to capture realistic detail in Mrs. Fanning's speech. She speaks with a "mild but distinct Irish flavour." She fixes "a bit of tea," refers to the man at the Employment service as "chap," and, in the example quoted below, uses natural speech:

My eyes are all right, but my fingers tremble a lot. I get very excited y'know, when I go in for a tryout y'know, and the boss'll say sit down and let's see what you can do.

The same treatment is given to the daughter and her husband, George. They live in a more modern apartment on the East side. George is created in the tradition of Eddie Colt and Howard - the white collar worker in the great city, beset with problems of supporting his small family. He faces the prospect of giving up his vacation to deal with family problems, and complains to his wife's
sister:

It's my vacation. We were gonna leave the kids with my sister, drive down to Virginia, North Carolina, get some warm climate. But your crazy sister don't wanna go. She don't wanna leave her mother... How many vacations you think I get a year? I don't wanna sit in New York for two weeks, watching it rain.

The example again illustrates the manner in which Chayevsky tries to duplicate real speech patterns.

The daughter is a more complex character, created by Chayevsky as the child who felt unwanted in a large family, and who now attempts to prove her devotion at the expense of her mother's happiness. Here too, Chayevsky makes use of natural speech patterns to create a strong recognizability in character. "Wanna," "gonna," "plenty," "Ma" and grammatical constructions which attempt to reproduce actual speech are incorporated into her language.

In addition to these characters who are directly involved in the Mother's conflict, Chayevsky has created a virtual galaxy of characters taken straight out of New York's east side. All have distinct racial, national or religious origins, and all are portrayed as real members of New York's polyglot culture. Mrs. Geegan is another Irish lady, given to the lonely life of visiting sick friends, making Novenas at the church, and watching "the kiddie shows" on Television when her daughter is not cleaning the house. Mrs. Kline is a stereotype who bitterly wishes that her daughter-in-law "should drop dead," or suffer a worse fate - "she should invest all her money in General Motors stock and they should go bankrupt."

In their language, pastimes and strongly identifiable national or
religious origins, these women are accurate portrayals of living mem-
bers of our contemporary civilization. Chayevsky goes beyond these
briefly sketched portrayals by adding a number of minor characters who
are employed in the garment industry. Here the negroes, Puerto Ricans,
"the old Greek lady," "the little old Jewish lady" who tells funny
stories, are displayed against the real backgrounds of the "sweat
shops." The combination places the entire action of The Mother in the
most realistic and immediate terms of modern life, lending a total
recognizability to the work.

**Patterns**

Serling's play is based upon a topical concern of American life,
the encroachment of the organization upon the individual. His sub-
ject is the struggle for power in a giant corporation. In a story
which traces the theme of youth versus age, Serling builds the action
around a successful young executive from the mid-west, Fred Staples,
who is brought to New York as the hand-picked successor to the
rapacious president of Ramsey and Company. He is first assigned to
"assist" the aged and ailing Andy Sloane, whom Ramsey plans to oust
from the firm. As Ramsey proceeds with a calculated plan to disgrace
Sloane and force his resignation, Fred learns that the price of his
success in the corporation must be paid in the coin of human feelings.

In his final bid to force Sloane's resignation, Ramsey removes
his name from a report which Fred wrote with Sloane. He forces Sloane
to buckle in defeat. During a conference, Sloane admits he had nothing
to do with the report, even though he had worked on it. Driven to the
wall, he confesses a guilt which does not exist. The excitement brings on his fatal heart attack. Staples is shocked and decides to quit. He goes to Ramsey's office, where he is condemned for failing to have the resolve and determination to seize the great power that is offered him. Ramsey challenges Fred to find, in work alone, a sense of fulfillment in life. Staples, reluctantly and with bitter reservations, realizes that Ramsey is right - that he does seek power, and that only a few have the capacity and energy to manage a great company. He accepts Ramsey's terms and goes back to work.

Obviously the physical environment against which this action is played is common to this civilization. Serling sets his action in actuality itself by use of films of the Grand Central building in New York. Much of the action is played in settings representing interiors of this building. Its switchboards, elevators, lobbies, offices, and the conference rooms on the "executive floor" of Ramsey and Company are all used in the action. Serling introduces still another setting, the comfortable Staples home in a thinly disguised version of Westchester county, the self-styled "master-bedroom" of New York.

Into this environment Serling introduces a variety of details which mirror the daily activities conducted in such places. The elevator starter shows deference to the busy men who ride up to the executive offices. The switchboard operators busily run their boards. Secretaries and stenographers are shown as they engage in company gossip. Such conditions exist in the contemporary business world, and Serling makes heavy use of this by-play to create overall recognizability in the action.
The protagonist, Fred Staples, is clearly drawn after the idealised "junior executive" of our culture. His background includes study at Ohio State, where he was named an "All-American." He then managed a "smaller plant" near Cincinnati before Ramsey chose him for the highest echelons of American industry. He is portrayed as a simple man, awed by the immensity of the city and the corporation he is joining, as well as the kind of income he has suddenly begun to acquire. He is impressed when he learns that his office has been furnished in Early American, the kind he has "never been able to afford."

Fred is pictured as a direct and democratic midwesterner. He introduces himself to the elevator operator and tries to make his secretary accept him as a friend. Caught up in the patterns of maintaining contemporary social status, he acquires the symbol of the successful New York executive; a house in "Westville, Connecticut." By and large, he represents a fair portrayal of the ambitious and likeable young management genius whose marital problems and social status are the subject of articles in women's magazines each week.

In Fran Staples, Fred's socially ambitious and loyal wife, Serling has also created a recognizable character in modern American social and business life. Impressed by the importance of her husband's new position and income, she buys him an expensive watch and chides him about being "the next Vice-president" in Ramsey and Company. Ambitious for him, and conscious of her new status, she throws the conventional party for his new co-workers; replete with "Hi-Fi" music in the background, coffee from her silver service, and the other minor social
accomplishments of the businessman's wife. She is resigned, as are all executive wives, to seeing her husband gradually absorbed into his company. She drives the station wagon - sees that he is on the 8:15 and is picked up when the 7:10 arrives, and learns to accept whatever life the corporation permits her to enjoy. In these respects she is a recognisable contemporary figure.

The character of Ramsey is a familiar one in the American scene. The view of the man dedicated to the principles of strength, power and the God of "Production" is not apart from the national experience, although he may exist in fictional portrayals more often than in actual life. Aside from these aspects of his motivation, he is pictured as a hard-working executive, occupied with administrative problems, secure and confident in his knowledge of the firm and its work. He is schooled in the techniques of production, management, marketing, distribution, corporate law, federal and state taxes, and the entire range of skills which the modern executive must possess. He prides himself as a judge of human nature. Without hesitation he makes decisions involving great effort and expense. He drives his men and himself, bluntly stating that the atmosphere of a great corporation cannot be "constantly church-like." Realistic, hard-working and driven only by intense desire to produce and expand, he is a recognisable figure in contemporary life. He may, in fact, be a prototype of the men who guide the destinies of our entire civilization.

The character of Andy Sloane is also recognisable. He is a trusted corporate officer who has outlived his usefulness. As reward for his service he has "an ulcer and a bum ticker" which his secretary
regards as "par for the course." The method by which he is forced out of his important position is not uncommon. It is reported in trade magazines that some major advertising agencies have adopted a technique of advising a man "to take a good long vacation." Then, while he is gone, the contents of his desk are mailed to him. The technique is more brutal in Sloane's case, but follows a similar routine. He is of no use to the corporation, and is unwilling to face the fact that his work and dedication are no longer valued or desired.

Marge, Andy Sloane's secretary, also seems to be drawn from life. She is jealous for her old boss and suspicious of Fred Staples, whom she finally condemns for betraying Andy. She is pictured as the valuable, almost indispensable "girl Friday," in the tradition of Judy of The Rabbit Trap.

To these major characters may be added the number of minor characters whose primary dramatic function is to lend realism and atmosphere to the executive suites of Ramsey and Company. Serling uses a number of such people, including a secretary who is late because the subway was delayed, and the prim secretary to Mr. Ramsey, who attempts to throttle all rumours. The various minor executives who sit in the conference meetings are also in the background.

It could safely be said that recognisability has had major influence upon Serling; that his background and environment are taken directly from contemporaneous life in America. The story is seemingly a realistic picture of conceivable events and happenings in our society
today, and the characters are recognisable in light of contemporary American experience.

The Incredible World of Horace Ford

This play again reflects the strong influence of recognisability upon video dramatic technique. At the same time it represents, in the nature of characterisation and the reality of events and circumstances which constitute its story and physical environment, a violent departure from "recognisability."

Ross's subject is man's failure to accept adult responsibility. He tells the story of Horace Ford, a meek toy designer who lives with his wife and mother in a Bronx apartment. He has worked for a toy company for several years. By the eve of his thirty-fifth birthday he has discovered that there is little joy in his existence. He has been unable to afford a family. His weekly income is just enough to make ends meet.

Never having lost his enthusiasm for the days of his boyhood, he begins to drift into a world apart, where he can avoid his adult responsibilities. He annoys both friends and relatives with his joyful tales of the games and toys he enjoyed when he was a "kid." He designs a toy which is highly impractical. His boss holds him in esteem, but insists that Horace change the design. Horace becomes sullen, then angry.

At home with his wife and mother, he begins to dwell upon the days of his boyhood and the "old street." He resolves to see it again, and when he returns he suddenly recognises the children he played with
when he was ten years old. They have not grown up. Frightened, he rushes back to his apartment. One of the children, Hermy Brandt, comes to the apartment to return a watch which Horace dropped during his mysterious trip.

Horace goes back to the street again on the next night, and the pattern repeats itself. This time he learns that the children are angry because they were not invited to a birthday party. He retreats in confusion. At home, he tries to explain what happened. His wife becomes frightened and seeks the help of friends.

Horace is now almost lost to reality. He has a final argument with his boss over the toy design and quits in anger. As guests wait at his apartment to give him a surprise birthday party, he returns to the old neighborhood. Once again the scenes of his childhood are played before him. This time the boys recognize him. He realizes that they are talking about his birthday, and suddenly makes a complete transformation. He is shown as a small boy again. He begs his gang to forgive him. In the final moments of the play, Hermy Brandt comes to the Ford apartment, as he has done twice before, to return Horace's gold watch. This time he gives the startled Laura a "Mickey Mouse" watch.

Obviously, the physical environment for much of the action is based upon conditions of big city existence today. The cheap apartment in the Bronx has been noted in other works. The toy company, with its tiny cubicles where toy designers plot their work, is also drawn from reality. In this setting are included the usual details of
action from contemporary business life - subways, secretaries, bosses and routine.

But there is a significant second aspect to the environment. On three occasions Horace Ford walks into the world of the past - the neighborhood he knew as a child twenty-five years ago. It too is presented with realistic detail. Lovers stroll along the street, a man sells "franks" for three cents apiece, and the young boys play the games that were popular in that era. The scene, however, is removed from any sense of the immediate or the topical, and its very existence can be understood only in terms of Horace himself, who has created this setting in his own mind and returns to it as in a recurring dream until he actually succeeds in making a total transfer to "the old street."

Were it not for the fact that Rose brings one of the children out of the dream world and back to Horace's real and contemporary surroundings, it would be possible to make some distinction between the real and fantasy worlds of Horace Ford. As it is, the carry-over effected by Hermann Brandt from one world to the other places the entire story in the realm of fantasy, and thus destroys a part of its "recognisability." While the other stories under consideration involve incidents and events which could conceivably occur in contemporary experience, the story of a man who manages a physical transfer from manhood to boyhood moves beyond recognisability into a world of total fantasy.

This does not lessen, however, Rose's strong effort to place the characters in direct relationship to the lower middle-class milieu of today. Each character presents a human existence as the audience
might experience it, whether directly or vicariously, in our nation today. Horace Ford is the typical office worker, who, with millions of contemporary urban dwellers, rides the subway between his small apartment and his small office. Aside from the peculiar characteristics which have turned him inward to the point of mental imbalance, he is as recognizable as Howard, Eddie Colt, George, or all young men pressed by economic circumstance and limited in means and ability. He merely chooses a different means of adjustment to his problems.

Similarly, Laura Ford is recognizable as the dutiful wife who is aware of her husband's limitations and yet tries to make the best of them. She resents the fact that he is not more successful than he is. She pushes him gently, knowing all the while that he is not capable of going much higher. She is the typical housewife who, after a hard day of shopping, kicks off her shoes even in her husband's office. Her taste in gifts for Horace runs to smoking jackets. She knows the burden of having a mother-in-law living with her, and will admit that "it hasn't been easy." When made aware of Horace's delusions, she intelligently tries to reorganize their existence and insists that he seek the help of a doctor. She is intelligent enough to realize that more is at stake in his illness than social appearance or economic comfort. All in all, Laura Ford is clearly a recognizable middle-class type. Her everyday problems are not far removed from those of Abby Colt, Fran Staples, Annie or Eunice. Her character contributes to the realism and contemporaneity of Rose's work.

The character of Leonard O'Brien, Horace's colleague at the
Educational Toy Company, is also cast in the tradition of the white
collar worker of middle class ideals, standards and sensibilities. He
is, as Rose puts it, "mature, dependable, well-adjusted." He recogni-
ses Horace's skill in the trade, but is uncomfortable when Horace
argues with Judson. He is realistic and tries to convince Horace that
he must make changes in a design in order that Mr. Judson can manufac-
ture it with some hope of profit. He is about thirty-five, married,
and has spent twelve years with "the company." He is placed in the
same economic and social circumstances as Horace, and it is not diffi-
cult to identify him as a member of contemporary society.

Mr. Judson and Horace's mother also contribute to the recognisa-
bility of the action and reality of the background. Judson is a
kindly and tolerant man. He is interested in permitting his designers
to exercise their creative ability, but he is also bound to recogni-
se the economic facts of his competitive industry. He tries to be
patient and understanding with Horace, and when he realises that
Horace is ill he suggests that he see a doctor and take a rest. His
problems are contemporary problems of supply and demand, production
and competition, and unhappy or uncooperative personnel. All in all,
he appears fairly typical of a "boss" in our society.

Mrs. Ford is

... a very plain, simple woman. ... She is content
erly to be comfortable after a long and difficult life
spent running a fruit store with her late husband.
Horace supports her now, and this is enough to make her
happy, this and the fact that she has risen above the
lower East side neighborhood where the Fords lived when
Horace was a boy.
Rose, in his own description, has succeeded in creating a recognizability in this character.

Through his selection of elements in situation and character Rose has brought recognizability to his play. He has given a sense of immediacy, and reality, to those aspects of the story which deal objectively with the pressures and longings which contribute to Horace's mental disintegration. When the play departs from objective treatment of actual conditions and events and seeks to represent the delusions of a man who has failed to grow up, the influence of "recognizability" is difficult to ascertain.

Conclusions

The foregoing provides a basis for determination of the extent to which "recognizability" has influenced the video playwright in his selection and treatment of situation and character.

It is clear that all playwrights represented in this analysis have placed their action in a contemporary environment. The exceptions noted in individual analysis of plays do not undermine the conclusion that a contemporary or modern framework for action is a universal characteristic of dramatic method in these plays. Both time and setting are taken from the American milieu of roughly the past decade.

Beyond this obvious approach to these dramatic elements lie a number of additional points of commonality in selection of dramatic material. These suggest that distinct tendencies in dramatic method are a characteristic of the video playwright's work. While they are
by no means universal in their application, certain observable similarities in selection of locale, character and situation must be noted. They bear, to the degree that they are commonly employed by the writers, direct relation to the purpose of the investigation here.

In terms of general environment, it is significant that six of the seven playwrights have placed their action in an urban setting. Four plays, *The Mother*, *The Incredible World of Horace Ford, Patterns*, and *The Man On The Mountain Top* are laid in the city of New York, and *The Rabbit Trap*, is set in the immediate suburbs. Still another, *The Haven*, takes place in the suburbs of a large unidentified city. Only in *The Midnight Caller* is there a sharp departure from this distinct geographical context.

It is possible, of course, to ignore certain vital distinctions in the socio-economic characteristics of the people involved in the various plays, and yet it is clear that certain significant patterns emerge in a majority of plays. These must be regarded as positive tendencies in dramaturgical method in the selected plays.

The most definite pattern is discerned in the economic status of characters. In five of the seven plays the protagonists are placed in a total situation in which economic pressure is an active stimulus to character motivation. In *The Rabbit Trap*, Eddie's conflict is a direct result of his need for security and the price he must pay for it. He is driven by the uncertainties of his livelihood and the gnawing suspicion that he is doomed to a life of scrimping and kowtowing to others merely in order to provide for his family. In *The Haven*, Howard risks home and family for a brief escape from the penury and
routine in his life. In *The Incredible World of Horace Ford*, Horace
is driven to insanity by the frightening knowledge that he has gained
nothing tangible after twelve years of empty routine. Certainly these
three men are in partly identical situations. Each is restive, uncer-
tain, and driven to a state of imbalance as a result of economic
struggle throughout their entire adult lives. The characters against
whom they play, and the acts which release the conflicts of their
stories, are different.

In *The Mother*, Mrs. Fanning seeks economic as well as spiritual
independence. They are her vital needs, and she must seek both at the
lowest economic levels in our society, the "sweat shops" of the New
York garment district. The same general conditions obtain in *Patterns*,
although economic "survival" takes on a newer meaning in this connec-
tion. Fred Staples is concerned with prestige, power and a sense of
fulfillment. Still, he is motivated by a desire for economic success,
and this aspect of the total situation in *Patterns* stands out clearly.

In *The Midnight Caller*, the lady secretaries, the schoolteacher,
and the man who travels "for the gas company" are in similar economic
straits. While Helen Crews is not directly concerned with this aspect
of her situation, it probably exists. Certainly her lack of means
contributes to the general situation in which she is involved.

The same conditions hold for the minor characters in *Man On The
Mountain Top*, with the central distinction being that they are, if not
overjoyed with their standard of living, at least mildly content with
their Bohemianism. Charles has faced the necessity to "paint commer-
cially" but is undergoing no significant, conflict-producing, economic
pressure. The argument that economic pressure is a character forming part of the protagonist's situation in this play can hardly be made. Borden is involved in a conflict which is totally unrelated to economic need.

Thus economic and geographical environment seem to be common features in a majority of these plays. There is still a third area where commonality in situation is observable. This involves the nature of the general social status of characters in the plays. Although economic and geographical situation are directly involved here, it is possible to trace a deeper common social experience which many characters undergo.

Only two protagonists, Fred Staples and Horace Borden, are not cut from a general pattern. All of the remaining protagonists are inextricably involved in a lower or lower-middle class pattern of existence in contemporary American society. All are the "wage slaves" who can no longer find romance, happiness or relief from "the job." For one, Mrs. Fanning, work is her only knowledge of life and hence her only attachment to reality. For Helen Crews it is of secondary importance, and yet economic as well as social plight force the resolution of her conflict. For the three "white-collar" men, Eddie, Horace and Howard, it is a drab and bitter life which forces the dominant conflicts of their plays.

There is, however, a larger framework within which these characters move. In those same six plays in which the urban center is the central locale, characters seem to share a common experience of our society. Commutation, exposure to the same mass media, the sense of
crowded living; these are conditions which both major and minor char-
acters in these works share. For some the shove and surge of the
subway is a common daily experience, and for others a daily train or
long drive from the suburbs is their lot. There is certainly gradation
in degree among Bronx apartments, Kew Garden flats, modest homes
in the suburbs, and Westchester county Cape-Cods, but the characters
who inhabit them are all experiencing many of the same demands and
conditions of the overcrowded urban society.

There is little doubt that these identical experiences reflect
the immediacy of life in our nation. The idea held by one publisher,
who wrote that TV plays are concerned with "the quiet joys and sad-
nesses of ordinary men" seems to find some support among the
general observations and conclusions made here. Similarly, an oft-
used designation of the video play as "drama of the middle-class"
also finds some corroboration above.

In no case, however, beyond the broadest attempt to place action
in the present, is a universal approach to the video drama established
by the playwrights. The fact that the plays under analysis are limited
in number would make it difficult to argue in behalf of hard and fast
"rules" for the selection of video material. Even if applications
were universal, which they are not, such argument would be difficult to
sustain. Nevertheless, if the selection process is valid the pronounced
trends indicated above cannot be minimized in their importance to
video dramatic technique.

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1From the dust-jacket description of Mosel's anthology.
"Recognizability," in the specific sense of the term defined above, is certainly a positive influence upon the playwrights here. This influence has resulted in a series of successful video plays which are rooted in real and contemporary experience. Historical or poetic themes and treatments are conspicuously absent and the characters are based upon recognizable figures in this era, which is perhaps most characteristically described as "the age of television."
CHAPTER VII
THE INFLUENCE OF TELEVISION UPON THE PLAYWRIGHT'S DEVELOPMENT OF
ACTION AND TECHNIQUES OF CHARACTERIZATION

The purpose here is to determine the extent to which such theorized conditions of video drama as "intimacy," with its attendant concepts of "small crisis," "reduced conflict," and "concentration," may influence video dramatic technique. Investigation will concentrate upon the nature of the central conflict in each play, the nature of the crisis, the extent to which the central character undergoes a "change" or "development" as a result of the crisis, and the degree to which the playwright emphasizes "covert action" or "inner states of mind" in character presentation.

Man On The Mountain Top

Arthur appears to answer the requirement that a video play deal with a limited conflict. He gives concentration in his story to Borden Mann's efforts to understand the world of human love. Borden's plight is clearly the result of his father's failure to provide understanding of these needs in his upbringing. This factor, compounded by failure of society to recognize his human needs, has created his sense of "not-belonging" and his resignation to the idea that he "must do without people." The basic conflict in the drama is Borden's struggle for a sane existence, and the central idea it advances is that man cannot exist without love. The conflict is treated primarily in terms of Borden's inner struggle to find happiness in a world he never made.
The conflict, however, also involves Gerta Blake, for it is through her that Borden finds the will to carry out his fight. In this sense she is also involved in the protagonistic forces of the drama, and Arthur treats their combined efforts to overcome Borden's resignation. Nevertheless, the first condition of "intimacy," a reduced conflict, seems to have had decided effect upon Arthur's technique.

This idea is related to a second condition of "intimacy." Without doubt the story involves psychological, as opposed to physical, conflict. The protagonistic forces are represented only in part by Gerta's motivation to reclaim Borden as a useful human being. Borden's own psychological constitution, which makes him afraid of his destiny and willing to try to abandon his wasted and fruitless life, is the source of the conflict. Antagonistic forces are represented in the action by the treatment Borden receives at the hands of unthinking men, like Willy Bliss, or merely suspicious men, like Charles Blake. The central forces of antagonism, however, are far more subtle, and centered within Borden's personality, where the conditions of his past experience have established certain shortcomings and attitudes which force him to adopt a role of one who is out of key with society.

At least three indications of the origins and existence of Borden's psychological attitudes are revealed in dialogue and action in the play. His father's inhumanity and lack of love for his son is suggested throughout the action in Borden's dialogue, and is stated clearly in the final scene, where the father admits that he never
thought of love as a possible relationship between himself and his son. Society's contempt for him as a freak and monster is reflected in the speeches and attitudes of Willy Bliss and Charles Blake. Finally, the burden society has placed upon him is revealed in Borden's dialogue.

There is little doubt as to which of these three forces has created the greatest obstacle to Borden's peace of mind. In the course of the action he actually overcomes the distrust and indifference of Charles and Willie and earns their respect and friendship. The burden society has placed upon him and his great mental capacities could be rationalized by Borden, as he suggests when he calls the offer to teach a "trifling matter." It is possible, it seems, that he could achieve some of the goals expected of him, or at least be a useful member of his society.

It is, then, the inhuman experiment which his father has conducted upon him that creates the basis for Borden's unconventional behavior. The total lack of love and understanding in his childhood environment has resulted in fear of emotional involvement with other people and a distrust of society as a whole. The fact that he was raised as a mere "memory machine" has created the other emotionally untenable situations in his existence.

Since this struggle ensues primarily within Borden's mind, it is safe to conclude that primary emphasis in the play is directed toward "inner events" or the psychological conflict in which the protagonist is involved. There is no physical struggle involving opposed forces, and the events and circumstances depicted concentrate upon the subtle inner struggle which forms the central conflict of the play.
With this understanding, there is legitimate reason to assume that such stated conditions of video drama as "small focus" and "concentration" have been stringently observed in Arthur's approach to his play. There is also justification for describing the conflict as one which involves a "small crisis." While the outcome may have great implications for society itself and specific romantic implications for Gerta Blake, only Borden's first step toward reclamation and social usefulness is presented.

Borden, in truth, is not forced into a crisis of great outward significance. The climax of the play comes at the moment when, knowing the full truth about his father's feeling for him, and also aware of the ultimate end of his life if he chooses to continue in enforced withdrawal from society, Borden must make his decision. The decision involves no more than the simple task of getting up from his bed and walking to Gerta's door, where he must commit himself either to a fight for adjustment and meaning in his life, or simply remain as he is. Horrified with both alternatives but certain that he must choose, he commits to the former course of action and effects a "beginning, only a beginning." He releases the forces which may result in his reclamation. He is not reclaimed, nor is he "adjusted." The outcome implies that he now realizes that "he wants to come in --" a line which represents his final understanding that he must seek a meaningful life for himself. It does not imply that future changes will be easily achieved. He has reached one small stage in his development as a human being. The character forming events of his early
life have been forced into the background, and his character must be re-formed in the future. The action portrays only his realisation of what must be done, not its doing.

Emphasis upon "covert" details of action which indicate inner states of mind also finds application in Aurthur's play. This concentration upon inner struggle is attained in two ways; stage directions to the performer, and a specialized use of dialogue wherein a character delivers long and intense speeches of self-analysis.

There is only one passage where Aurthur requests that the performer indicate an inner state which the audience can comprehend. This comes at the very opening of the play, where his instructions read:

At fade, Borden is lying on his bed next to a wall, and through the wall we can hear the sound of a party next door. We hear voices singing, and above all the sound of a player piano playing a song like "Jeannie" or "Ramona." Borden is enjoying the sound. In his way he is taking part. Even though the sound is garbled and indistinct, Borden feels that he is participating in the party. He might sing a little, he might even get up and dance a bit. But at one point he gets close to the wall, his ear against it, wanting to be involved even more. But the wall is his separation, his protection.

The passage suggests that Aurthur is consciously attempting to answer the need for "intimacy" by picturing subtle covert actions. Clearly the success with which such small details "carry" is dependent upon the director's and performer's interpretation of his intentions, but it is clear that the intention is a part of his technique. In a second passage near the beginning of the action, Aurthur asks that Borden cry as he begs to be left alone.

There are two occasions where Aurthur makes use of long speeches of self-analysis as means of conveying subtle inner states of mind.
The first comes when Borden tries to explain to Gerta what his father’s inhumane treatment has done to his life:

You don’t understand me either, do you? You say you’re on my side, but you don’t understand either. Do you know that they wouldn’t take me because it was felt that I wouldn’t be able to adjust? Adjust. Do you know how badly I wanted to go into the Army, to put on a uniform and become just a soldier, just a human being? They wouldn’t let me. I knew a man, a famous pianist. He became a fighter pilot and shot down three Japanese airplanes. They wouldn’t let me. I started living this way six years ago, because I just gave up. I don’t have to prove anything this way. Yes, I was a teacher. At the age of nineteen, I was an associate professor, and all the time I had the feeling that they were waiting for me. They were saying, all right, Genius, All right, prodigy, produce. Produce the evidence that Einstein was wrong. Produce the theory that will change our world. We are all children at your feet, awaiting the word, waiting for you to hand down the ABC’s that will rock our very existence. But, Gerta, I couldn’t. I didn’t know enough. I never could know enough. There is so much, so very much, and I was expected to know it all. I was expected to make it up. In a wheelless world I was expected to invent the wheel. In a fireless world I was expected to make fire. Explain the blue sky to a blind man who never has seen either blue or sky. This is what he did to me. I walked the hallways of the university afraid to face people who began to see me as a failure. I hid behind the door of my office hating the thought of seeing the students and the other members of the faculty to whom every passing day was a day of disappointment, a day in which I didn’t produce. And then one day I said, enough. I will live where there are no mirrors so that I don’t even have to face myself. I will live alone so that there is no one to disappoint. So I’ve lived this way for six years.

Such a speech forcefully demonstrates the underlying causes of Borden’s frightened withdrawal, and lends to the overall “intimacy” of the conflict. A similar speech, wherein Borden attempts to explain what life without love has been like, comes near the end of the Second Act.

Again, he addresses Gerta:

My mother. My mother had a player piano. I remember it as a child. Of course, I never heard it, because she died when I was born, and the piano was in the front room that was always closed. But I used to go into that room
once in a while, and I'd look at things. Only this was a shrine for my mother. So I was afraid to touch anything. And that piano... big and black and always gleaming because the maid kept it free from dust. Once my father found me in there and told me I must never go in there again, because I didn't belong in my Mother's room. And I believed him. I believed everything my father said. To my father, I was a machine, a calculating machine. He fed in the data, the facts all became correlated and registered, and when you punched the right buttons out came the correct answers. Simple.

Certa: Not so simple.

Borden: No. Not really so simple, because somewhere the cogs didn't mesh. He failed, but then he always failed. He studied under Freud and Dewey, but he was never known as one of their brilliant students. That was his failure. The ignominy of obscurity. (He touches the piano). It was ebony, just like this one. Where did it go wrong? What happened to the machine? You read the books, and they don't tell you. They don't say how my mother died when I was born, and they don't say... You take a baby, and you have a theory like my father. A psychologist with the theory that the human brain, even from the moment of birth, is simply a receptacle for knowledge, bottomless and endless. Put the theory into practice. Learning, learning, learning, knowledge, knowledge. No time for play, no time for love. A baby that is a sponge soaking up facts, absorbing everything within sound and sight. And for awhile the theory worked, but my father had forgotten one thing. He had forgotten the simple element of humanity. God, love, the soul, I don't know. At the age of six I knew what "equals mc squared" meant, but I didn't know what "I love you" meant, and I still don't.

The primary function of such speeches is to focus the struggle within Borden.

It is safe to conclude, then, that the special conditions of live video transmission have had a singular influence upon Arthur's work, The Man On The Mountain Top. He concentrates upon few characters involved in a limited conflict, and presents a conflict which is primarily psychological in origin and within a single individual. He also portrays a "small crisis" in which major character development is
not revealed in action, and gives emphasis to covert action by instructions for portrayal of inner states of mind and long speeches of self-analysis. In these ways, Aurthur reflects a positive concern for "intimacy" as a by-product of television transmission and reception.

The Midnight Caller

Horton Foote also creates "intimacy" in his story by concentration upon few characters, but does not give primary emphasis to the conflict of a single character. Instead, he creates a character study which concentrates upon the reaction of three characters who are involved, in varying degrees, with the protagonist. The protagonist of the story is Helen Crews, but her struggle to escape her past sets off a chain reaction of conflict within Cutie Spencer, Alma Jean Jordan and Miss Rowena. Only Alma Jean becomes an active force in the action, while the others undergo an extremely subtle inner conflict. Cutie and Miss Rowena actually sympathise with Helen, identifying themselves with her struggle in terms of their past hopes and desires.

Such treatment, however, does not mitigate the degree to which Foote has created a psychological conflict within Helen Crews. Torn between her deep love for Harvey and the overwhelming circumstances arrayed against their happiness, she has run from the past and made a final break with her domineering mother. She understands that Harvey is too weak and timid to assert himself against his mother. She knows he is a confirmed alcoholic who cannot face reality. Her purpose now is to find some salvation in life, some means whereby she can accept it on its own terms and find happiness. The greatest obstacle to this
goal is her own unhappy memory of the past. The significant character forming events have already taken place in Helen's life. She is now bitter and unable to find a certain path out of her misery and dejection.

The psychological basis of Helen Crew's conflict is revealed in several ways throughout the play. Much of her past affair with Harvey and her struggle with her mother and Harvey's mother is revealed in expositional dialogue between Miss Rowena, Cutie and Alma Jean. The meaninglessness of her four year struggle to save Harvey is revealed in Helen's own words, and she also reveals the domination she has suffered at the hands of her mother. There is, then, a strong quality of "intimacy" in the internal conflict which Helen undergoes. Emphasis in action is devoted to her recollection of the past and inability to determine the future.

Two significant events serve to heighten the inner conflict and eventually help Helen to overcome these psychological obstacles. The first of these occurs when Alma Jean forces her to defend her actions in her affair with Harvey Weems, and the second comes when Harvey appears at the house in a drunken stupor, calling her name. The spectacle of his hopelessness forces her to the positive decision to save herself and accept Ralph as her husband.

The notion of a "small crisis" is also supported in the conflict of Helen Crews. Clearly, Ralph Johnston is involved in her decision to accept his offer of marriage and leave Harrison, and her decision is in itself an act which suggests that she has finally made some positive change in attitude. But it is also clear that she makes the decision
only after a great inward struggle, and the decision does not change
her character or effect a reversal of her morose and unhappy state of
mind. It is certain that the future will hold similar crises and a
long and torturous period of forgetting before she can become a happy,
fulfilled woman.

There is, however, some reason to argue that her decision extends
beyond her own life and into the lives of the other women at Mrs.
Crawford's. Once the announcement of the engagement is made, the
character of Alma Jean is altered. Her mode of adjustment and accep-
tance of her life are threatened by Helen's presence. Her dreams of
escaping her destiny are crushed when Ralph transfers his early,
perfunctory interest in her to a serious affection for Helen. Thus
Helen's decision to fight for happiness at any cost relieves the
psychological pressure upon Alma Jean, who also undergoes inner con-
flict. While she can outwardly rationalize the happiness of her
single life, her vindictive hatred of Helen belies her outward
attitudes. The climax of the play, in which Helen decides to abandon
hope for Harvey and accept Ralph, has profound effect upon Alma Jean,
who can now return to her games of honeymoon bridge and proclaim the
blessings of single life.

Foote has nevertheless made the climax of the action the basic
decision by Helen. Emphasis is devoted to the complex inner battle
she must fight, and the inevitability of her decision. Like Borden
Mann, she must face emotional ruin or grasp at whatever means may help
her to make a life for herself. In this sense, "small crisis" is a
distinct characteristic of Foote's method.
Foote also concentrates upon the subtle inward struggles of the various characters, and creates small, covert details of characterization in the action. Perhaps the most positive of these are the frequent and inexplicable outbursts of tears to which Miss Cutie Spencer is given, and the wandering speeches by Miss Rowena upon the moon, sky, and pecan trees. But Foote also employs one significant technique noted in connection with *Man On The Mountain Top*. That is the long speech of self-analysis by the protagonist.

As the intensity of her inner struggle is heightened by Alma Jean's sharp accusations and the pitiful sight of her lover wandering the streets of Harrison calling her name, Helen tries to release the anguish by revealing her confusion to Ralph:

Helen: I'm sorry, Ralph. I'm sorry... I guess I'm nervous tonight like everybody else because of my midnight caller. (A pause) I think I'd just better give up the ghost and move away. It'll make it easier certainly for Harvey to do whatever he has to do, and my mother and his mother and me.

Ralph: Helen...

Helen: Harvey can't go or wouldn't if he could. And what could I do? How can I stop a gentleman who's had too much to drink from coming to my front yard at night and callin' my name. Ask him. I have. Beg him. I have. (She looks up at the sky) The leaves are fallin'. Falling all over town. The streets will soon be covered and the yards... (A pause) Oh, it all began so long ago that I don't remember the beginning and so how can I possibly know the end? And I don't know who to blame. My mother? For wantin' to keep me and my sister locked up with her forever? How can I blame her. We're all she had. My father died when we were just babies. We were literally all she had. (A pause) My mother never liked Harrison. She wasn't born here, she was born fourteen miles out in the country on a farm. Maybe she should have stayed there. Maybe it would have all been different... She was very rich at one time. My father lost everything speculatin' on the cotton market. Maybe my father's to blame. Or Harvey's mother. Or Harvey.
Or me. I've spent many an hour tryin' to figure that one out and I can't figure that one out. (A pause) Of course I don't regret it. You understand that? I don't regret it at all. He was lonely and I was lonely and he needed me very much at the time and I needed him. Of all the people in the world then, you would suspect of being lonely, Harvey Weams was the last. And yet for all his beauty and his good looks and his money, he was the loneliest person alive. He was lonelier than I was and that was very lonely. I remember the day I discovered that I came into the drug store and he was sitting at the counter and we spoke and I knew then how lonely he was in spite of his looks and his money. And I guess he knew I knew. And I guess he wanted to be saved from his loneliness and I wanted to be saved from mine, because two days later he called and asked me for a date. And those nights, then, he came to my window and called to me it wasn't for lack of respect like people think. It was because Mama would answer the phone without my knowin' and not tell me he had called. She hated him from the first in spite of his money and his good looks and his family name, just like his mama hated me from the first. And their hate licked us, because what was the need to end our loneliness turned into a battle between four people and then the town. (We hear a man's voice down the street calling Helen's name.) Yonder he goes. Like some lost ghost calling my name. He's so drunk. He's forgotten where I live. (A pause.) (She cries out.) I tried to save him. I wanted to save him like I never wanted to do anything in my life. But I couldn't win. I reckon I didn't know enough. But if I had known enough, how could I have won? How can you save someone that doesn't want to be saved? Because he doesn't want to be saved. Not from drink, not from loneliness, not from death. And you have to want to be. And that's what I've learned from these four years.

Such a speech clearly illustrates a technique of "concentration" or "focus." It not only lends itself to an expression of intense psychological conflict, but permits the revelation of inner states of mind through covert action.

It might be concluded, then, that "intimacy" has had a strong influence upon Foote. He has created an action with strong emphasis upon a few characters involved in a limited conflict. It has been observed that the central conflict is based upon the inner struggle of
Helen Crews, and that the crisis of the play is "small" for it involves no major change in her character. Finally, Foote has presented this inward struggle by creating subtle action which reflects inner states of mind.

The Rabbit Trap

There is some evidence to justify the influence of "intimacy" upon dramatic technique in J. P. Miller's play. There is definite concentration upon a single individual, Eddie Colt, and his efforts to restore his dignity before his wife and son. There is also some justification for naming the action "psychological," and evidence to support an emphasis upon covert action.

Although Eddie Colt is in conflict with his wife, she is not essentially an antagonist. Her desire is that Eddie find the independence that he has somehow lost during the eight years of their marriage. She can understand, because she loves him, that he must be the way he is. Similarly, Eddie comes in conflict with Mr. Spellman, who simply is too preoccupied to understand Eddie's real problem, and thus also fails as a real antagonist. He is not an obstacle to Eddie Colt's desire to find his manhood once more, although he serves to stimulate the real conflict of the play - the inner moral struggle of Eddie Colt.

There are a number of distinct reasons for Eddie's behavior and concern. A force within him dictates that he regain faith in himself and restore the faith of his son. All of his rationalizing cannot ease his conscience or hide the fact that he is trapped by life's
circumstances. His resentment of his menial position and the economic strait-jacket placed upon him, along with his off-hand treatment by Spellman, are compounded by Abby's rebuke that he is no longer capable of "being a man." These serve to create his spirit of unrest and dissatisfaction. He knows Abby is right, and his first move is to ask Spellman for an extra day in order to return to Vermont and release the trap. Rebuffed, he is pressed by the reality of the situation. He senses that his request is, on the face of it, absurd. He rationalizes himself into Spellman's place and is even capable of sympathy for him. At the same time he feels that an injustice has been done him. By the close of Act II he finally understands that Spellman has used him, kept him in a menial position, tempted him with prospects of "more overtime pay," and thus killed his initiative.

He gathers strength for a showdown again, but the antagonistic elements within him come into play once more. By the following day, he is aware of the fate of others who have "not had it so good," and remembers that he has "a good job." By now Abby's rebuke has also become a part of the struggle within him. He goes forth once more to insist upon treatment "as a person" from Spellman. Spellman beats him down again. As a joke he presents Eddie with the gift of a rabbit in a trap, in which Eddie suddenly sees the symbol of his own life. Spellman has almost dominated him, but in a moment of intense inward struggle he resolves the action and tells Spellman he is leaving his job.

Clearly, the central conflict in The Rabbit Trap is psychologically founded. The antagonistic force is constituted of Eddie's
desire for recognition as a human being. The years of living in limited circumstances, a knowledge that he has never been shown respect as a man, and a dominating realization that his acceptance of such treatment has finally led to loss of dignity as a husband and father, force his conflict. Ranged against this force is Eddie's fear of himself. Lacking in confidence, he is willing to believe that perhaps he is not meant to be a leader. He knows that he has managed to hold a job and support his family, and that throwing it over could mean a worse total situation. The struggle in *The Rabbit Trap* is between these forces in Eddie's mind.

The concept of "small crisis" seems a positive aspect of the conflict in Miller's play. Eddie Colt's decision is a private one. It restores Abby's faith in him and reestablishes him as a hero to his son, but its primary effect is to give Eddie faith in himself. Spellman is hardly concerned with the decision to quit, Judy "admires" him, but the decision is Eddie's. He has the choice, at the play's climax, of returning to his board or starting anew. He chooses to begin again.

There is no suggestion that Eddie Colt will be a new and different man as a result of his decision. The future looms uncertain for him, and might at best include only another job in which the tedium and routine he has endured for eight years will repeat itself. The results of his decision are within him; an affirmation of his own dignity, and a sure knowledge that he has broken with the past. As such it is a "small" decision, and the nature of the crisis is equally "small."
On the other hand, there is no reason to assume that Eddie's character has not undergone a "development." While the change in his attitude is primarily internal and not carried out in major new patterns of outward action, it is a distinct step forward. It marks a distinct change in attitude and behavior.

Directly related to the nature of the crisis and the inner conflict which Eddie undergoes is the emphasis which Miller gives to covert details of action in his play. Again, such emphasis is primarily achieved through creation of specific instructions for action and the use of the long speech of self-analysis in which the protagonist tries to rationalize his problems.

After the presentation of information about the forgotten rabbit trap, Abby tries to convince Eddie that he must "take a chance on being laughed at" by Spellman to set himself right with his son. Eddie tries to reason with Duncan, but does not succeed. He is now "a troubled man." He tries to explain to Abby, who refused to listen, and then he "sits on the side of his bed, holding his head." The next morning he announces to Abby that he has decided to try Spellman, but his resolve fades before Spellman's bombast and he is again reduced to a state of resignation. That evening there is a restrained quiet when he returns home, and there ensues the first of the series of long speeches in which he tries to resolve his inner conflict. He first betrays his lack of confidence and then begins to discuss what has happened to him in his job over the past years. Abby initiates this action by asking if Spellman listened to him. Eddie replies:

He listened, but - it was my fault. I didn't make him
understand. It seems to me I got kind of ashamed for bringing my problems in to him, when he already had so many. I don't know why, but I felt sorry for him. Then, when I got out of his office, I felt like a fool. (He gets up and crosses into the bedroom.) You know what I thought about all day? (On the bedroom wall there is a picture frame shaped like a "T" square, framing a document. Eddie takes it down.) I thought about this thing. Isn't that funny? (He goes back into the kitchen carrying the "T" square.) Shaped like a T Square. Cute award for a draftsman, huh? Citation: Ever Ready Steady Eddie Colt. Didn't miss a days work or come in late for five years. I got to thinking about this thing today, and it burned me up. Remember when he gave it to me?

Abby: Yes.

Eddie: Christmas Party, three years ago. Made a little speech about Ever Ready Steady Eddie, and everybody clapped and said I should make a speech. Remember that?

Abby: Yes.

Eddie: But I didn't. Then he made a speech about Whatisis name - the good looking guy that went back in the Air Corps last year.

Abby: Dick.

Eddie: Yeah. Dick. Dick has been there three years, missed a dozen Mondays, come in late a hundred times. He didn't deserve a T Square, so he didn't get one. Instead Spellman made him his personal assistant on the Buenos Aires job. Six months in Buenos Aires on an expense account. I've been hating this thing for three years and didn't know it 'til today. Ever Ready Steady Eddie.

The real conflict is yet to be resolved. Eddie's conscience has corrupted his predetermination to set out early in the morning and "call Spellman from the road." When Abby awakens early the next morning, Eddie is alone at the kitchen table. Miller sets the emotional tone of the scene as she comes in:

(He doesn't have to look at her. He knows the question in her eyes. He begins to answer it quietly, trying to be casual, trying to remember Duncan sleeping in the next room, the baby downstairs. Throughout the speech he doesn't look
at her, because he knows she is sitting there, looking at him with impenetrable opposition, thinking he's trying to sell her a bill of goods.)

Eddie reverses himself. In another long speech he rationalizes his anger and tries to see the situation from Spellman's point of view. He confesses his feeling of security over his job.

I don't want you to get the wrong idea. We're still going. But that's not the way to do it. You know it and I know it, honey. It's not right. It's not the decent thing to do. Last night I was pretty sore, but after we went to bed I got to thinking. Who am I mad at - him, or me? I mean, what did he do to me? He called me back from my vacation because he needed me. If I was mad at him for doing that, I would have got mad when he did it, not the next night. What I was mad at was me, for being like I am, or something like that, so why take it out on him? That's not fair. I'm always talking big about being fair, but that's not fair to Spellman. He's not the richest guy in the world, either. He lost big money - personal money - on the Navy Yard Job. I mean there's many a night he sleeps on the edge of his bed, believe me, and I can't blame the guy too much if he tries to save a buck. He doesn't lay any claims to being a great - whatchmacallit - humanitarian. Never did. He's in business. I've been over there eight years and it hasn't been heaven and it hasn't been hell, but we've been eating all the way. I know some guys have it better, but I know a guy in Garden City, worked for Cardiff Engineers eleven years - eleven years up to ears in promises - and his boss pulled some kind of bankruptcy switch and went off to Mexico, and the guy's out in the cold. I know plenty worse off than me, but that's neither here nor there. A man has to be fair. If I'm going to expect decent treatment I'm going to give it. A man's in the middle of an important rush job. He's counting on me. Is it fair to call him from a hundred miles up the road, tell him I won't be there? I've got a responsibility to him.

In such speeches Miller recreates Eddie's inward conflict, giving the audience an opportunity to hear him as he intimately and revealingly thrashes out the confusions, worries and doubts that beset him. Such speeches are a definite technique in revealing "covert" details of the action.
It is safe to conclude that "intimacy" has had positive influence upon Miller's approach in *The Rabbit Trap*. He deals with an intense and highly personal struggle centered within a single individual. This conflict has limited implications beyond the protagonist himself. In the moral struggle of Eddie Miller, he relies upon techniques of dialogue and direction for action which concentrate upon such inward conflict. In terms of the protagonist's development, there is, however, some positive indication that he has overcome the problems which confront him, and that he has found the strength to overcome his fears.

*The Haven*

In this work Mosel seems to have acknowledged the influence of "intimacy" upon his craft. The conflict concentrates exclusively upon only two characters, Eunice and Howard, introducing other characters only as they are involved with the fate of the two principals. The conflict is primarily psychological in its origins, and Mosel stresses "intimate" action by also creating small or covert action throughout the play.

The central conflict of *The Haven* results from incompatibility in the marriage of Howard and Eunice. Their conflict, however, is not expressed openly until the climax of the play, when they must decide either to separate or attempt to make their marriage fruitful and happy. The action which forces this climax is Eunice's discovery of Howard's infidelity. As Foote has done in *The Midnight Caller*, Mosel has shifted this significant action into the background and given emphasis in treatment to the subtle psychological conflicts which the
principals undergo as they move to a crisis in which they must openly recognize the truth. There is no physical conflict involved.

The nature of these subtle conflicts cannot be adequately treated in a conventional protagonist-obstacle-crisis cycle, since Mosel first gives emphasis to Howard's silent struggle to rebuild his marriage after a serious breach of moral standards, and then to Eunice's inner struggle to reason a course of action after she has discovered the truth. He blends the two, finally, in a subtle action in which these two struggles play against each other.

Howard's inward struggle results from a basic incompatibility between their personalities. He is pictured as a sensitive man, given to reading Emerson. He has a taste for the finer things, is quiet, introspective, and hardly a strong influence in his own home. The examples which Mosel provides to illustrate his character are numerous. His children's names, Roland and Germaine, provide a clue to his romantic sensitivities. Only at one point does he become angry. This occurs when Eunice drives him to near-distraction with her constant referral to Germaine as "Germy," a corruption of the name which stands as a clear symbol of the disparity between their characters. He listens to Brahms, remains silent, and lets his wife dominate the household.

These are elements of his character which help to produce the major internal conflict which Howard undergoes. A part of the total situation which confronts him is his memory of the girl with whom he has had an affair, and of her death by suicide. Clearly this is the major event which creates the struggle within him. He first tries to
find some way to forget the bitter past. The girl's suicide, an outcome of his inability to forsake Eunice, provides motivation for his desperate, unrevealed efforts to change the patterns of amni and ugliness in his life. Mosel withholds vital information regarding the girls death until the very end of the play, however, and only reveals the liaison toward the middle of the second act. This places the conflict at a different level for the audience, since incompatibility, or the visible differences in tastes and behavior between Howard and Eunice, appears to be the source of Howard's conflict. His efforts to sell "The Haven" seem consistent with what is shown, and the implications of struggle are established in the first act. His obvious distaste, and his first act lament, "Why doesn't anything happen?" seem sufficient to develop the conflict.

As Eunice first learns of his affair, Mosel shifts the sympathy to her. Even in the first act, the role of protagonist is not entirely Howard's. Although he draws Eunice as a messy and uncouth harridan, Mosel also establishes her devotion to Howard. When she discovers his sin in Act II her confusion and perplexity are compounded, and she becomes an object of sympathy. Now she struggles against a known obstacle to their happiness. Her conflict is also highly personal and inward. In her case, however, the audience knows the full depth of her conflict, while it does not learn, until late in Act III, the wholly desperate situation which confronts Howard.

Again, inner conflict is a characteristic which supports "intimacy" as a condition of Mosel's work. The same may be said in relation to the "crisis" which the two protagonists undergo. It is certain
that the implications of their struggle are highly personal, involving the destiny of an average family in a generation when divorce rates are no longer held shocking.

It is also clear that Howard and Eunice can do little more, despite this shattering emotional experience, than "keep tryin'" to renew the meaning of their life together. It is difficult to believe that, because she has removed her chewing gum or remembered to call her daughter "Germaine," Eunice can achieve any basic change in her character. Nor does Howard's early resolution to adopt "a new point of view" suggest that his basic qualities and traits will be different. On the other hand, both undergo a change in attitude. They acquire fresh understanding of each other and of their common need. Howard's weakness is clearly understood and forgiven by Eunice, and he in turn recognises that her generosity and devotion to him outweigh those outward aspects of her character which offend his sensibilities.

Only upon this basis can they proceed forward. The changes occur, but they are subtle changes in attitude and acceptance rather than outward changes in character or personality. To this extent the "small" crisis in The Haven results in no major changes in behavior patterns or courses of action.

More than other playwrights whose works have been considered here, Mosel concentrates upon covert expressions and actions which reveal a character's inner states. He begins in the opening moment of the action by asking for a close view of Eunice polishing her nails "with abandon, too impatient to get it on even, smearing it on her fingers as much as on her nails." Later, when Eunice
good-naturedly admits she cannot be angry with Howard for refusing to go to the cottage, Howard "embarrassed, uncertainly touches her hand, looking at the nails." After Ed Ritchie declines to buy the cottage, Mosel asks for a "look of resignation on Howard's face," and as Eunice goes upstairs she stands "alone, lost."

This concentration upon subtle expression continues throughout the play. Eunice's "expression melts at the sadness in his face." When she tries to remove his shirt he "hesitates a moment, then takes the path of least resistance." When he learns that Roland has found the knife which he lost during his illicit visit to the cottage, Howard "stands looking at it, reflectively, sadly," As Eunice sprays beer over herself he "watches with a melancholy expression." After she finds the lace handkerchief belonging to Howard's paramour, "... she is thunderstruck. Everything falls into place. Chewing her gum fiercely, she goes to the table and picks up the knife. She stares at them, one in each hand."

Later, as Eunice works on the new drapes for the cottage, "she is distracted, uneasy, unable to concentrate." When Howard enters and learns that she is fixing an alcove for him to be alone, "he looks at the drapes in her hand and his expression softens to sadness, almost compassion."

Once Lonely Tom has revealed the truth about Howard's visit to the cottage, Mosel concentrates upon the reaction of Eunice:

(He runs her hands through her hair. She takes the handkerchief from her pocket, and she wanders aimlessly through the mass of boxes and suitcases, her agitation increasing. She begins to whimper.)
In the final act Mosel concentrates upon the unspoken feeling between Howard and Eunice, supplying physical action which suggests her pent-up anger and frustration. Finally, she can bear it no longer, and goes to Howard:

(Lightly, gently, she runs the handkerchief across his forehead, down his face. He opens his eyes. With one quick movement he grabs her wrist and pulls it down so he can see the handkerchief. He leans forward, trembling. She watches him tensely, chewing with all her might. When he has completely grasped the situation, he releases her wrist. She slowly withdraws her hand, never taking her eyes off him. Suddenly he puts his hands to his face and cries. His body shakes with grief, loneliness, hopelessness. This acts as a release for her, too. It is done now.)

In addition to this stress upon intense reaction, Mosel also makes a limited use of the aforementioned technique of self-analysis in dialogue. To Howard's assertion that he could not make Eunice "understand," she replies:

I guess you can't! Not me. I'm just a big dumb slug. I wouldn't understand anything! Fourteen years you been thinkin' I wouldn't understand! And I been agreein' with you. How do you know, Howie? Did you ever try to make me see. Anything? No! But that's okay. I never complained, did I? Till now. Always went along! Took it for granted you were thinkin' good things! Doin' good things! (Impotently) Howie! (Turning away from him, speaking low.) Think I wouldn't understand? She was little, wasn't she? And pretty. With nice hands. Well shaped finger-nails with big half moons in them.

Howard quietly agrees, telling Eunice that she was "gentle" and "quiet" and "didn't chew gum." Eunice angrily describes herself again:

With laces and frills. And good manners! And good English! I bet she spouted good English, didn't she. . . . and spouted poetry. I bet she spouted lots of poetry, didn't she. Well, Eunice knows poetry too! "There was a young man from Dubuque," Howie! Ever hear of him? But that's not good enough for you, is it? That's cheap. That's dirt! Not like Emerson - if Emerson ever wrote poetry - I wouldn't know! Eunice blows her nose on a paper towel, doesn't she?
If she can find one! No chantilly lace for her! Still think I don't understand? Well, I do. And I say, so what!

In tracing this struggle toward mutual self-realization, Mosel has focused upon small details of behavior and action.

It can be concluded, then, that Mosel creates intimacy by the methods which have been described above. He concentrates upon a limited conflict involving two principal characters. He bases the conflict upon a psychological, as opposed to any form of physical, conflict. He treats a conflict which has only limited significance in its outcome and which provides for a deeper self-realisation in the principal characters but no great outward change in character. Finally, Mosel emphasises subtle inner or covert details of action through character.

**The Mother**

Chayevsky has created a work in which "intimacy" is a dominant factor. Mrs. Fanning's conflict clearly dominates the action in *The Mother*, and yet the playwright introduces two characters who, although they are involved in the story of the mother, are developed as sympathetic characters with goals of their own. The daughter, Annie, is thwarted in her desire to care for her mother. The boss, as a result of his sympathy for the mother, is forced into a showdown with his grasping brother-in-law, with whom a conflict has been developing over the years. The significance of these two conflicts in terms of the dramatic structure and plot may be considered in another framework, but there is sufficient evidence to warrant their treatment as they are related to "intimacy" in Chayevsky's work.
It is possible to state with some degree of assurance that the primary conflict of *The Mother* is psychological in its origin, and that physical conflict is totally lacking in development of the action. Mrs. Fanning is clearly motivated to find some sense of independence and purpose for her life. As the action begins she still wears the black arm-band in mourning of her dead husband. She has worked side by side with him in a neighborhood grocery store for many years, and his death has left her adrift with no assured income or estate. Lonely and afraid, she is pictured at the opening of the play as a dispirited and tired old woman. The death of her husband has left her motivated to find some minimum financial and spiritual independence.

Some of this motivation is supplied tacitly in terms of the setting and background against which Chayevsky places the old woman, but it is explained directly in early scenes with the daughter where Mrs. Fanning refuses to entertain Annie's demands that she "forget." The daughter's attitude only seems to strengthen her resolve to remain independent. This motivation is confirmed by her disgust with other old ladies who barely exist in the homes of their children and who are forced to close out their lives in aimlessness.

This motivation is closely involved with her experiences in the immediate past. The day before the action begins she has fainted in the subway on her way to find work. It is this event, in fact, which activates the daughter's desire to keep her mother from work. Coupled with her loss of several jobs as a result of inefficiency, a fact pointed out by the daughter to strengthen her arguments, the old woman has now come to doubt herself. She knows that her eyes are sharp
enough, but her fingers no longer seem nimble enough for sewing tasks.

These sources of motivation all contribute to the developing conflict within the mother. The obstacles, in the greatest part, are internal. She has begun to lose faith in herself and her ability to achieve independence. The daughter's admonishments, the subway incident and the loss of other jobs have coupled with her loneliness and general physical state to prey upon her mind. At first she responds to the daughter's pleas to "go to the park with the other old ladies." The park incident, however, confirms her fears and motivates her to continue the struggle.

Thus, while these external incidents and conflicts have contributed to the Mother's inner state of mind, the action emphasizes the inward struggle between her needs and her uncertainties. It is this kind of conflict which also justifies the observation that a "small crisis" is involved in the struggle. The crisis itself is initiated when she is fired at the close of the second act. This event, combined with all of the past firings, the plausible arguments of her daughter, and her growing physical and mental weakness, finally lead her to accept what she has been fighting against.

The crisis now builds to the moment when the old woman must finally acknowledge that she cannot abide such an existence. Her decision to go out and try again constitutes the resolution of the crisis. Such a resolution plainly suggests that no great change in her character has taken place. The wavering which first led her to seek assurance was only a deviation from her central purpose. She knows now that work is the meaning of her life, and that it is all
she knows how to do. Undaunted and still beset by the same fears and tortures which were inherent in her character at the moment the action began, she resumes her normal pattern of behavior and continues in the same course of action.

There is, then, considerable justification for concluding that the crisis has little effect upon the outside world. There is, however, an understanding effected between the daughter and her mother, and some suggestion that the daughter has undergone a positive change in her attitude. After her frustrated attempts to make herself her mother's favorite, she suddenly realises, as she watches the pitiful debilitation of her mother's spirit, that her mother has courage. She can only say that she hopes she will also show such courage. Despite this change in the daughter's attitude, the central conflict and the crisis in which it culminates has little or no effect upon the outside world. It is, in a complete sense, a "personal" crisis.

There is also evidence to support the view that Chayevsky has created an intense focus upon inner states of mind. In this connection he is much more explicit than other playwrights. He traces at length the various states of mind which characters undergo. Such treatment begins at the opening moment of the play. After establishing a general background by use of the film clip showing New York city during a rainstorm, he dissolves to a

(Close-up of an old woman, aged sixty-six, with a shock of gray-white hair, standing by a window in her apartment, looking out, apparently deeply disturbed by the rain slashing against the pane.)

Placing a character alone before the camera is a positive method
by which Chayevsky builds characterisation. The use of the telephone, it will subsequently be shown, is a major technique by which Chayevsky affords an opportunity for concentration upon a single actor undergoing strong inner conflict.

During the first scene between mother and daughter, Chayevsky concentrates upon small details of physical action which tend to focus attention upon inner struggle. Annie is attempting to weaken Mrs. Fanning's resolve. The teapot boils and Annie moves into the little kitchen:

(The old lady, much of her ginger seemingly sapped out of her, shuffles into the living room. She perches on the edge of one of the wooden chairs.)

I been getting some pains in my shoulder the last week or so. I had the electric heating pad on practically the whole night. . (she looks toward the windows again) It's starting to rain a little harder again. Maybe I won't go downtown today after all. Maybe, if it clears up a bit, I'll go out and sit in the park and get some sun.

This action focuses upon her weariness and establishes her change in attitude. Such inner struggle is pictured even more clearly at the close of a later scene, where the mother witnesses the fate of old women who give up their independence. She leaves the park impatiently as they sit with "shoulders hunched together against the morning chill, faces pressed under their collars, staring bleakly ahead."

The action moves to her apartment, where Chayevsky provides another example of concentration upon those details which reveal highly intense psychological states of mind. The entire action is described in the following:

(Dissolve to: Door of the old lady's apartment. It
opens, and the old lady comes in. She closes the door behind her, goes up the small foyer to the living room. She unbuttons her coat and walks aimlessly around the living room and out again, across the living room and into the kitchen, and then out of the kitchen. She is frowning as she walks and rubs her hands continually as if she is quite cold. Suddenly she goes to the telephone, picks it up, dials a number and waits.)

**Old Lady:** (Snappishly) Is this Mr. McCleod? This is Mrs. Fanning in Apartment 3F! The place is a refrigerator up here! It’s freezing! I want some steam! I want it right now! That’s all there is to it! I want some steam right now!

(She hangs up sharply, turns - scowling - and sits heavily down on the edge of a soft chair, scowling, nervous, rocking a little back and forth. Then abruptly she rises, crosses the living room to the television set, clicks it on. She stands in front of it, waiting for a picture to show. At last the picture comes on. It is the WPIX station signal, accompanied by the steady high pitched drone that indicates there are no programs on yet. She turns the set off almost angrily. She is beginning to breathe heavily now. She turns nervously and looks at the large ornamental clock on the sideboard. It reads ten minutes after eleven. She goes to the small dining table and sits down on one of the hard-back chairs. Her black purse is still on the table, as it was during the scene with her daughter. Her eyes rest on it for a moment; then she reaches over, opens the purse, and takes out the white employment card. She looks at it briefly, expressionlessly. Then she returns it to the purse and reclasps the purse. Again she sits for a moment, rigid, expressionless. Then suddenly she stands, grabs the purse, and starts out the living room, down the foyer, to the front door of her apartment - buttoning her coat as she goes. She opens the door, goes out.)

This technique of creating an entire unit of action in which a single character reacts to an action which has gone before is probably the clearest example of "intimacy" in dramatic method.

The same technique is repeated at the climax. After the boss has fired her, Chayevsky resumes action in the third act by creating a scene in which the audience once more sees the mother in terms of her
psychological reaction. He concentrates on her subtle inward struggle as the forces of defeat close in upon her:

(Fade in: Interior of a subway car heading north to the Bronx during the rush hour - absolutely jam packed. The camera manages to work its way through the dense crowd to settle on the old lady, seated in her black coat and hat, her hands folded in her lap, her old purse dangling from her wrist. She is staring bleakly straight ahead of herself, as if in another world. The train hurtles on.)

This scene is followed by another long scene which shows the old lady as she reaches her apartment and repeats the same aimless wandering as at the close of Act I. Again Chayevsky describes the pattern of movements which betray her defeat:

(It takes her a moment to remember what she came into the kitchen for. Then, collecting herself, she opens the refrigerator door, extracts a carton of milk, sets it on the cupboard shelf. She opens a cupboard door, reaches in, extracts the box of Rice Krispies and a bowl. She sets the bowl down, begins to open the box of cereal. It falls out of her hands to the floor. She starts to bend to pick the box up, then suddenly straightens and stands breathing heavily, nervously wetting her lips. She moves out of the kitchen quickly, goes to the table, sits down again, picks up the phone, and dials. There is an edge of desperation in these movements.)

Chayevsky now plumbs the depths of her despair. During the phone conversation in which she describes how she got fired he lists the following actions for her:

(She is mustering up all the good humour she has in her. She is beginning to laugh nervously. She bursts into a short almost hysterical laugh. Her lips begin to twitch, and she catches her laughter in its middle and begins to breathe deeply to regain control of herself. A deep weariness seems to have taken hold of her. She rests her head in the palm of her free hand. Her eyes are closed.)

At the close of this conversation, the mother realizes that she must have some help. Too proud to ask Marie, and anxious to show that
she can take care of herself:

(Shes hangs up, sits erectly in the chair now. Her face wears an expression of the most profound weariness. She rises now, and shuffles with no purpose into the center of the dark room, her coat flapping loosely about her. Then she goes to the television set, turns it on. In a moment a jumble of lines appear, and the sound comes up. The lines clear up into Faye and Skitch Henderson engaging each other in very clever chit-chat. The old lady goes back to a television viewing chair, sits down stiffly - her hands resting on the armrests, and expressionlessly watches the show. Camera comes in for a close-up of the old lady, staring wide-eyed right through the television set, not hearing a word of chit-chat. She is breathing with some difficulty. Suddenly she rises and almost lurches back to the table. She takes the phone, dials with obvious trembling, waits...)

This focusing upon inward struggle by visual means alone reaches its culmination at the climax of the drama. The scene in which the fate of the mother is finally decided is accomplished entirely without dialogue and by visual concentration upon the protagonist alone. In Chayevsky's description:

(Dissolve to: The old lady's valise, now open, lying on a narrow single bed. We pull back to see the old lady - in a dress, but with her coat off - rummaging in the valise for something. The room she is in is obviously a little boy's room... It is dark outside, and the rain whacks against the window panes. The old lady finally extracts from out of the valise a long woolen nightgown and, holding it in both arms, she shuffles to the one chair in the room and sits down. She sets the nightgown in her lap and bends to remove her shoes. This is something of an effort and costs her a few moments of quick breathing. She sits, expressionless, catching her breath, the white nightgown on her lap, her hands folded on it. Even after she regains her breath, she sits this way, now staring fixedly at the floor at her feet. Hold.

Dissolve to: The window of the child's bedroom. It is daylight now, and the rain has stopped. The cold morning sun shines thinly through the white chintz curtains. The camera pulls slowly back and finally comes to rest on the old lady, sitting just as we saw her last, unmoving wrapped in thought, the white nightgown on her lap, her hands folded. From some
room off, the thin voice of a baby suddenly rises and abruptly falls. The old lady looks slowly up.

Then she bends and puts her shoes on. She rises, sets the nightgown on the chair from which she has just risen, moves with a slight edge of purpose down the room to the closet - opens the door, reaches in and takes out her coat. She puts it on, stands for a moment, looking about the room for something.)

Chayevsky continues with the description as the mother gathers her things and finally leaves for the hallway, where she confronts her daughter in the brief final scene. The nature of this action is inherent within the conflict itself. Since the mother's conflict is personal, the climax must remain intensely personal. It would not be inaccurate to say that the crisis of the action is implied, and not represented by any external event or declaration.

One additional technique of concentration upon "inner action" deserves treatment. Chayevsky also uses a dialogue technique - the lengthy, soul-searching monologue in which the character describes the past and attempts to piece out its meaning. The most important of these speeches occurs in the scene in Act III where Mrs. Fanning is making ready to go with her daughter. She is attempting to give them some pieces of furniture which they obviously do not want. She says:

I know that Lillian likes those lace linens I've got in the cedar chest. And the carpets. Now these are good carpets, Annie. There's no sense just throwing them out. They're good broadloom. The first good money your father was making we bought them. When we almost bought that house in Passaic, New Jersey. You ought to remember that, Annie, you were about seven then. But we bought the grocery store instead. Oh. How we scraped in that store. In the heart of the depression. We used to sell bread for six cents a loaf. I remember my husband said, "Let's buy a grocery store. At least we'll always have food in the house." It seems to me my whole life has been hand to
mouth. Did we ever not worry about the rent? I remember as a girl in Cork, eating boiled potatoes every day. I don't know what it all means, I really don't. . . (She stares abstractedly at her son-in-law) I'm sixty-six years old and I don't know what the purpose of it all was.

The son-in-law attempts to calm her, but she continues:

An endless, endless struggle. And for what? For what? (She is beginning to cry now.) Is this what it all comes to? An old woman parcelling out the old furniture in her house. . .?

The scene closes as she cries, "I don't care, I don't care."

In light of this evidence, there is no doubt that "intimacy" has had a positive influence upon Chayevsky. In many respects he achieves a higher degree of "intimacy" than in any plays considered to this point. Only Mosel has sought to present a psychological frame of mind by giving this kind of reaction emphasis over the action itself.

Patterns

This play represents a sharp departure from an approach which has been discerned in earlier plays under analysis. While Serling deals with the moral struggle of a single individual, he introduces a variety of incidental conflicts which are given a fuller treatment. He develops a central conflict which is not concentrated within one individual, and he builds the action to a sharp and climactic scene in which two opposing philosophies of human conduct in business are fought out between Fred Staples and Ramsey. In addition, the story of Fred's battle with himself in behalf of the ailing Andy Sloane is also presented in external action and culminates in the violent physical death of Sloane. Finally, Sloane's secretary is also introduced, and
she turns upon Staples when she realises that Sloane is to be sacrificed at Ramsey's whim.

There is, in fact, some argument to be made for a clear distinction between Serling's subject and his theme. While he deals with the subject of morals in the corporation, his theme is actually one of youth against age. It is this theme that inspires the strongest internal conflict in the play, Fred Staple's struggle within himself as he senses that he can achieve success only by the failure of Sloane. It is within reason to say that subject has clearly outwighed theme in this work.

It is now possible to support the various generalised views stated above, and advance the thesis that "intimacy" is not a strong influence upon Serling's dramaturgical method.

The presentation of a psychological as opposed to a purely physical conflict in Patterns is attempted by Serling. Fred Staples is ambitious, impressed with the importance of his new position, and not unmindful of the possibilities which exist for him at Ramsey and Company. His background, however, suggests that he is the typical "good sport" who could function without moral qualm in the smaller corporation. He has respect for Ramsey as a production genius, and is grateful for the opportunity he has been given. He has enough regard for his new success to at first overlook the obvious battle for power into which he has been thrust. But he also admires Andy Sloane, and is concerned for his health. He seeks the real friendship of Sloane, and is both thoughtful and considerate of those with whom he works.
It is only when he comes to understand his own position in Ramsey and Company that he is moved to examine his conscience. As the facts become clear to him and he is confronted with positive evidence that he is Sloane's replacement, his values come under question for the first time. Until this point he is only a spectator to the conflict between Ramsey and Sloane, sympathetic to Sloane and perhaps bothered by Ramsey's attempt to "get" Sloane. He is not, however, attempting to change the situation.

Once he learns that Ramsey will use the report he and Sloane drafted to force Sloane out of the company, he balks. Ramsey, mildly contemptuous, informs him that he will be the next vice-president. Fred is now forced into a moral struggle. Even now, he suffers only mildly from a bad conscience and is willing to admit, as Act II ends, that he wants to be a vice-president. His wife refuses to accept the blame for the turn of events, and invites him to back out.

Fred is now becoming engaged in an inner struggle of real proportions. He tries to see Andy in the morning to tell him what is about to happen, but Sloane has already sensed that his days are numbered. Fred attempts to argue during the conference in which Ramsey betrays Sloane. It is not, however, until Andy's death from a heart attack that Fred reaches his moment of decision. He goes to Ramsey's office where he plans to tell him off once and for all. At this climax Ramsey's logic holds sway, and Fred continues with Ramsey and Company.

If the central conflict is held to be Fred Staple's struggle of conscience, then it is safe to conclude that Serling answers at least
this one condition of "intimacy." - a struggle which is primarily psychological in its origin.

There is, however, no unusual degree of concentration in action upon Fred Staples in the grips of an inner struggle. The elements which contribute to this battle of conscience, Fred's regard for Sloane and Ramsey's rapaciousness, dominate the action. Fred's source of inner struggle, his ambition, is only once made absolutely clear. The idea that he is ambitious is mediated in the early action where he is shown as friendly and tolerant.

Nor can it be argued that the action in Patterns traces a "small crisis." It is true that Fred Staples does not basically change his course of action. He has come to New York to make his success in big business - and remains to do so. There is, however, a pronounced change in his attitude, and in his total character, for he has learned that "nice guys finish last." He is, perhaps, not completely sold on the notion that he can remain in big business with a conscience. But he has also undergone a certain understanding of the price to be paid, and clearly resolves that even a great corporation can be operated with some sense of human feeling. In the light of the growth he has undergone as a character the concept of a "small crisis" is not entirely an accurate one.

There is a more significant reason, however, for mitigating the influence of a "small crisis" in Patterns. A major battle of ideologies has effected the climax of this play. Two men have bitterly fought each other in a battle of ideas, a third man is dead as a result of the crisis, and others have been affected. Sloane's sons are
left without a father, and Marge has had her ideals and illusions shattered as she sees her boss driven to his death by Ramsey. The crisis creates new and positive courses of action for each of these characters, or abruptly ends their course of action, as in the case of Andy Sloane.

It would be difficult to argue that one crisis is "smaller" than another in terms of the outward effect upon the people involved in a given action. Any distinction which exists must be reflected in the degree to which the playwright "concentrates" upon the reaction of a given individual in these moments of crisis. It is in this emphasis upon the covert details of the action that Serling's technique seems least in accord with "intimacy" as a necessary condition of television dramatic art.

Serling relies upon small bits of action and reaction to develop the plot, as when he gives a bantering, double-edged dialogue to the secretaries and stenographers regarding the arrival of the "new desk from Ohio." He seldom, however, concentrates upon reaction, self-analysis, or subtle expression. His first direct instruction for reaction comes late in the first scene, when Fred tells Sloane that Ramsey mentioned his illness. Andy answers quickly "Oh, did he? (And then recovering) Actually just a — a pesky stomach that's been acting up on me." During their first conversation Andy "forces a matter-of-factness into his voice" and answers a later question "With a strained look, another forced smile." He engages in "bantering, but with an edge of seriousness." As he speaks of his twenty four years service, "he turns away."
Serling describes Ramsey's action during the first conference: "His eyes dart about the room. He's aware of everyone and everything."

When Andy is pressed for a reaction to one of Ramsey's proposals he "wets his lips" before speaking. When Ramsey contradicts him, he flushes. When Ramsey patronizingly thanks Andy for his contribution, there is "laughter, but a little forced. Andy tries a grin, but it's sickly and fades fast." At the close of Act I, after Fred and his wife leave the office, the secretary goes into Andy's office. "She sees a bottle open on the desk, looks around, then closes it and puts it away. She slowly shakes her head - pityingly, sorrowfully, knowingly."

This is the only occasion where Serling makes a distinct plot point by presenting reaction of a solitary character. Characterization is achieved primarily through dialogue between two or more characters in a given scene, and while the speeches are frequently lengthy and expository they are always more in the nature of conversation than self-analysis. An example of this technique occurs in Act II, where Andy and Fred are alone in their office. It is in the third month of Fred's employment, and they have finished working together on the annual report for Ramsey. Sloane has been seeking courage from a bottle of whiskey. "He pulls out a bottle and fingers it."

Andy: I've begun to use this as morning cap as well - good for the illusions. Not to dispel them but to conjure them up.

Fred: How many have you had tonight? Enough, maybe, Andy?

Andy: Never enough - not lately. Sit down, Fred. Sit
down quietly and be a nice sympathetic friend and
associate. I'm wondering if you're as good a human
being as you are an industrial-relations man.

Fred: He doesn't like you, does he?

Andy: No.

Fred: Why doesn't he fire you?

Andy: On our level you don't get fired. You resign.
They don't know how to say get out after thirty years of
service, most of them productive. So they create a situa-
tion you can't work in and finally can't live in - tension,
abuse, mostly subtle and sometimes violent. Chip away at
your pride, your security, until you begin to doubt, then
fear... Ramsey wants me to resign. He wants me to get
my craw so full I'll forget what his father meant to me,
what this great company has meant to me, that I'll chuck it
all and pull out. He thinks he can make me miserable
enough to do that.

Fred: You take it.

Andy: Sure, I'm the kind who does. The kind who gets
into a rut and feels desperate about the job. The kind who
gets used to a big salary and decides its more important
than his pride. (Holds up glass.) The chain that binds.
Habit. Pattern. So I conjure up another illusion. That
the other morning didn't happen. And all the other mornings.
All the other little humiliations. How I get sick when he
insults me. And when everybody in the room is waiting for
me to either collapse or get out. Because its a moot ques-
tion - how much can you take before you crack!

Fred: Why?

Andy: Why?

Fred: Why do you take it?

Andy: Because I'm a weak man. Answer your question?
Because I'm scared to death he'll ax me one fine day and I'm
sixty-six years old, have a boy ready for college, and I
don't think I could get another job. How's it strike you?

Fred: How do you think?

Andy: (Sits down. Puts the bottle away.) I have a
dream - every now and then I dream I'm sitting in that confer-
ence room and he starts working over something I've done he
doesn't like. Then I get up. I walk over to him and I spit right in his eye. Then I shout at him. Then I smack him and I scream at him, "Ramsey -"

Fred: Easy Andy.

Andy: I scream at him, "Ramsey!" . . . (He breaks. He doesn't really know what he'd say to him.) I'll be all right. (Beginning to come out of it and smile faintly.) Except for two big bleeding ulcers, a bum heart and a permanent cringe. Thanks for the sympathy extended.

The scene reveals the inner forces which motivate the character of Andy Sloane. Serling gives him the opportunity to voice his inner thoughts; to seek himself out. It provides some indication of the influence of intimacy as a condition of Serling's art. It is, however, expressed in terms of enlarged action. That is, concentration is not wholly upon Sloane, but also upon Staples.

In the closing scene of the second act Serling creates action between Fred and his wife Fran which reveals the moral struggle in Fred, but is again conceived in terms of external action, in this case a hot argument between them. Ramsey has congratulated Fred on the report and told him that he is to be Sloane's replacement. He departs. Fran questions Fred.

Fran: What was that all about?

Fred: I'm in line for Andy Sloane's job.

Fran: A vice-presidency?

Fred: You must have spread it on thick this evening.

Fran: (Pulling him close) Listen, Ears - it takes more than a good dinner and some wifely pride to get this kind of promotion.

Fred: (Breaking away from her.) Yeah, it takes something more. A little misrepresentation, for one thing. (Picks up the papers on his desk.) A little switch of
authorship for another. (Turns to her.) You told him I'd written the report.

**Fran:** I told him Andy helped you on it.

**Fred:** That was a lie, you know.

**Fran:** No, I didn't know. I knew you'd said that, but I know how you are. I know you can't stand winning because you hate to see a loser. And I guess that comes from that deep-rooted neurosis of yours that you're grade-B inferior and sooner or later everybody'll know it.

**Fred:** Whatever I am, I don't like lying into a capital-gains bracket. I don't like using a knife to pry open doors.

**Fran:** (Hotly) I didn't hear you tell Mr. Ramsey he was mistaken. I didn't hear any clear-cut defense of your bosom friend, Mr. Sloane. Don't rip out your lily-white banners and flaunt them in my face. If you don't want to be successful, tell that to Mr. Ramsey. He'll hand you a broom and you can check in every night at seven. But don't tell me. I'm sick to death of hearing it.

**Fred:** Fran, I don't want to argue.

**Fran:** Neither do I. I just want you to answer me. Did you tell Mr. Ramsey your wife was mistaken? Did you tell him you were taking bows you shouldn't be?

**Fred:** No. No, I didn't.

**Fran:** Why, Fred?

**Fred:** Because. . . because I want to be a vice-president.

**Fran:** I thank you for a straight and honest answer. I think we can both sleep now.

**Fred:** Tomorrow morning, in that meeting, in that conference room, he's going to whip Andy to death.

**Fran:** (Handing him an ash tray.) Help me clear up. We can talk about it in the morning. Besides, that's Mr. Ramsey's responsibility, not yours.

**Fred:** It's mine, too. Tonight. . . all along. . . and just by coming here - I handed him the whip. Here's . . . here's to Vice-president Staples! He finally made it.
(He flings the ash tray against the wall and stands there with his head down. Fran, white faced, quietly walks over to him, touches his shoulder, then softly lays her head against him.)

Fran: Oh, Fred... Freddy.

(Fade out.)

There is little question that Fred is undergoing a severe attack of conscience, and yet his wife makes him reveal his real motivation; the ambition which prevents him from throwing away what Ramsey has created for him. Still he cannot escape the certain knowledge of what will happen to the man he respects and likes. Serling certainly deals with an internal and a psychologically-founded conflict here, but chooses to present it in terms of definite action rather than inward reaction.

This emphasis upon outward action is carried through the final act. After the brutal conference and Andy's death, Fred Staples leaves. He talks to Andy's boys on the phone and then goes to a bar, where he talks to himself. This action is not shown, but is revealed after several hours have passed, when Fred has returned and is ready to battle Ramsey. He tells Fran where he has been and then walks in to see Ramsey. Serling does offer a brief study of Ramsey, however, immediately after Sloane's death is announced. He walks down the hall to Sloane's office, where Marge stares at him in anger.

(Ramsey walks slowly into the office and closes the door without even being aware she's there. She exits. Inside, he stands a moment, looking at the desk. Opens drawer, takes out bottle, pours drink, takes it. Sits, drawn into a knot.)

After this moment of concentration, Serling brings Fred and Ramsey together in a showdown - a climactic scene in which each states
his position bluntly and firmly. Ramsey convinces Fred that his talents and capacities belong "at the top."

*Patterns*, then, presents an action in which "intimacy" has not exercised a dominant influence. Like all sound drama, it is bound to provide proper psychological motivation for its characters, but emphasis is given less to the inner struggles in the action and more to the direct conflict of human wills. Nor is this conflict, in light of some of the plays examined to this point, limited in its concentration upon small everyday incidents in the lives of ordinary people. The policies of a giant corporation are directly involved in the struggle, and the chief characters are not rank and file members of our society, but leaders whose decisions may have widespread social repercussions. The fate of those human beings involved with the great corporations of our society is made a significant issue leading to the conflict of *Patterns*.

For the same reason, the crisis which confronts Fred Staples could hardly be considered "small." Although Fred finally comes to realize that his desire and ambition are stronger than his sense of the ethical, he has experienced a sudden shock to his conscience and is clearly aware of the price he must pay. He resolves, firmly and bitterly, to fight Ramsey at every turn in order to bring some sense of conscience into the corporation. While his course of action has not been altered by the climax, the resolution clearly presents him as a wiser and more dedicated human being. Again, he has deviated from a course of action and returned to it - but his deviation is sharper and
angrier. As a consequence, his return is more difficult and of greater significance. Fred Staples does not undergo a subtle or minor change in his attitude.

Finally, the author does not give emphasis to subtle and inward events as he portrays Fred's struggle. Quite the opposite, his feelings and the changes he experiences are made clear in the action almost exclusively through action involving others. There is a constant inter-play of action and reaction between characters, rather than a stuttering action followed by a period in which characters react to what has gone before. The most obvious opportunity for such concentration would have been during that time when Fred Staples tries to reason with himself in a New York bar. Serling circumvents this form of reaction by exposing it in retrospective dialogue after he brings Fred Staples back to the struggle with Ramsey.

For the above reasons, and only in contrast with some of the plays examined earlier, Serling seems to tell a story which develops in terms of direct and outward action involving a variety of characters. The play does not necessarily reflect the role which has been established for "intimacy" as a condition of successful video drama.

The Incredible World Of Horace Ford

In this play Rose follows a general approach which has been noted in those plays where "intimacy" seemed a dominant influence. He tells a story which concentrates upon relatively few characters, gives total emphasis to the "small" or inward crisis of an individual, creates a predominantly psychological conflict and focuses heavily
upon inward states of mind. Detailed examination of the work may validate these observations.

Rose creates a limited conflict involving few characters. Horace Ford is the protagonist, and characters are introduced only as they relate to his personal struggle. There is no active opposition to Horace's will. His wife is tolerant of him and not anxious to push him beyond his capacities. His friend gently insists that there are certain social and business amenities which he must observe if he is to avoid difficulties. His boss is kindly and respectful of him, and fires him only when it is apparent that Horace is no longer a normal human being. All are sympathetic of his needs, and none function as active antagonists to his will. All contribute, however, to the central conflict of the play, which exists in Horace's mind.

The play offers a model "psychological" conflict. In treating the story of an individual's gradual retreat from a normal world into an inner, or "insane," world of the past, Rose develops a central conflict in which action turns entirely within the mind of a single character.

There are a number of factors which contribute to the inner struggle within Horace Ford. He is, as Rose describes him, "a man who never grew up." He lives almost constantly with happy memories of his childhood days. He remembers details of the childhood games which other men have long since forgotten. He enjoys playing with each new toy his company manufactures, and he is an authority upon the kinds of toys and games that will delight the hearts of children. This predisposition to live in the carefree and happy days of his youth is a
significant part of his character.

Blocking his fundamental will to childhood are the conditions under which he exists. He is resentful, like a child, of interference with his toy designs, and equally resentful of the needs and obligations which keep him forever in an office, working to maintain and support a household. He is impatient with those who insist upon functional and practical considerations in toy designs. He can tolerate his friend Leonard, who tries to understand him, but lays blame for his unhappiness upon the boss, Mr. Judson, whom he confuses with his fifth grade teacher of years gone by.

He is impatient with the demands of his wife, disturbed by the continuing necessity to work in an adult world and carry on adult activities and responsibilities. Chained to economic circumstance which forbids that he relive the experiences of childhood by raising children of his own, Horace is torn by the subtlest of conflicts. Rose presents him as an imbalanced character and establishes his childishness through a detailed treatment of his childlike activities and attitudes.

The four characters who are most directly involved with Horace are not to be considered as antagonistic except as they insist that he try to behave conventionally. This sets his childlike pattern of thinking against them. To Horace they are undoubtedly antagonists, since they do block his will. By external standards, and by a series of actions in which Rose traces their real liking and sympathy for him, they are hardly shown as antagonists who block Horace from achieving a desirable goal.
The fact that life as an adult is unbearable for Horace is the mainspring of the action. The elements of conflict are entirely within his mind. It is his maladjusted view of a happy existence which corrupts the purposes and intentions of his family, friends and employer. It makes them seem actively opposed to his simple desire to unburden himself of the social and emotional pressures which beset him. Rose clearly suggests that Horace is on the verge of a complete separation from reality. Since "insanity" is the subject of Rose's play, a conventional protagonist-antagonist cycle seemingly does not apply in analysis.

Since whatever conflict exists in the life of Horace Ford is entirely within his own mind and spirit, Rose's play suggests the influence of "intimacy" in extreme application. The disturbing feature of the entire action, however, is in the manner by which Rose creates a world of the past for Horace, and then suddenly relates imaginary and real by having a boy return to Horace's apartment after each of Horace's visits to "the old street." This relating of the "dream" world into which Horace has entered with the seemingly real and contemporary existence Rose has placed him in puts the entire action in the realms of fantasy.

Despite this enigma, it is possible to treat the influences of "intimacy" in this work. The play treats a conflict which unquestionably culminates in a "small" crisis. The elements of revery, or insanity, are already present in Horace's mind as the action begins, and the climax of the action comes at the moment when Horace makes complete identification with the past. The climax treats the
disintegration of a single mind. Horace's insanity is of minor consequence except to himself and the small group of friends and relatives who sadly attend his breakdown. In addition, there is no reasonable way in which a change in Horace's character can be measured. As the action commences he is disturbed, living in the past, and unhappy with his lot in life. As it approaches its climax he finally finds the happiness he has inwardly sought. His source of unhappiness has been removed.

Again, the subtlety of the struggle, and its fantastic overtones, prevent serious assessment of "change" in Horace's character. If it is assumed that Rose is attempting to portray a state of insanity, then the change in Horace's character is a minor one. In any case, the condition of intimacy which implies a small crisis involving only slight change in the protagonist's course of action, attitudes and behavior seems to be met in this play.

It is also difficult to ignore the fantastic qualities of this play in a determination of whether Rose seemingly concentrates upon "covert" actions which suggest inner states of mind. He creates three scenes which do not suggest, but actually portray, a state of mind. Each time Horace visits Randolph Street the audience sees it through his mind's eye - sharing, as it were, Horace's return to his childhood. The audience cannot accept it as real. Even Horace is shocked when he realises that he is no longer in the present. Quite clearly, if one accepts the premise that Rose is showing us the hallucination which Horace has willed into existence for himself, the action focuses upon the most inward expression of a man's state of mind.
Rose prepares the audience for this departure from reality by suggesting that Horace lives in a dual world; the practical day-to-day world of the Educational Toy Company, and the wonderful world of his childhood. He introduces Horace in this way:

(He is a mild man, an apologetic man, except when he discusses his beloved childhood memories. Then he seems to find a strange vitality which somehow doesn't fit him... the tragic quality of Horace Ford is based in the fact that he is not an inadequate man but really an inadequate grown-up boy. He sits at his desk, staring at the wall, and a tiny mechanical mouse busses around his desk, unnoticed by him.)

When Leonard enters, Horace "doesn't seem to notice him," and then suddenly lunges for his desk and pulls out a cap pistol, with which he "shoots" Leonard. Leonard looks at him "almost pityingly." Horace is immediately plunged into reveries about cap-pistols, and acts out a cowboy-indian game. His enthusiasm is high, but when Leonard tells him that the design for the new toy must be changed, Horace is "subdued." "Suddenly depressed," he "turns away from the blue-print and stares out the window." After Leonard leaves:

(Horace stares out the window. Then swiftly, he moves to the drafting table and takes a sheet of paper from it. He makes several hurried folds and suddenly he has a paper airplane in his hand. Then he walks over to the window and sails it out. He leans way out after it and begins to smile. Out to Leonard's office, which is right next door and exactly the same as Horace's. He looks out the window, ruminating, and then sees the plane. He follows it down with his eyes, and there is deep concern in his face.)

The technique of concentration upon reaction to an event is discerned in the above examples. Rose is attempting to picture inner states of mind and subtle reactions, suggesting the hidden problems and conflicts which exist in Horace's mind, as well as the concern
which his friend Leonard holds for his fate.

When Mr. Judson himself brings in the design, Horace speaks "sullenly" as he asks what changes Judson "has in mind." Judson asks that it be simplified. Horace "turns away as a child might turn away from a teacher who has scolded him." Then he turns and "passionately" defends his design. He speaks loudly. Mr. Judson "looks at him peculiarly." In an adjoining office, Leonard and Laura listen to this action. Laura has "a pained expression."

The following scene further emphasizes Horace's inner conflict.

When he returns home to his apartment with Laura, his mother is making dinner. Horace gives her an "automatic" kiss, and answers her questions "dully," in short sentences. His mother finds "something disturbing in his voice," and questions him. He speaks "softly," saying that Mr. Judson "is just plain nuts." "He thinks for a moment," and then says that he reminds him of Mr. Corey. With this thought Horace begins to enter the world of the past. He speaks "a bit louder" as he recalls Mr. Corey and his grammar school days. Then "He laughs, suddenly alive again. Now he talks animatedly, roaming the room." He is "wound up now." As he continues he "laughs almost hysterically. Laura is disturbed." He speaks "reverently" of Hermy Brandt. Then Laura begins to bring him back to the real world again. She chides him, saying "nobody cares about when you were ten." He is "annoyed" and answers her with a childish "so what." He speaks louder as she tells him he "doesn't act thirty-five." Finally, he "explodes" and stalks off to his bedroom, where he lies on his bed, "staring at the ceiling." When his mother enters, he tries to pull her to his revery of
Randolph Street. She condemns it as "a terrible street," but Horace has now been stimulated to action, and resolves to make his first visit back to the old street. Once there, "He stares down the street, surveying it smiling with excitement, almost trembling in his eagerness to revive old memories."

The techniques by which Rose establishes the struggle between Horace's childhood memories and the real world are clearly indicated in his instructions for physical and vocal action. The alternate moods which Horace undergoes are carefully documented by Rose in these instructions for visual and aural change.

While Horace seldom engages in self-analysis per se, Rose creates for him a rambling speech of reverie and recollection which has been found to exist in other plays here. In the opening of the second act, after the first shock of experiencing his past has seemingly worn off, Horace is eager to tell Leonard of it. As Leonard gently tries to get him to pay attention to Mr. Judson's demands, Horace expounds:

I saw a kid last night. Listen were you ever on Randolph Street? No. You never were. Well that doesn't make any difference. Randolph Street is my old street when I was a kid. He wore knickers. This kid I saw. Remember when you wore knickers? With the buckles and all? They were all the time slipping down. Kids never wear knickers anymore. I'm telling you. Never. So he wore these knickers - you're not going to believe this, but I swear to God it's true. I was walking on the street and all of a sudden I heard a kid yell: 'Ringo-levio.' That's a game we used to play. Ringo-levio. You know how it could make you feel, hearing that? I was very good Ringo-levio player. You have to be fast and you need a lot of stamina. Boy, the running you have to do. Look, first we used to choose up sides. (He begins to smile) One potato, two potato, three potato, four. Remember that? Then one side has to hide. So once I was hiding behind the grocery, in the back, where they keep like the cartons and all. . . .
Leonard: Horace. . . .

Horace: . . . And I fell asleep. Is that ridiculous? (He laughs) So when I woke up I took one look at my Mickey Mouse watch and I . . . Mickey Mouse watch? My God, I haven't thought of that in twenty years. (Excited) Listen, remember when you had a Mickey Mouse watch? What a deal that was! (He stops) Oh, I was telling you about last night. (Seriously) Look, this is a very serious thing. I was on Randolph Street last night for the first time in twenty-four years . . .

Leonard has had enough. He goes back to work, leaving Horace spinning a toy gyroscope. The speech epitomizes Rose's effort to reveal the confusion between real and unreal in Horace's character. The abrupt changes in subject, sudden lapses into the past, the speech patterns of the small boy engrossed in flights of fancy; these are certainly a positive technique of establishing the inward struggle which has gripped Horace Ford.

Rose continues this same intense inward action as Horace revisits Randolph street. Here Rose takes the audience through the final step in Horace's loss of a sense of reality. As he witnesses the boys playing the same games, and the same fantastic action is played out before his eyes, he follows the boys into an alley where they behave as if they do not hear or see him trembling near them. Rose suddenly takes the audience inside of Horace's mind as he effects the final and complete transference to his boyhood.

(The boys ad-lib now, but we hear no sound save the sound of Horace's agonised voice. Camera moves close in on the boys. Their lips move soundlessly as they chew their apples and talk. We no longer see Horace.)

Horace: Please look at me. I'm standing right here. Hermy! Hermy, are you my buddy? Why don't you listen to me? Fellers, please. I've got to tell you something. Please! You think I don't know I've got some apologies to make to you guys. Georgie, Sy, come on, what're ya' givin'
me the treatment for? I have to tell you something.
Willya listen? Willya please listen to me? I couldn't help it.

(And suddenly, without losing a beat, we hear a child's voice, shrilling)

Willya listen? Willya please listen to me. I couldn't help it!

(Camera pulls back and we no longer see the adult Horace, but in his place is Horace the boy, pleading with the other boys.)

The chilling sensation of witnessing this transformation to childhood must be accepted by the rational mind as an attempt to portray, in realistic terms, the inner working of a man's mind. Rose has dealt with "intimacy" at perhaps its deepest level, moving the conflict into the deepest recesses of a human mind under emotional strain. He utilizes a total "concentration" upon Horace's illusions to achieve his objective.

Conclusions

Examination of the central conflicts involved in these plays permits some observation regarding the influence of medium upon playwright. Such concepts as "small crisis," "focus," "concentration" and "limited conflict" seem valid in characterizing a majority of these plays. To be sure, no play, by definition, could offer a totally subjective conflict within a single individual. Any protagonist is in some degree involved with the desires and wishes of others as well as outward circumstances and events.

One can, nevertheless, admit the pertinency of such concepts as are listed above, and suggest the degree to which they have had common
influence upon the playwrights here. In six of these plays, for example, the dominant elements of conflict are subjectively, or psychologically, founded within the protagonists. The crises in *Man On The Mountain Top*, *The Mother*, *The Rabbit Trap*, *The Midnight Caller*, and *The Incredible World of Horace Ford* are intensely personal for the individuals involved, and in *The Haven* this concept of a "small" or "personal" crisis extends to both principal characters. While other individuals are affected by the crises, the attention "focuses" upon inner struggles in the leading characters.

The general condition which seems to validate the entire idea of "limited" conflict is this: in these works the significant character-forming events which hold the roots of conflict are not played out in the action proper. The audience sees not a series of major outward events which shape a course of action for a protagonist, but rather a series of unimportant or routine incidents which often are mere repetitions of similar experiences which the protagonists have already endured.

From another point of view; in these six plays the audience witnesses a character already involved in a sharp struggle within himself as the action begins. This trait is observed in *Man On The Mountain Top*, *The Haven*, and *The Mother*. In three other plays a similar process is involved, but takes a different path. Here, in *The Rabbit Trap*, *The Midnight Caller*, and *The Incredible World of Horace Ford*, the audience sees a protagonist so pressed and shaped by past experience that the slightest, and often seemingly unimportant, event
or incident within the action sets the forces of conflict in motion and brings the story to a crisis.

Brief review of these conflicts support such generalization. In The Mother the most significant character forming event, the death of Mrs. Fanning's husband, has taken place several weeks before the action begins. The entire action offers a conflict in which the mother continues in an attempt to answer her inner needs. Even that event which seems to release the immediate action, the "fainting" incident, occurs the day before the action proper begins. The highest point in the action, when the mother is fired, is clearly established as merely one of a series of such incidents. The action relates a series of minor reversals which loom large only in the depressed and frightened mind of the protagonist.

Borden Mann is also locked in inward struggle as the action in Man On The Mountain Top begins. Perhaps the most significant event which has formed his character, the death of his mother, is far in the past. Most of the small continuing reversals he suffers are rooted in past experiences. His major decision to escape from society was made six years before the action begins.

Howard, in The Haven, is also embroiled in inner struggle as the action gets under way. The major events of his life, an act of infidelity and the suicide of his mistress, are withheld not only from the action itself, but from all exposition within the action until near the end of Act II. The audience witnesses only the dull and cursory events which have contributed to his conflict. The action involves not
major dramatic events, but the routine events which served to create his restlessness in the first place.

Helen Crews, Eddie Colt, and Horace Ford are also heavily involved in personal conflict as their respective stories begin, but the events of the past are not so concentrated in major events as in a host of small, debilitating incidents which have never forced an active conflict. These conflict-producing aspects of their total situation are present throughout much of their grown lives, but the events which somehow bring these conflicts to crisis are either presented to the audience in the action, or occur in that period of time covered by the action. It is significant that in *The Midnight Caller* the major events of the entire action, Harvey's attempt at suicide and subsequent incarceration, happen "offstage" and indeed only after Helen has made her decision to marry Ralph. The most dramatic outward event of the action, Helen's argument with Alma Jean, is far less important than the series of hurts and struggles Helen has endured. The dramatic function of the event seems merely one of giving Helen an opportunity to reveal her inmost thoughts.

Eddie Colt is locked in a struggle of which he himself is not completely aware. It is finally made clear to him by a most improbable event, Duncan's recollection of the rabbit trap. The same condition obtains in the story of Horace Ford, who is only remotely aware of the fact that he is even engaged in a struggle. The only block to his desires are the trifling sentiments and activities of his fellows, who are not regarded by him as "opposed" to his wishes. He treats them, rather, with impatience and childish anger, as people who
resent him. His chastisement at the hands of Mr. Judson is perhaps the most serious single incident in the story of his mental disintegration, and he treats it in a characteristically childish manner by comparing Judson to his fifth grade teacher.

It may be that the distinctions between these two kinds of protagonists are artificial. It would seem, however, that in the first group at least some major event has produced a conflict which forces crisis even before the action begins, and the action itself seems to trace a continuation of crisis which builds to a high point. In the second group, the protagonists are equally involved in inner struggle, but the conflict has not yet been drawn to the surface and culminated in real crisis. Whether such distinction is defensible, however, is of secondary importance to the observation that in all six of these stories a characteristic technique is establishment of a protagonist already deeply involved in inner conflict; whose basic course of action during the play is not the result of any single precise incident or event within the action which could be described as a "major" dramatic event which is experienced for the first time.

The exception to this general characteristic of dramaturgical method is found in Rod Serling's Patterns. It is the action in this play which serves to underscore the significance of the "limited" conflict in the other works. In this play the protagonist is deliberately fashioned as one who is free of any involvement or conflict as the action starts. Of course Fred Staples is "involved" in the business of living, and inherent in his personality are the potential seeds of the moral conflict he is about to undergo. The fact remains,
however, that the action is devoted to revelation, as they occur, of the incidents which actually create the conflict and its crisis in this play.

Only after Fred senses the true circumstances under which he has been brought to Ramsey and Company does conflict come into existence. Thus *Patterns* becomes the only play which shows, entirely within its action, a complete formal cycle of "equilibrium upset and equilibrium restored." The final moral struggle which Fred experiences is precipitated by major outward events; the obvious clash between Sloane and Ramsey, the death of Sloane, and the strong clash of wills between Ramsey and Fred near the conclusion.

*Patterns*, then, introduces a dramatic method which discourages any attempt to create a "theory" of conflict in the successful video play. By the same token, its distinctiveness from other works illustrates the positive way in which other writers have acknowledged the presence of "intimacy" as a factor in the development of action and character in video drama.

This suggestion of a clear trend in approach to conflict and character in video drama must be qualified by acknowledgement of the semantic difficulties involved in the use of such a phrase as "a major event" in the action. Clearly such usage reflects a subjective evaluation of the events and incidents involved in these stories. What constitutes a "major" dramatic event in the lives of the individuals in these stories may be distinct from the definition implied by use of the term here.

Such a term can be defined only in a negative sense as it applies
to these works. That is to say, what is clearly lacking in the major-
ity of these plays are acts of violence, incidents which involve strong
physical action, or events which for most human beings constitute a
sharp and noteworthy departure from simple day-to-day happenings.
Thus deaths, accidents, attempted suicides, romantic liaisons and the
like are either entirely absent, played "off-stage," or removed into
the background of a total situation.

It is the absence of such events, or, if they do occur in the
period during which action takes place, the concentration upon charac-
ter reaction to the event rather than to the event itself, which seems
to justify such semantic usage, and thereby justify the concepts of
"limited conflict," "focus" and "concentration" as positive influences
in the majority of works considered here.

Directly involved with the foregoing is the influence of such
postulated conditions of video drama as "small crisis" in the develop-
ment of character and action. It is witnessed that the idea of a
"small" crisis can also be applied to those works in which a funda-
mentally subjective and intensely personal conflict exists. Horace
Ford, Borden Mann, Mrs. Fanning, Eddie Colt, Howard and Helen Crews,
because they are already involved in inner struggle with themselves as
the play commences, seem to undergo no significant change as action
progresses. When pressed to resolve their conflict they continue, even
though each makes some step toward adjustment, to be dominated by the
same inner conflict.

Borden Mann, it has been pointed out, undergoes an extremely
minor change in his character even though he has been forced to a
decision. Horace Ford's decision hardly resolves his conflict by external standards. Eunice and Howard have achieved no more than a resolve to "keep tryin'," and Mrs. Fanning, after a series of familiar experiences, continues to carry out the same activity which initiated the action. Eddie Colt's decision certainly seems to have greater external consequences than the resolution of conflict effected by the others, and yet it is tempered by his understanding that he has not really solved his problems in the long view. He has, however, decidedly moved to gain his self-respect and the respect of his family.

In each case above the crisis is "small" in the same sense that the conflict is "limited." The two are not readily separated. Similarly, the question of whether the protagonists have "developed" in the sense that they have acquired new goals, values or patterns of existence seems involved with what has been said above.

It would appear extremely doubtful that any of the protagonists in all seven plays have "developed." That is, even in *Patterns*, Fred Staples has not altered his motivations as the crisis is resolved. While he has compromised his principles and ideals, he is acutely aware of their existence and anxious to advance them under the less hospitable conditions which are now posed.

Argument here, however, must recognize the matter of degree in development of all seven characters. All certainly achieve some personal growth through the resolution of their conflict, but in *The Mother*, *The Haven*, *The Midnight Caller*, and *The Man On The Mountain Top* there is less real resolution of conflict than simple recognition that the battle must continue. The characters here do not change the
motivation or patterns of behavior which they held at the beginning of the action. In the case of Eddie Colt and Fred Staples, motivation has not been positively changed, but more positive action has been taken as a result of the crisis. Only Horace Ford remains an enigma. He has without doubt completely and entirely resolved his inner conflict and has, in a grim view, "developed" as a character by removing all sources of conflict through a positive change in his character. By any sane or normal standards, however, this action can hardly be described as a "development" of character.

There is still another phase of this total concept of "intimacy" which can be reviewed, and here it is possible to provide relatively precise standards of determination. Once again, a significant trend appears in the manner by which the playwrights attempt to expose subtle inner or covert feelings in the characters. The application of specific techniques here is not so widespread, however. Two general techniques are found to be common in more than one of the given plays. The first of these involves a common practice in dialogue, and the second a common practice in providing detailed instruction for characterization to the performer.

Arthur, Foote, Miller and Chayevsky make use of the long introspective speech as a means of revealing inner states of mind. Written almost in the manner of a soliloquy or "aside," these speeches are nevertheless based in a realistic approach. The characters speak primarily to themselves. Such speeches are delivered in a highly introspective manner wherein the speaker is hardly aware of others in the scene. The speeches are technically conceived as dialogue. They
are usually quite long, and may occur more than once in the course of the action. Rose and Mosel make a limited use of this technique, and Serling does not employ it at all.

Finally, five of the playwrights employ varying amounts of detailed instruction for the performer to convey changes in attitude, reactions and inward stress. Chayevsky carries this technique to its limits, fashioning entire scenes out of "studies" of a single character in torment. His subway scene and that scene wherein the mother spends a lonely night debating with herself are the most intense forms of visual concentration upon character. His use of the telephone has been indicated as a device which permits concentration upon subtle visual detail.

Following close behind in application of this technique is Tad Mosel. Throughout the action of The Haven he constantly supplies material to reveal subtle changes of mood and attitude in character. These techniques are also discerned in the work of J. P. Miller and Reginald Rose. Serling makes some use of short, crisp instructions for character portrayal.

Such instructions are significantly absent from the works of Aurthur and Foote. While Aurthur does indicate some subtlety of expression in his opening scene, he avoids any use of such instruction throughout his work, and Foote does the same. A notable exception in the plays comes at the moment when Aurthur has his hero cry, and the two occasions when Cutie Spencer inexplicably breaks into tears during the action of The Midnight Caller.

There is, then, evidence among these plays to suggest that the
broad concept of "intimacy," as a condition of video as a theatrical medium, has had widespread influence upon the playwrights here. This influence has led, if not to a universal application of techniques, at least to a variety of pronounced trends in dramatic method.

There is some justification for concluding that a pronounced method of approach in these works involves selection of subtle, "limited" conflicts. This in turn has created actions in which major dramatic events are lacking, and in which "concentration" is devoted to psychologically founded conflicts which lead to relatively insignificant crises portraying little major change in a protagonist's course of action. Further, a smaller majority of these plays reveal a positive trend in the use of introspective dialogue bordering upon the soliloquy and some definite use of detailed instruction for character reaction of a subtle and inward kind.

The presence of these trends does not qualify any "theory" of video dramatic method. Their existence, however, suggests an attempt to create a certain kind of drama. By the same token, the presence of varying degrees of application and influence reveal that successful video drama is not limited to a certain "kind" of conflict or any certain techniques in its exposition.
CHAPTER VIII
THE INFLUENCE OF VIDEO PRODUCTION CONDITIONS UPON

DRAMATIC METHOD

The variety of conditions inherent in the video production method may be considered under four general areas of analysis here. It is the purpose of this chapter to treat (a) the influence of time limitation upon dramatic structure, (b) the influence of studio space limitations upon dramatic approach and technique, (c) the influence of filmic editing, or the use of multiple cameras, upon the playwright's uses of time and space and incidental construction techniques, and (d) the influence of the camera shot and shot sequence upon dramatic method in general.

Time Limitation as a Factor
in Dramatic Construction

Man On The Mountain Top. Aurthur's point of attack comes late in his story, six years after Borden's withdrawal from society and only two weeks before his first real effort to adjust to a normal life. The play opens within moments of the first important event of this period, Borden's meeting with Certa, and ends as he first emerges from his withdrawal to begin a new life.

Formal exposition is brief, and includes only two short scenes at the opening. The first scene, without dialogue, introduces Borden. There is an immediate shift to the party in the next flat where Certa, Charles, Betty, Willy, and a variety of minor characters are introduced. He combines this action with a hallway scene wherein he introduces Borden's father and implies their antagonism for each other.
The third scene brings the first real complication. Willy provides incidental information about Charles' career and himself, but the central action of the cafeteria scene lies in the unspoken pity Gerta feels for Borden. Willy forces Borden into his "act," thereby moving her to her first expression of sentiment for Borden.

Borden's real involvement comes in the next scene when Gerta manages a halting conversation with him. Complication continues as he permits that part of his personality which hungers for understanding to appear. In subsequent scenes he confides to her and reveals his warped view of himself as a "freak." His desire to be with her is a step forward. By the close of the first act he invites her to "see his movie stills." Borden's socially directed growth is suggested by expositional dialogue at the opening of the second act, as well as by Gerta's confidence as she makes ready to meet him at the movies. At the movie, Borden seems concerned about another human being for the first time.

The next scene, II:iii, introduces a new complication. The father makes Gerta aware of the tragic waste in Borden's life. She confronts Borden with his father's request, and the obstacle looms in his mind once more. In a revelation of his psychic disturbance, Borden gives Gerta her first real understanding of the depths of his problem. She knows now that he is incapable of understanding love or human affection.

Borden next enters an extended social situation. After dinner with Charles and Betty he tells Gerta that he knows they have accepted him on honest terms. Now a subtle reversal takes place. Borden is
drawn closer to Gerta, and senses that their relationship is taking a
ew turn. He cannot understand what is expected of him in this love-
relationship, and runs from this new situation he cannot face. Upon
this reversal Arthur ends Act II.

As Act III begins, Gerta is certain that Borden cannot continue
to run from life. She begs him to see his father and face reality,
but Borden's fear is too great. He is resigned to the destiny of the
"man on the mountain top" and refuses to hear Gerta's pleas. She
abandons the fight.

In Act III Borden learns that she is leaving, and this forces his
struggle once more. As the climax draws near, he resolves to attend
her farewell party and prove that he can "adjust." His efforts at the
party are a failure, but he has opened the door for Gerta to return.
The climax begins at the moment, early in Act III, when he agrees to
"do anything" Gerta recommends.

The crisis continues as the meeting between Borden and his father
takes place, reaching its peak when Borden is made fully aware that
his estimate of his father was correct. His first reaction is to send
Gerta away. Left alone, he weighs the alternatives which confront him.
The crisis reaches its highest point, and is resolved, in the final
moments of the play. He rises and walks out into the hall, where he
knocks on Gerta's door and begs to be let in.

The dramatic structure here suggests that time has been a strong
factor in Arthur's method. There is little exposition. Complicated
action begins at the outset. There is immediate introduction of prin-
cipal characters, as well as a sudden involvement in the central
conflict of the play. Shortness of time, it would appear, has also led to a delayed resolution which involves only the real time necessary for Borden to say his final line. He rises from his bed, walks to Gerta’s door, and says "Gerta, I want to come in."

The Midnight Caller. Foote’s point of attack also comes late in the story, after Helen’s romance with Harvey Weems has ended and she has already had a final battle with her mother. The story itself unfolds in a dramatic time of two weeks and a day.

Foote gives great emphasis to the action involving the three spinster’s, and traces the conflicts within them as they are drawn into Helen’s situation. By virtue of the emphasis he gives to these conflicts, he actually offers a series of sub-plots, of which that involving Alma Jean Jordan is of some significance. At the same time, Helen Crews is undeniably the protagonist of the play. Her action commands attention, and her presence serves as a catalyst to the emotional conflicts of the other women.

The formal exposition is neither abrupt nor brief. Fully half of the opening scene elapses before Helen enters the action. In the early moments of the play, however, it is revealed that she plans to live at the house. This leads Alma Jean, Cutie Spencer and Miss Rowena into a lengthy exposition of Helen’s situation. The same kind of exposition-al material is delivered over the impending arrival of Ralph Johnston.

The action of these characters points to the introduction of Helen and Ralph near the very end of the long first scene, but their arrival introduces no significant complication. It is not until the following short scene, well past the halfway point of the first act,
that Helen and Ralph first find opportunity to speak to each other. He enters her room while she is unpacking and invites her out for a drink. She declines, but he lingers in the hallway to hear her crying. This is the first slight involvement between them, and the first indication in the action of Helen's despair.

In the final scene of Act I, complicated action now involves Alma Jean as she reveals her hatred and distrust of Helen Crews by repeating the things she told Ralph Johnston about her. She indicates her deep-seated frustration by threatening to move if Harvey Weems comes to the house in a drunken condition, "hollerin' for her."

As the action of Act II resumes, the intervening weeks have brought about two new developments. Helen and Ralph have begun to see each other steadily and Harvey Weems has begun to visit the house late at night, crying for Helen. These have had an effect upon Alma Jean, who repeats her threats to leave and vehemently attacks Helen's morals. Helen enters and defends herself. The crisis nears as Ralph enters, for Helen is now moved to reveal the history of her conflict and the effect it has had upon her. The scene is played with the lonely cries of Harvey in the background. Helen has now been driven to full realization of the futility of her struggle. Afraid and uncertain, she realizes that she must forget the past and avoid the fate of the boarding house. At the climax she throws herself into Ralph's arms, resolved to grasp an opportunity to escape.

A number of significant occurrences take place between Acts II and III. Although suggested in earlier action, the impending marriage of Ralph and Helen is not announced until the third act. The attempted
suicide and jailing of Harvey Weems also happen "offstage." As Act III begins Helen is already aware of this attempt. She has adopted her course of action, however, knowing that she cannot change it if she is to save herself from the madness that has infected Harvey.

The third act, then, is devoted to the resolution of the other problems which have arisen out of the situation, principally the fate of Alma Jean. She has now determined to leave. As Harvey's actions and Helen's departure with Ralph are revealed to her she decides to remain.

The pattern of dramatic structure here shows a sharp departure from that employed by Aurthur. The long expository scene at the beginning of the play leads to the slightest involvement of the protagonist. The complicated action continues mainly by exposition *ex post facto* in Act II, and rises to its climax, that moment when Helen desperately seeks Ralph's help at the close of the second act. The entire third act is devoted to a resolution of the sub-plot involving Alma Jean, and exposition over the final fate of Harvey Weems. There is a suggestion that Helen has still not freed herself of the past, but it is not carried out in action. The entire act is clearly devoted to "unravelling," and follows a distinct pattern of "falling" action from beginning to end.

Foote has not created a narrow plot treatment which concentrates upon a single character, even though the dominant story is that of Helen Crews. Alma Jean's conflict, while it is a result of Helen Crew's presence, is still set apart from the main action, as are the inward conflicts of Miss Rowena and Cutie.
The Rabbit Trap. Miller's action involves only the final three days of his story, including the period which begins when Spellman first decides he must have Eddie back at the plant until Eddie has quit and returned to Vermont with his family. Complication, it would appear, begins at the moment when Spellman first orders Eddie back to the factory. Even though the following two scenes are expositional in nature, complication begins at the moment early in the action when Spellman tells Judy to call Eddie. It is this incident which initiates the direct conflict between Eddie and his wife, although Eddie does not yet question his boss's right to call him back.

The complicated action now traces their return to New York and the first brief scene in which Eddie's internal struggle is brought out in action. As Duncan announces that the rabbit trap was left set, the battle lines are clearly drawn between Eddie and Abby, and in Eddie himself. In the first two short scenes, Miller introduces all of the principal characters, establishes interest in their growing conflict, and sets the conflict in motion.

The complicated action now traces the central conflict only. By the close of Act I Eddie has resolved to claim his freedom from Spellman, but during the second act he wavers again. At the conclusion of the act he has once more asserted himself and is prepared to seek just treatment from Spellman. Between Acts II and III, however, he has weakened again, and now insists that he must at least tell Spellman he is leaving. The action continues on a rising plane as Spellman once more engages Eddie in argument, and tells him of the consequences his departure will bring about. Just as Eddie is about
to give in, the rabbit incident makes his position clear. The action reaches its climax at that moment. This climax comes relatively late in the action, and Miller includes only a final brief scene in the dense woods. Eddie's confidence is restored, and Abby can tell him that she "will never be afraid again." The short scene constitutes the resolution.

Miller presents an action which has seemingly been influenced by the limitations of time in video. He chooses a late point of attack, and the climax is delayed until well into Act III. The resolution is comparatively brief. The play follows a general pattern observed in *Man On The Mountain Top*, with an extreme narrowness of action and no development of sub-plot.

**The Haven.** Mosel's point of attack comes late in the story of Howard and Eunice, and some two weeks before its conclusion. The action does not begin at a high point. A long opening scene is devoted to the introduction of characters and the establishment of Howard's unrest. The initial incident comes only after several minutes of action have been played out. Hardly an important dramatic moment, the inciting incident seems to come when Howard first reveals his desire to change their annual vacation at "The Haven." Eunice protests until he tells her of Ed's interest in the cottage. The action builds slightly to the close of Act I. Ed admits that he cannot buy the cottage and departs, whereupon Eunice good naturedly "pushes" Howard into accepting another vacation at "The Haven." Upon this sharp reversal in his plans, the act ends.

Little forward action occurs in the two week interim between
Act I and II. As Act II begins the family arrives at the lake, and the entire action in this act depicts Eunice's gradual discovery that Howard has been unfaithful. Near the close of the act, Eunice, having heard the final evidence from Tom, strikes blindly at her daughter and then frenziedly tries to console her. Eunice's understanding of Howard's guilt clearly precipitates the crisis in which they must confront each other, but Mosel delays this climactic scene until the end of the short third act.

At the beginning of the final act, the family is at supper. Eunice restrains herself during this period, and tries to earn forgiveness from Germaine. Howard sits on the porch and listens to Brahms. Finally Eunice comes out on the porch. After a moment of restrained conversation she wipes the lace handkerchief over Howard's face. He sees it and breaks into tears. In an emotion-crowded scene, she tries to make him tell her why he has betrayed her, and he confesses his guilt.

As the play is in its closing moments, he admits the suicide of the girl, and this forces a resolution in Eunice. As the action nears the end, she forgives him. They resolve to "keep tryin'" and the climax is over. The resolution involves only the slightest action. Eunice hears an Indian call from Roland. She walks to the edge of the porch and answers him.

The concept established in theory; that of condensed overall action, late point of attack, delayed climax and short resolution, are clearly in evidence in this work. The abrupt beginning, however, is not employed here. There is also clear evidence in this play of the
general relationship between the limitation of time and an overall "intimacy." Mosel, in fact, makes use of fewer characters than any other playwright in this group, and gives minor characters only a few lines. There is no development of sub-plot whatever.

The Mother. Chayevsky begins his story exactly 24 hours before its conclusion, thereby achieving the narrowest unity of time in all of these works. He begins complicated action very near the opening of his play. After the short scene in which he presents the study of Mrs. Fanning, he involves the daughter, who calls her mother to express dissatisfaction with the mother's desire to work. The mother argues, but agrees to wait until Annie comes to her apartment. Complicated action is under way moments after the opening of the play, and three of the principal characters are introduced.

The complication continues throughout the first act, picturing the mother first in a stage of assertiveness. Then, weakened by argument and her memories of the earlier day's events, she reluctantly decides to "sit in the park." After this episode, however, she once again undergoes a change in attitude and resolves to continue her search for work. As the act ends she leaves the apartment with her employment card.

The second act picks up the main action as the mother finds a job, and pictures the enjoyment she derives from her associations. Chayevsky also traces two additional actions in this act, at least one of which seems strong enough to be designated as a sub-plot. The "Boss" is shown in his own struggle to "make a living." This conflict centers upon his clash with the unseen brother-in-law, who apparently
puts profit above human relationships. Chayevsky involves this struggle with the mother's, for the pressure under which the Boss suffers finally leads him to fire the poor old woman as he breaks free from the years of humility and frustration he has suffered at the hands of the brother-in-law. The climax and resolution of his own conflict, as well as the sharp reversal of the mother's fortunes, are contained in his single climactic speech at the very close of Act II.

Chayevsky also develops, through the introduction of her sister, an additional depth and insight into the conflict of the daughter. It is through the sister's exposition that some of the background and motivation of the daughter is explained. Her role again takes on proportions of a sub-plot, despite its close relationship to the central action.

The climax of the main action, however, begins at the close of Act II, when the mother is fired from her job. In Act III Chayevsky continues this climax as he shows the mother in tortured self-doubt on the subway and her apartment. She finally calls the daughter and seemingly resolves this climax by giving up her fight for independence. Chayevsky extends the climax, however, by postponing a final outcome until the last scenes of the play. As morning comes, the mother knows that she must continue her struggle. She leaves, thus resolving the action. Chayevsky uses the final brief scenes to reestablish the daughter's relationship with her husband. This final action comes after the main line of action has been resolved, and unravels the complication introduced in the daughter's struggle to find herself.

Chayevsky has followed, in part, an established theory of
construction. Once again action begins near a high point. The inciting incident, wherein the mother and daughter argue over the mother's plans, lays the basis for complicated action to follow. There is an extremely late point of attack, with Chayevsky pushing much of the story into the background. The technique observed in earlier works, a delay of final outcome until near the end of the drama, is also incorporated into Chayevsky's method. Resolution, as a result, is extremely short in terms of the physical time it occupies within the action.

There is less support for the idea of elimination of parallel lines of action in this work. Although both the struggles of the daughter and the Boss are directly involved with the main story, there is sufficient development of independent frustration and achievement of goal in each of these conflicts to permit their designation as sub-plots. Such designation may be misleading, however, since precise standards are obviously lacking in this matter of deciding where a portrayal of character ends and a legitimate sub-plot begins.

Patterns. Serling both follows and ignores those theoretical principles of dramatic structure in this form. His action is placed late in the story of Fred Staple's rise to success, but there is a distinct gap of three full months in the action between the first and second acts. In Act I he uses a great deal of expository material to create the atmosphere and background of the corporation, but he does not immediately introduce the full situation.

It is not until the conference scene near the close of Act I that
real complicated action begins. Although Staple's arrival sets the action in motion, the central struggle within him begins as he sees and hears the debilitating treatment given Sloane by Ramsey. At this point Staple's conflict is first suggested.

The opening scene of Act II is once again devoted to exposition. Fred and his secretary establish in dialogue the details of Fred's growing role of importance in company business. Toward the close of this scene Fred suggests to Marge the recurring sense of guilt he experiences as a result of Ramsey's treatment of Sloane. His growing friendship with Sloane is indicated in the scene between Fred and Andy, where Andy reveals that Fred has sent a football to one of his sons. There is a brief mention of the report they are working on together.

The complication, while still clearly growing, does not take a sharp upward turn until the second scene, when Fred and Andy meet in the office late at night. Andy has been drinking, and blurts out the story of his impending fate. The complication rises to a higher point in the final scene of this act, where Ramsey tells Fred of his plan to make him a vice-president. Over Fred's objections, he tells him that the report could not have been done by Sloane. Fred is now conscience-stricken, and yet remains ambitious. He admits, in a short angry scene with his wife, that he wants to be a vice-president.

The battle lines are clearly drawn as Act III begins. The stage is set for the climax, which begins in the conference scene. Serling uses the brief early scenes to heighten tension. He shows Fred as he departs for the office, and an angry Marge, who has learned that Sloane's name is to be stricken from the report. Fred tries to explain
to Andy, but the showdown conference is at hand. In this stage of the climax the battle between Sloane and Ramsey ends in Sloane's death. The climax is brought to its high point as Fred first retreats in anger and confusion and then forces the inevitable scene with Ramsey. Ramsey's cold logic and dedication to the corporation holds sway, and the final decision by Fred comes within moments of the conclusion. He leaves the office, tells Fran that he intends to stay, and goes back to work. The action concludes.

Serling's play departs in some respects from the techniques which have been noted elsewhere. The concepts of condensed action and late point of attack are less obvious in this work. Serling spends an entire act in establishing characterization and a situation, but delays the action for a period of three months in order to "jell" this situation. The idea of early complication is also not validated in practice here, for while Serling begins action with the arrival of Fred Staples, the nature of the material is still largely expository. Fred's conflict does not really begin until the second act. The prolonged climax is incorporated here, however, and the attendant concept of shortened resolution is also carried out.

Elimination of parallel lines of action is not a part of dramatic method here. Serling gives emphasis to the central conflict developing within Fred Staples, but also introduces a series of distinct situations, all of which are developed as sub-plots. The story of Marge, Sloane's loyal secretary, and the entire action involving Sloane and Ramsey are given strong independent treatment.

The Incredible World of Horace Ford. Reginald Rose begins his
action three days before its conclusion. The early scene in Horace's office is used to establish Horace's "odd" character, but within the same scene the complicated action begins, probably at that time when Leonard first tells Horace of Mr. Judson's displeasure with the new toy design. The level of action does not jump in its intensity, but the introduction of this complication is as significant as any in the development of Horace's conflict.

The following scene in Leonard's office merely adds exposition about Horace and his family relationship. In the third scene the action increases in intensity, and a genuine complicated action is under way. Here there is an argument between Horace and Mr. Judson, who delivers his ultimatum over the design.

Action in subsequent scenes of Act I reveals the effects of Judson's dictum upon Laura and Leonard, and then upon Horace himself. The action moves to the Ford apartment, where Horace, upset by the day's disappointments, reveals his yearning for the "old street." In the last scene the action lifts to its highest point of the act as Horace enters the world of the past for the first time. The act ends as Hermy Brandt gives the watch to Laura.

Act II resumes action on the next morning. Horace is still in reverie over his visit, but more confused than frightened at its implications. During the opening scene complication rises as he is again visited by Mr. Judson, who insists upon a new toy design. As the scene ends Horace makes a drawing labeled "Mr. Judson." That evening at home, Horace's tale of his visit to the street frightens Laura. He leaves abruptly as she suggests that he see a doctor. In the next
scene he is back on the old street again. Action rises again as past and present become intermingled. Once again Horace runs home, where he confesses that he too is disturbed by his experience. Laura is desperate, and insists that "he must have some help with this thing." At this high point, the doorbell rings and Hermy Brandt once again delivers the watch.

As Act III begins Judson and Horace are brought together. Judson realizes the extent of Horace's illness. Horace screams at him, and Judson tells him that he can no longer work with the company. The climax is at hand. Horace has now destroyed his source of livelihood, and the resolution of his problem is forced.

The climax continues through the scene with Horace, Laura, and his mother. As the mother hysterically complains, Laura tries desperately to bring Horace into a normal state. He grows more obstinate and withdrawn, and departs for his "old street" where the climax reaches its highest point. As Horace tries to "break through" to the boys once more; begging their forgiveness for not inviting them to his birthday party, he suddenly becomes a boy again. The boys beat him, and leave him in tears on the sidewalk.

Resolution follows in a brief scene at the Ford apartment, where the guests await Horace's return. The doorbell rings, and Hermy delivers a Mickey Mouse watch to Laura.

A suggested theory of construction in this form seems validated in Rose's practice. Although action does not begin at a high level of intensity, Horace's encounter with Judson definitely begins a complicated action early in Act I. His mental disintegration is traced in a
rising line of complication, with each act ending shortly after he has made his mysterious trip to Randolph street. While the suggestion of Horace's mental imbalance is made clear early in the play, the climax itself does not seem to begin until he has cut himself off from his work, and rises through stages of his divorce from reality until near the conclusion of the action. Delayed climax and a comparatively short resolution are observed features of this play.

Similarly, all sub-plots or independent actions are restricted here. The actions of the few minor characters are too incomplete and involved with the principal action to warrant designation as sub-plots. Actions of other characters do not arise independently, or produce conflict unrelated to Horace Ford's struggle.

Space Limitation as a Factor in Dramatic Method

To reduce length of discussion and provide a means whereby the uses of time and space in each play can be readily described, the action of each play is broken into "units." Such divisions are not necessarily related to those concepts of "scene," "french scene" or "motivational unit," which are generally used as divisions of dramatic action. The "unit" here involves any part of action which is continuous in time in the same setting, regardless of whether the same characters are involved in action; or it describes an action continuous in time but "carried" from setting to setting by the same character or characters. The classification will appear less complex as the various actions are broken down in this way.
Man On The Mountain Top. The general time-space continuity in this play is as follows:

Act I: Fade in

Unit i: Borden's flat, evening. Borden alone.


Unit iii: Cafeteria, an hour later. Willie, Borden, Gerta. Dissolve:

Unit iv: Blake apartment, an hour later. Charles, Betty, Gerta. Combines with hall. Gerta, Borden. Dissolve:

Unit v: The cafeteria, next day. Borden, Gerta. Dissolve:

Unit vi: Hallway, a few minutes later. Borden, Gerta. Fade Out

Act II: Fade In

Unit i: Blake apartment, two week later. Charles, Willy, Gerta. Dissolve:

Unit ii: Movie theatre, short while later. Borden, Gerta. Dissolve:

Unit iii: Hallway, the next day. Combines with Blake flat. Gerta, Father. Dissolve:


Unit v: Fade In. Blake flat, two days later. Betty, Charles, Borden, Gerta. Fade out.


Act III: Fade In

Unit i: The cafeteria, next day. Gerta, Borden. Fade out:

Unit ii: Fade In. Hallway, several nights later. Charles, Borden, Willy. Cut:

Unit iii: Blake flat, a few moments later. Party. Dissolve:

Unit iv: Cafeteria, next day. Father, Doctor, Gerta. Dissolve:

Unit v: Borden's flat, a few minutes later. Borden, Gerta, Father. Combines with hallway. Borden. Fade out.

Arthur's work seems to reflect the influence of space limitation. He has confined action to a limited number of physical settings; Borden's flat, the Blake flat, the exterior hallway to both of these, and the cafeteria. In addition to these he calls for the interior of a motion picture theatre, where a brief scene between Borden and Gerta is
played. Aurthur makes no use of exterior settings, either live or "film clips." All settings are apparently limited in scope, but Aurthur has created additional scope by using combinations of locales with a single unit. Some units include action within an apartment and an exterior hallway. Such combinations are used in I:i:i and I:i:i:i, and II:i:i:i and II:i:i:v.

The influence of space is also indicated in the disposition of characters within the action. The action breakdown illustrates how Aurthur has attempted to confine physical action and limit the number of characters in a typical unit. The breakdown does not reveal, however, the extent to which Aurthur reduces the number of people within a unit by the simple expedient of creating "scenes" within the units. Thus, in I:i:i, Charles appears only briefly and exits, and the remainder of the unit is played as a scene between Gerta and Borden. In II:i Willy and Charles are alone. Gerta enters briefly and then departs, leaving them alone again. In II:i:i Willy and the Blakes depart early and the bulk of the action is a scene between Gerta and Borden. In III:i:i the Father and Dr. Wilson are alone until Gerta enters. In III:i:v the father is present for roughly half of the action, and the balance is played between Gerta and Borden again. Gerta leaves and Borden carries the final action of the play.

Of seventeen units in the action only one involves a single character. Six involve two characters, five involve three, and the remainder include more than three. In twelve of the seventeen units a maximum of three characters is employed, and in additional units the general number is limited to three or less by removing characters in
the course of action within the unit. In the two "party" units, dialogue is restricted to four characters or less. The comparative time devoted to certain characters within the action is also not indicated above. In real time the scenes between two characters far outweigh scenes involving more than two characters.

By confining the number of settings and characters in the action, and by devoting a major share of action time to scenes involving two or three characters, Aurthur follows theory established in relation to the influence of space upon the television playwright.

**The Midnight Caller.** The action in this play breaks down as follows:

**Act I:**  
**Fade in:**

**Unit I:** Mrs. Crawford's living room, a Friday night in fall. Alma Jean, Cutie, Miss Rowena, Mrs. Crawford, Helen, Ralph. **Dissolve:**

**Unit II:** Helen's room, later that night. Helen, Ralph. **Dissolve:**

**Unit III:** The front porch, a few hours later. Cutie, Miss Rowena, Alma Jean, Ralph. **Music for curtain.**

**Act II:**  
**Fade in:**

**Unit I:** The front porch, Friday night, two weeks later. Cutie, Alma Jean, Miss Rowena, Mrs. Crawford, Helen, Ralph, Harvey.

**Act III:**  
**Fade in:**

**Unit I:** Living room, the next afternoon. Miss Rowena, Cutie, Alma Jean, Mrs. Crawford, Helen and Ralph. **Dissolve:**

**Unit II:** Helen's room, a few moments later. Helen and Ralph. **Dissolve:**

**Unit III:** Living room, a short while later. Mrs. Crawford, Miss Rowena, Cutie, Helen, Ralph, Alma Jean. **Combines with action on porch.** Alma Jean, Cutie, Miss Rowena.

Foote obviously uses a limited physical setting for his action.
The main action is played out in the living room and on the front porch of Mrs. Crawford's, and the only additional setting is Helen Crew's room in the same house. The front porch is enlarged in scope to include a part of the front yard, but the extent of this setting cannot be ascertained. Foote also observes the suggested need for a small number of characters in the entire action and within given scenes. The total number of characters is seven, and Foote so constructs his action that at no given time are more than five of these in the action at the same time.

Foote's method of construction differs from Arthur's in that he creates only seven units of action. The pattern of character disposition seems consistent with the suggested influence of space limitation in the medium. That is, Foote keeps the action moving in sequences involving no more than two characters or three characters simply by motivation of character exits and entrances within action units.

In Act I, for example, Alma Jean is first seen alone. Then Cutie enters, and a moment later Miss Rowena follows. After she tells them of Helen's scheduled arrival, Alma Jean stalks out in anger. Cutie and Miss Rowena play a brief scene, and Alma Jean returns. After another short scene between them, Mrs. Crawford enters with Ralph, thus bringing the number of characters to five. Helen Crews enters shortly, and Alma Jean departs. Then Mrs. Crawford and Helen leave, and Cutie, Miss Rowena and Ralph play a brief scene before they return. All go in to dinner except Cutie who waits for Alma Jean. In the second unit Helen is crying in her room. Ralph knocks and enters. After a few moments he leaves. In the final unit of this act Cutie is
again alone on the porch. Miss Rowena enters, then Alma Jean and Ralph. Ralph departs and the three women play to the conclusion of the act.

The same general method is in evidence throughout the other acts. Before Helen's long tormented speech near the end of Act II, Foote withdraws all of the characters save Ralph. The ghostly figure of Harvey hovers in the yard, but the action is carried by Helen and Ralph to the end of the scene.

In disposition of character as well as number of settings, Foote has adhered to the suggested limitations of the medium. He relies upon the simple extended setting, combining action between contiguous sets. He limits the overall number of characters within individual units. The time given to scenes is not measured here, but it is safe to conclude that most of the action is confined to scenes involving few characters. It is possible to say that Foote has gone in an opposite direction from Aurthur, for he so limits the action that it could readily be transferred to the limits of a proscenium stage. He has not presented the scope in setting which the medium makes possible.

The Rabbit Trap. The temporal-spatial breakdown of action in this play is as follows:

Act I


Unit ii: Hillside in Vermont, same day. Duncan, Eddie. *Dissolve.*

Unit iii: Interior, the cabin, short time later. Abby, Eddie, Duncan, Old man. *Fade out.*

Act II

Unit i: The apartment, kitchen, next morning. Abby, Eddie. 
Dissolve.

Unit ii: Outer office, Spellman Company, a short while later. Judy, Gerry, Spellman, Eddie. Fade out.


Act III

Unit i: Apartment, bedroom and kitchen, next morning. Abby, Eddie, Duncan. Dissolve.

Unit ii: Spellman Company, outer and inner offices, later that morning. Corcoran, Judy, Eddie, Spellman. Dissolve.

Unit iii: Hillside in Vermont, late that day. Abby, Eddie, Duncan. Fade out.

Miller has returned to a pattern established by Aurthur in the first play under analysis here. He offers four basic settings: the hillside in Vermont, the cabin, and two sets where most of the action takes place, the apartment and the office. He combines two or more areas within a given locale to give physical scope to the play.

Miller also seems influenced by space limitation in terms of his use of character. He uses eight characters altogether, two of whom have less than six lines, while a third figures in only one scene. A "concentration" observed earlier is carried out in the construction of his play. Three of eleven units involve only two characters while five units involve only three. No more than four people are involved in the remaining units.

Once again, the listing of a character in a unit does not imply his presence during the entire action. In I:ii, for example, Duncan is sent to bed, and the longest scene is played between Eddie and
Abby after the old man departs. Similarly, in II:iii, Judy plays only a minor role after Eddie enters Spellman's office, and the bulk of action involves only Eddie and Spellman. The same applies in unit iv of Act II, where Duncan appears for a few moments only at the end of a lengthy scene between Eddie and Abby. Similar treatment is found in III:ii, where Corcoran and Judy are "on" for a short time, but Eddie and Spellman alone play most of the unit.

It would appear, then, that space limitation has been an active influence upon Miller's practice.

The Haven. The action in Mosel's play breaks down in the following manner:

Act I

Unit i: Living room, afternoon. Eunice, Howard, Roland, Germaine. **Fade out:**
Unit ii: **Fade In:** Living room, that evening. Ed, Howard, Eunice.

Act II

Unit i: The cottage, exterior, two weeks later, morning. Roland, Eunice, Germaine. **Combines with** interior of cottage. Eunice, Germaine, Roland. **Combines with** exterior, Eunice, Howard, Roland. **Combines with** interior. Tom.
Unit ii: Eunice, Howard, Germaine, Tom, Roland. **Fade out:**
**Fade in:** Cottage interior, a short while later. Eunice, Tom, Howard, Germaine.

Act III

Unit i: Cottage interior, that night. Eunice, Howard and children. **Fade out:**
Unit ii: **Fade in:** The porch, a short while later. Howard. **Combines with** interior. Germaine, Eunice. **Combines with** porch. Howard, Eunice.

This play seems to reflect the influence of space limitations.

Mosel uses only two settings; the living room and the combined
exterior—interior of the cottage, where most of the action is confined to an area including the front porch and a single interior room.

Mosel uses only six characters in the entire action. Ed Ritchie has only a few lines, and Lonely Tom has less than ten lines in his brief appearances. The breakdown reveals adherence to a need for few characters, but cannot reveal the extent to which scenes involving only one or two persons are played. Thus, in the first act, other characters are removed from action well before each unit is half played, and the balance of action is between Howard and Eunice only. Similarly, while five characters are included in the total action of II:i, all do not appear at the same time. In the second unit Howard enters and departs, Germaine appears only briefly at the end of the unit, and Lonely Tom leaves early in the action. A significant portion of the action involves only Eunice. In the third act, four characters play the bulk of unit i, but the final unit is divided into two scenes in continuous time. One involves only Eunice and Germaine and the other brings Howard and Eunice together alone.

It might be said that Mosel has created an action in which limitations of space play an active role in disposition of setting and characters. Mosel brings characters into and out of a given unit as it plays, thus creating what is essentially a stage action.

The Mother. Chayevsky presents a complex action which breaks down in this manner:

Act I: New York City. Early morning, late spring.

Unit i: **Fade in:** Film sequence of the city. **Dissolve:**
Unit ii: Mrs. Fanning's apartment, bedroom. Mrs. Fanning.
In light of the scope and variety of physical settings in this play, Chayevsky seemingly undermines any theory of construction in video. He uses three interior settings for much of the action; the mother's flat, the daughter's flat, and a large floor in the garment factory. He expands physical setting by including two additional areas, the park bench and the subway. He also makes use of the film

In light of the scope and variety of physical settings in this play, Chayevsky seemingly undermines any theory of construction in video. He uses three interior settings for much of the action; the mother's flat, the daughter's flat, and a large floor in the garment factory. He expands physical setting by including two additional areas, the park bench and the subway. He also makes use of the film
"clip" for purposes of establishing locale and creating mood. He has also expanded action by using a variety of specific playing areas within his three general settings. In the mother's flat action moves from living room to bedroom to kitchen. In the daughter's, two bedrooms, a hallway and a foyer are included. In the clothing factory a variety of smaller areas are introduced within a general setting.

Chayevsky uses ten speaking and a host of non-speaking characters, but generally follows a pattern established earlier. Four of the action units in this play involve only one character, and a fifth presents a character study of the mother as she pushes to a seat in the subway. Three units involve only two people and three additional units involve three characters. It is difficult, however, to conclude that the same limitations have been applied in the longer units of action in the second act, where a variety of scenes involving few characters are played against general backgrounds involving several characters.

Chayevsky begins action in Act II as Mrs. Fanning enters the sweat shop and picks her way among racks of clothing to a clear area where the boss makes his office. The boss then leads her to a machine. A negro woman at the next machine begins a conversation with the mother. The action moves to the desk again, where the boss and the bookkeeper play a short scene which the mother soon enters.

Two scenes later Chayevsky returns the action to the factory, where the mother and the negro lady again play a short scene. As this action concludes, Chayevsky enlarges the scene to take in a Puerto Rican girl down the row who tells a funny story. All of the
workers laugh. Action returns to the old lady, who is laughing. The final scene here takes place in the boss's area, where a Puerto Rican girl is explaining the mother's mistake.

The methods by which Chayevsky bridges time and space may be reviewed shortly, but they are mentioned here to illustrate the way in which he reduces the number of characters involved in action, even though they play in a crowded setting. This creation of units of action with few characters may in part reflect the space limitations of the medium.

Patterns. The breakdown of this play into a time-space continuum is as follows:

Act I

Unit i: Film sequence: New York City, Park avenue at 45th, Grand Central building. Clock on building, 8:30 a.m. Dissolve.

Unit ii: Lobby, Grand Central Building. Elevator starter, Miss Stevens. Dissolve.

Unit iii: Switchboard Room, Ramsey and Company, 8:40 a.m. Dissolve.

Unit iv: Reception room, Ramsey and Company, 8:50. Miss Stevens, Miss Lanier, Stenographer. Dissolve.

Unit v: Ramsey's office, 8:55. Miss Lanier, Stenographer. Dissolve.

Unit vi: Film, clock on building exterior, 9:00 a.m. Dissolve.

Unit vii: Lobby, crowds taking elevators. Dissolve.


Unit ix: Ramsey and Co. office, short while later, Man, Miss Steven, Miss Hill, Ramsey, Miss Lanier. Combines with Ramsey's office. Ramsey, Miss Lanier. Dissolve.

Unit x: Lobby, continuous time. Fran, Fred, starter. Dissolve.


Unit xii: Reception room, continued time. Fred, Miss Lanier, Miss Stevens. Combines with hallway. Fred, Miss Stevens, Jameson, Smith. Dissolve.

Unit xiii: Corridor and Fred's office, continued time. Miss Lanier, Fred, Marge, Andy. Out.
Unit xiv: Conference room, continued time. Fred, Sloane, Ramsey, officers. Cut:
Unit xv: Andy's office, continued time. Andy. Cut:
Unit xvi: Fred's office, continued time. Fred, Fran. Combines with Sloane's office and hallway. Marge. Fade out.

Act II

Unit i: Fade in: Fred's office, ante-room, three months later. Fred, Marge, Assistant, Andy. Dissolve:
Unit ii: Reception room, late that night. Fred. Cut:
Unit iii: Andy's office, continuous time. Andy. Cut:
Unit iv: Corridor, continuous time. Fred. Combines with Andy's office. Andy, Fred. Cut:
Unit v: Hallway, continued time. Paul, Sloane. Cut:
Unit vi: Andy's office, continued time. Fred, Andy. Combines with hall. Paul, Fred. Dissolve:
Unit vii: Living room, Staples home, a few nights later. Fred, others. Cut:
Unit viii: The study, continued time. Ramsey, Fran. Cut:
Unit ix: Front door, continued time. Fred, Fran, Gordon. Cut:

Act III

Unit i: Fade in: The study, next morning. Fred. Cut:
Unit iv: Hallway, continued time. Fred, Andy, others. Fade out.
Excluding film sequences, Serling uses only two general locales, the Ramsey building and the Staples home. His method of construction, however, makes for greater use of space. In the Ramsey building alone he uses at least six distinct locales, and moves action not only from office to office on the Executive floor, but from floor to floor as well. In Act I he introduces all of these locales. Action moves through the lobby, a switchboard room, a reception area for Ramsey and Company, Ramsey's office, Fred Staple's office, Andy Sloane's office, a reception area or hallway adjoining these, and a conference room. In Act II Serling also presents two rooms in the Staples home, the living room and Fred's study.

Serling departs from technique observed in other works not only in number of settings, but in the number of characters involved in the total action. He gives speaking roles to fifteen characters, and includes seven others who fill more than mere "crowd" background roles, even though they have no lines.

On the whole, Serling creates units which involve few characters. In the entire first act action shifts constantly, with no more than three speaking characters in any given unit. In units ii, iii, iv, and v, only two characters are involved. Units i, vi, vii and viii are "establishing" units involving indeterminate number of characters. Unit ix offers three characters, and combines with a smaller bit of action involving only two. First four and then two characters are involved in unit xi. In unit twelve three and then four characters are included. Four characters are also involved in unit xiii, but in the lengthy conference scene, a total of ten characters are included.
in the action, even though only three speak. The final unit of Act I is a combination of scenes including first two and then one character.

By the beginning of the second act a number of minor characters who were introduced to establish atmosphere are removed, and action develops in longer scenes involving only a few characters. The first unit involves four characters. Units ii, iii, and iv cover the late night meeting of Fred and Andy Sloane, which is interrupted by the arrival of Paul. Unit vii picks up a "crowd scene" involving several people, three of whom have speaking roles. Unit viii combines action with two characters, and then three.

Unit i in Act III holds one character, while unit ii traces action in a combination of locales each involving two characters. Unit three combines action in three locales, with first two, then three, and finally ten characters involved as the action returns to the conference room once more. Unit four combines three locales involving, in order, three, six and one character. The final unit combines six distinct locales, and in each only two characters play together.

This routine method of tracing the characters who appear in the action serves to illustrate one of Serling's basic techniques, which is to create small, rapidly-paced scenes involving only one, two, or three characters at a given time. The busy background of the corporation, however, and the presentation of two lengthy and important scenes involving ten characters, suggests that limitations of space have not been a strong influence upon his construction method.
The Incredible World of Horace Ford. The time, space and character breakdown is as follows:

Act I

Unit i: Fade in: Horace's office, late afternoon. Horace, Leonard. Cut:
Unit ii: Leonard's office, continued time. Leonard, Laura. Cut:
Unit iii: Horace's office, continued time. Horace, Mr. Judson. Cut:
Unit iv: Leonard's office, continued time. Laura, Leonard. Cut:
Unit v: Horace's office, continued time. Horace, Laura. Cut:
Unit vii: Fade in: Randolph Street, a short while later. Horace, "Frank" man, lovers, boys. Fade out.
Unit viii: Ford apartment, living room, later. Laura, Horace, Henny.

Act II

Unit i: Fade in: Horace's office, next day. Office boy, Horace, Leonard, Judson. Fade out:
Unit ii: Fade in: Ford apartment, living room, that evening. Horace, Laura, Mother. Fade Out:
Unit iii: Fade in: Randolph street, later that night. Same characters as in iv.ii. Combines with alley. Fade out.

Act III

Unit i: Horace's office, next day. Laura, Leonard, Horace, Mr. Judson. Fade out.
Unit ii: Fade in: Ford living room, that night. Horace, Laura, Mrs. Ford.
Unit iii: Fade in: Randolph Street, later that night. Same characters as above. New boy in Horace's place. Fade out:

Rose employs only three basic locales, one of which is an extensive exterior. The others, particularly the offices and the small apartment, are not unlike a variety of settings seen in other works.
These suggest that Rose has been influenced by video space limitation.

Again, the structure here does not fully reveal the influence of space limits upon the disposition of character among units of action. Rose employs ten speaking characters, but only five have more than two or three lines. The characters in the Randolph street scenes have small roles, and Rose relies upon these "bit" parts to suggest crowd action.

This use of "crowd" scenes, however, does not totally detract from Rose's adherence to a limitation in space. The first five units of Act I involve only two characters, while scene vi holds two characters and combines with smaller units involving two, and then three characters. Not until the Randolph street unit does the number of characters enlarge. The final unit involves only three, including Hermy, who appears briefly at the door for a single line.

The first unit of Act II contains four characters, but Rose divides this action into two scenes. Unit ii again involves three characters. The action in units iv and v repeats the action of units vii and viii in Act I.

In Act III the pattern is repeated. In unit i Laura and Leonard appear. They depart, and Horace and Mr. Judson enter. Unit ii plays with three characters, and at one point during the action Mrs. Ford goes to the bedroom, leaving Laura and Horace to play a crucial scene alone. Units iii and iv repeat, with slight variations, the same actions of the first two acts.

Of fourteen action units, then, five involve two characters, five more involve three characters, while the remaining four units involve...
four or more. The scenic division within these units reduces the number of total characters in the action at any given time. In this respect, then, Rose has seemingly come under the influence of a space limitation.

**Filmic Editing as a Factor in Dramatic Method**

*Man On The Mountain Top.* Aurthur has established a time-space continuity which suggests a theoretical "ideal" video continuity. The filmic methods of transition have permitted a "fluid" construction in which Aurthur presents relatively short units of action which are frequently shifted in dramatic time and space.

The structure of the first act reveals the way in which he moves action from one apartment to another, to the hallway, the cafeteria, to the apartments again, to the cafeteria once more, and finally back to the hallway. These scenes span a full evening. In the second act, action moves from the Blake flat to the movie theatre, back to the hallway and to the Blake flat. The time span here bridges action of several days. In Act III action moves among the apartments, cafeteria and hallway, again over a period of several days. Altogether, there are twenty-one shifts of space within the play, seventeen of which involve distinct changes in locale while four involve combination of contiguous locales in continuous action.

There are fourteen shifts in the forward progress of dramatic time, ranging from "a few moments" to two full weeks. In Act I there is a space shift in continuous time between i and ii, a bridge of one hour between ii and iii, another bridge of one hour between iii and iv,
a bridge of several hours — moving the action to the next day, between iv and v, and a jump of a few minutes between v and vi. Between I:vi and II:i there is a span of two weeks. Between II:i and ii there is a time lapse of a "short while." Action between ii and iii moves to the next day. Between iii and iv there is a bridge of "a short time." Between iv and v there is another time lapse of two days. Between v and vi, for the first time, there is a time bridge only, of approximately one hour. Between II:vi and III:i there is a lapse of twenty-four hours. The shift between i and ii involves "several nights," and action between ii and iii bridges a "few moments in time." Between iii and iv the action shifts twenty-four hours forward. The final transition is one of "a few minutes."

Arthur uses the cut as a transitional device only twice during the play, and on both occasions its use indicates transition in space but continuous action in time. He "cuts" to the two party scenes, I:ii and III:iii. His use of the fade occurs at the close of each act, lending a finality to the action. He also makes use of this device on three other occasions. It is first used in Act II, between scenes iv and v, to bridge a shift in space and a lapse of several days in time. There is a similar use of the device between III:i and ii, again bridging a shift in space and "several nights" in time. The use here suggests a definite break in time progression. The third use of the fade comes between the last two scenes of Act II, where there is no shift in space, but a lapse of an hour of time. Its use here is as a "covering" device, since there are slight changes in the physical arrangements.
Arthur's remaining transitions are effected by dissolves, and are normally employed where there is a short bridge in time, ranging from a few minutes to a few hours. These usually bridge connected action, as in Act II, where Gerta leaves near the close of I for her date, and arrives in the theatre near the opening of II.

The general concept of "fluidity" has had some influence upon Arthur. That is, there is a freedom in the use of time and space beyond what could be considered for stage treatment. At the same time the action has not become so disjointed in time and space that it resembles the unit division of the motion picture. In addition, Arthur has made routine use of the standard methods of transition. He uses the cut to bridge immediate shifts in space, but not in time. The fade establishes a degree of finality to an event, and the dissolve is used for bridging of shifts in locale and minor lapses in time.

These transitions in time and space have created a number of "covering" devices in this work. The first apparent technique is that of removing a character from action in a scene if he is to appear in the opening of the next scene. It is applied between I:ii and iii, where Borden leaves the scene four lines before its conclusion, and is shown sweeping the cafeteria floor as the new scene begins. The technique is complemented by provision for "business" after a character who must appear in a subsequent scene leaves the action. Thus, at the close of I:iii, Borden recovers a coin after Gerta leaves. Unit iv opens with Charles and Betty, but Gerta enters in a moment.

At the close of iv, she leaves Borden at his door. There is a cut
to Borden alone in his room as action concludes. In the following scene both Gerta and Borden must be on at the open, and explicit "cover" action is provided by a "Tight shot on Gerta sitting at a table. When Borden is in we can pull back to reveal him." Thus Aurthur provides camera studies of each principal to bridge physical movement of actors.

This combination of character exposition and "cover" action resumes at the opening of Unit vi. Unit v ends with Gerta and Borden, but as vi opens they have just returned from a coffee date. Aurthur "covers" this move by having Charles, who is on at the opening, pick up a newspaper, glance at his watch, and otherwise "pad" time for the move.

Similar devices are encountered in Act II. Gerta is removed from the first unit, a few seconds before its end, and Borden is waiting for her to enter at the opening of ii. At the close of this scene Borden is "smiling happily" at Gerta. In the next scene, the father waits in the hallway until Gerta appears. This unit concludes with a long speech by the father. There is a dissolve to the hallway where Borden awaits Gerta. Here Aurthur has provided, through character exposition concentrating on the father, an opportunity for Gerta to move from one set to another. The specific camera shot is not described but it would appear that action is contrived for this purpose.

The use of the fade in and fade out during the dinner action has already been treated. As the first scene fades, Charles is offering
Borden a glass of beer. The scene fades back in on Charles' easel. In III:i the action closes as Gerta leaves the cafeteria. A fade out and fade in here permits Borden to move to his apartment, but, since he is involved to the very end of the preceding scene, this would still create a "tight" set-to-set move for an actor. Between scenes ii and iii normal action covers actor movement, and a similar case obtains between scenes iii and iv. The final bridge, between iv and v, finds Gerta moving with the Doctor and father from the cafeteria to Borden's flat. Arthur provides "fill" action which shows Borden anxiously awaiting them.

The Midnight Caller. Foote uses only seven shifts in locale and two combinations of action in a given unit. In Act I he shifts action from the living room to Helen's room to the front porch. In the second act there is no shift in setting, and the entire action is played on the front porch and an adjacent area in the front yard. Foote enlarges this action by suggesting, in dialogue, a busy street "off." In Act III the pattern of Act I is repeated, with a shift from living room to Helen's room and then to combined action on the front porch. The general units are, as a result of this limited movement, longer in duration.

While action covers a dramatic time of two weeks, there are only five forward shifts in its progress. Act I presents the action of a single evening in three stages. The interim between Acts I and II shifts action two weeks forward. The entire action of Act II is played uninterrupted, and a lapse of one day occurs between Acts II
and III. Act III is played almost without interruption, covering the
time of a single afternoon.

The static quality of time-space movement in this play is comple­
mented by an extremely limited use of transitional methods. Foote
uses transitional instructions only three times during the entire
first act, and its third use is totally unrelated to video. At the
close of the act he asks for "Music for Curtain." He does ask for
dissolves, however, between other units. In Act II there is no transi­
tion, and in Act III there are two more dissolves and a final "Curtain."
Such limited use of the medium's means of transition clearly suggests
Foote's intention to leave techniques of video presentation to a
director.

Since Foote adheres to a static continuity he also obviates the
need for "covering" action. The limited number of changes in spatial­
temporal sequence would not create problems in actor movement from
set to set in real physical time. Those shifts which require such
special methods are solved by removal of characters before the close
of a scene if they are to open action in a subsequent scene.

At the close of I:i Helen and Ralph, who will appear in the next
scene, leave the living room for dinner. Cutie and Alma Jean remain
to play a short scene until Mrs. Ford calls them and they go in to
dinner. This action would cover necessary actor movement. Helen does
not appear in Act I after unit ii, and Ralph is not brought into the
action until halfway through unit iii, thus eliminating "covering" ac­
tion. Since Act II plays in continuous time such techniques are
unnecessary. In the third act, Foote releases Helen and Ralph from
unit i shortly before they play the scene in Helen's bedroom. After
they depart, Mrs. Crawford absently observes that she will "get
supper" and Cutie begins to work a crossword puzzle. This shred of
action bridges the time necessary for Helen and Ralph to move to the
bedroom set. No covering action is necessary between units ii and
iii, since Helen and Ralph do not enter the final scene until after
it is under way.

The Rabbit Trap. Miller has also created a "fluid" action. He
shifts the locale on ten different occasions, progressing from the
office to the Vermont locale and back to the Colt apartment in Act I.
In Act II the action begins in the apartment, moves to the offices,
and returns once more to the apartment. In Act III action shifts
from apartment to office to a Vermont hillside. Miller expands the
area of action in both the office and the apartment by combining the
various offices and rooms of the apartment in single units involving
continuing dramatic action.

Miller divides three days of dramatic time into ten segments of
action. The time bridge between scenes i and ii in Act I is indeter-
minable, but may be considered as continuous. The bridge between
II:ii and II:iii involves the time it would take Eddie and Duncan to
hike to the cabin. There is a six hour lapse between I:iii and I:iv,
covering the time of their drive from Vermont to New York. Time be-
tween Acts I and II bridges a single night. Perhaps an hour is
bridged between scenes i and ii in the second act. Between scenes ii
and iii Miller presents the only time change without a corresponding
change in locale, as Eddie is kept waiting outside Spellman's door.
The bridge between the final two scenes of Act II takes the action from morning to evening. The interim between Act II and III is an overnight period. In Act III Miller bridges approximately an hour between units i and ii, and six or seven hours, covering the drive from New York to Vermont, between ii and iii.

Miller uses the fade as a transitional device between acts and upon two other occasions within the action. The first is used to cover the drive to New York, and the second effects a transition as Eddie waits for Spellman. The remaining bridges are accomplished by dissolves.

There is no consistent method of transition in terms of the amount of time or space bridged. Miller uses a fade to cover the first six hour drive, but a dissolve covers the second. A fade covers only a half-hour as Spellman keeps Eddie waiting, but a dissolve is employed to bridge the time between Eddie's departure from home and arrival at the office. The fact that the former bridges a time lapse in the same location probably accounts for this technique.

Concentration upon a single conflict seemingly makes wider use of covering devices necessary. Between units ii and iii in Act I Miller must cover the time in which Eddie and Abby move from the Vermont set to the apartment set. He removes Duncan from the action early in the first unit, then uses a fade, and begins the new action with Duncan entering the apartment sleepily as his mother calls from off to ask if he is holding the door for Eddie. In a moment she appears from the bedroom and Eddie enters from outside.
In the second Act Miller covers Eddie's move between units i and ii by creating action with Gerry, Spellman and Judy before Eddie's arrival at the office. Eddie leaves the action two lines before the unit concludes, and Spellman is left talking on the phone. After a dissolve the action begins with Abby, who is sweeping the floor. She hears a door slam off, and asks if it is Eddie. Miller then cuts to Eddie in the living room.

Between units ii and iii, Act III, Eddie's movement from apartment to office is covered by Judy's business at the telephone. The movement for Eddie between the final two scenes is covered by removing him from the action a moment early, leaving Spellman to wonder at his courage. His entrance in the final scene at the hillside is covered by Duncan's appearance alone at the site of the rabbit trap. He shouts that he has found it, and then Eddie and Abby appear.

The technique of removing actors from action a few moments before the conclusion of a scene has been noted in other plays. Miller also delays a character's entrance in a scene by having an onstage character suggest that he is just offstage. The standard technique of creating closing or opening "business" is also used by Miller.

The Haven. Mosel has restricted his action to two settings. While he shifts the action in space seven times, the heavy use of an enlarged setting at the cottage has resulted in only two definite changes in locale. The entire first act is played in the living room and the two final acts in a combined area at the cottage. This restriction has led to longer individual units of action, and characters are moved "on" and "off" by the author.
Mosel makes only five changes in dramatic time, all in forward progression. There is a lapse of a few hours between the units of Act I, a bridge of two weeks between Acts I and II, and a lapse of an hour between the two units of the second act. In the third act action shifts from day to evening, and then bridges a short period between the two units of the evening action.

Despite the limited time-space action in his play, Mosel makes some use of transitional techniques. While there are no specific instructions for fades at the open and close of Act I, he uses the device during the action to bridge a few hours in the living room. He employs the cut in the second act to cover continuous movement by a character from cottage interior to exterior, and uses a fade again to indicate passage of a few hours in late afternoon. He does not provide instruction for transitional devices to open and close the action of this act. It is clear, then, that Mosel does not make filmic transition central to his method.

This approach has again reduced the need for "covering" devices. Eunice is taken out of the action just a few moments before the conclusion of I:i. Howard remains on set throughout the fade, and Eunice enters well after the action in I:ii begins. In Act II the first unit ends with a study of Eunice as she ponders the lace handkerchief and the pocket knife. The next unit finds her on at the opening, busily hemming drapes. Mosel bridges the change in her physical "business" first by a fade out, and then fades in on Lonely Tom. Mosel anticipates a time need by calling for audible action first,
and the voices of the children are heard in the background before visible action is faded in.

At the close of the first scene of Act III Mosel fades out on action showing Eunice washing dishes at the sink, and fades in action of the next unit with Howard alone on the porch. The "camera moves past him into the interior" where Eunice is now readying Germaine for bed.

Thus Mosel's play makes only a limited use of the filmic techniques introduced into television. He creates a relatively static action in which changes in time and space occur infrequently, and in which "covering" techniques are seldom necessary.

_The Mother_. Chayevsky's freedom in the use of time and space makes designation of specific units of action somewhat complicated. There are times when a dramatic "unit" is little more than a single camera "shot." The first unit of the play, for example, holds action showing the mother as she stares from her window. The alarm clock rings, and she moves to shut it off. The unit ends as action moves to the daughter's apartment.

Despite this frequent brevity in divisions of action, Chayevsky's work can be divided into approximately sixteen changes in locale. He moves action in Act I from apartment to apartment, to park bench, and back to apartment again. In Act II the action moves from the garment factory to the daughter's apartment and back to the factory again. In both the first and second acts, however, Chayevsky establishes locales by use of integrated film sequences. In both factory units there are shifts within a general setting. In Act III Chayevsky moves the
action from the subway car to the Mother's apartment, and finally to the daughter's apartment, with another filmed sequence between the last two units.

Without question, Chayevsky has created "fluid" action in terms of space utilization. The same may be said of his uses of dramatic time, since he moves the action forward on a dozen occasions during the play and yet covers a dramatic time of only twenty-four hours.

The first time abridgement comes between scenes iii and iv in Act I. While there is a shift in space from scene i to ii, Chayevsky uses a "clock transition" to establish continued time. The lapse between iii and iv, however, must cover enough time to permit the daughter to drive to her mother's apartment. There are similar lapses between iv and v, and v and vi, covering the time during which the mother goes to the park and returns.

There is a lapse of an hour or two between Act I and II, but the only discernible time changes in the second act accompany space shifts from the garment company to the daughter's apartment between ii and iii and the return between iii and iv. It is difficult to estimate the length of time lapses as action moves among various playing areas in the garment factory. At one point in the second of these units there is a definite lapse between the mother's completion of her first bundle of sleeves and the Puerto Rican girl's explanation of the sewing error to the boss.

Time between Act II and III bridges action from when the mother is fired until she is seen riding home on the subway. Between the subway action and unit ii there is a lapse of a number of minutes.
Between units ii and iii time is abridged in order that the daughter and her husband can come to take the mother to their home. Unit iv, the film sequence, moves the action to later that night. Finally, the longest time bridge takes the action over a period of seven or eight hours to the following morning.

To effect these shifts in time and space, Chayevsky employs the three standard transitional methods. He uses the fade only at the opening and close of each act. Even the longest time transition is effected by a dissolve. He seems to use the cut as a pacing device, as in the abrupt cut between the two alarm clocks in units ii and iii of Act I. Elsewhere, Chayevsky uses the cut frequently. He cuts from area to area in the factory, and from the factory to the daughter's apartment. He "dissolves" back to the shop at the conclusion of this scene, however. All other transitions are bridged by dissolves, which effect both time and space transitions.

Since he shifts between actions throughout the play, Chayevsky does not make strong use of covering techniques. No covering action is necessary until the bridge between scenes iv and v in Act I, where the mother must appear in her apartment and then in the park. Chayevsky gives her only the time in which the daughter speaks one line. The daughter, however, is in the kitchen, and her mother is "off" in the living room. This would probably assure sufficient time for the mother's move. The bridge covering her return to the apartment is accomplished by a conscious "pad" after the mother departs. Chayevsky asks the camera to "hold for a moment on the remaining two old ladies
sitting, their shoulders hunched against the morning chill," and then
dissolves to the door of the apartment, which the mother opens from
the other side.

In Act II different actions in continuing time obviate covering
action of any kind during the entire act. Between scenes i and ii of
Act III, the action follows the mother from the subway car to her
apartment, and Chayevsky provides real time for this change by asking
for a shot of the interior of the mother's apartment as the second
scene begins. The mother opens the door from the outside again. The
only remaining transition of this type comes as the mother breaks into
tears at the close of the long unit in which Annie and her husband
have come to fetch her. She must appear early in the following unit,
but the change is covered by a film sequence which not only bridges
this action, but establishes mood as well.

Patterns. Serling surpasses Chayevsky in his number of spatial
and temporal transitions. Including filmed sequences, he shifts
locale fifteen times in Act I alone, and he combines locales within a
unit on five additional occasions. There are, altogether, twenty-one
different changes in setting, made either by direct transition or by
movement of action from one point to another within a unit. The same
situation obtains in Act II. The number of shifts in locale are
reduced to eight, but four additional sets are introduced in combina-
tion with these. In the third act there are only six transitions from
locale to locale, but Serling combines action bridging two sets on
twelve occasions.

There are a total of 51 transitions in space in this play, of
which twenty-nine are bridged by a filmic technique of editing units together, while the remainder follow continuing action from place to place. Without a doubt Serling's play would be difficult to present within the limits of a proscenium stage.

Serling's freedom in use of space is matched by his use of time. In Act I he makes time a dominant factor in dramatic tempo. He telescopes time deliberately in the early scenes, but later units follow a chronology of real time while bridging various locations within the building. Where Act I traced the events of a single morning, however, Act II divides action between two periods which are several days apart. Between Unit I and II there is an interim of several hours, and the action from units II through VI plays in continuous time between Andy's office and the outer hallway. Between VI and VII there is a lapse of several days before action resumes at the Staple's home. In VII and VIII action plays in real time.

An overnight period is bridged between Acts II and III. Action between the first two units in the final act is continuous, with scene II bridging the time of Fred's travel to New York and arrival at the opening of unit III. Through units III and IV action is continuous in time. Unit V picks up time of action an hour later, after Andy has died in the hospital. Thereafter, action is continuous in time to the conclusion of the play.

Serling's uses of time are in one sense more drastic than those of other writers, for he bridges three full months in action. At the same time, he restricts the flow of time and includes few abridgements
of more than minutes. Much of the action is telescoped within continuous real time.

This condensation of time suggests the strong influence of the editing process upon Serling, as does his freedom in transcending time and space within a restricted area. Serling's construction is essentially filmic. His thirty units of action, as combined with less than twenty in Chayevsky's time-space continuum and a handful in some other plays, reveal that he has made strong use of the filmic processes available to him.

Serling makes specialized uses of cuts, fades and dissolves, not only to effect transition in time and space, but to establish pace in the action. The dissolve is a standard transition in the opening scenes which establish the background of Ramsey and Company. He continues to use the dissolve as units in Act I grow longer, with one notable exception. Between units xiii and xiv there is a direct cut leading to the action in the conference room.

In Act II, where he is attempting to establish continuous time of action, the cut comes into heavy play. It is employed four times in the evening scenes between Fred and Andy, and also serves as a transition between the living room and study of the Staples home, where two actions are proceeding at the same time. It is similarly employed between units i and ii in the third act, as well as between ii and iii, iii and iv, and v and vi. The transition between iv and v, however, which carries the action from before Andy's death to Fred's return, is handled in a unique way. Serling fades out on the first action but cuts into the second. The use of these devices,
however, seems to fall into a pattern observed in earlier plays, with each application denoting a specialized dramatic purpose. The dissolve bridges time ranging from a few minutes to a few days, while the cut is used primarily where action is near-continuous or overlapping in time. Finally the fade is used to create a finality to the action.

Multiple actions and continuous time have resulted in less use of covering techniques here. In the first half of Act I, for example, no character is involved in two consecutive units. This condition first arises between units iv and v. Miss Lanier first appears at the reception desk, and then in Ramsey's office. Serling "covers" this move by opening the latter unit with a close-up of a pencil holder on Ramsey's desk, which Miss Lanier picks up as she arrives in the new set. Units vi through xi present no character involved in two consecutive units.

In units xii through xvi, time is continuous and space shifts are made within this continuing action. Thus, at the close of unit xi, a number of secretaries and executives are awaiting the arrival of Fred Staples. Unit xii continues the time-action, but shifts to Miss Lanier's desk. At the conclusion of this unit Miss Lanier leads Fred down the corridor, where they encounter members of this group. The action dissolves to the reception area of Fred's office, where, in unit xiii, he meets Andy and Marge. At the conclusion of the unit Fred and Andy leave for the conference. The action then shifts, in unit xiv, to the conference room where corporate officers wait as Fred and Andy enter.

At the close of the conference, Serling writes a short scene of
greeting between Fred and Ramsey, but only after Andy and some of the others have departed. At the conclusion of this action, which ends unit vi, there is a cut to Andy's office, presumably to show Andy's reaction to his treatment in the conference. There is an immediate cut, however, into the final unit in Fred’s office, where he greets Fran. The "study" of Andy apparently would give Fred time to make this move.

At the close of the first unit in Act II Fred is in his office. The transition to that evening is effected by a dissolve to the reception room, which Fred enters. Since only one line of dialogue by Marge extends beyond Fred's appearance in unit i, it can be assumed that action simply holds on the deserted reception room until Fred has time to make this move. Subsequent units present continuous time action, in which no covering devices are necessary, until the end of unit vi. Between units vi and vii Fred must move from the hallway at the company to his living room, where he is bidding his guests good-byes. Serling "covers" here by removing Paul and Fred from "the frame," but continuing action "off." Paul, in a long speech, tells about his family as their footsteps and his voice fade in the distance. There is a moment's delay and then the light comes on in Andy's office. Then Serling dissolves to the living room. The first living room scene is a general view, from which there is another dissolve to the doorway where Fred is standing. Remaining action in Act II presents no situation in which a covering technique is required.

In Act III there are no situations which require covering devices in the first four units. Fred appears briefly in unit i and
does not enter action again until the third unit. Thereafter, time is continuous until the end of unit iv. While Fred is present until the end of unit iv, he does not return to the action in unit v at its opening. First Marge learns of Andy's death on the telephone, and there follows a brief action in which she slowly covers her typewriter. Then Fran enters, and only after her entrance does Fred return. The remaining action plays in continuous time.

It is certain that the kind of construction in this play, with the greatest part of action played in continuous or slightly abridged time, has reduced the need for "covering" action.

The Incredible World of Horace Ford. This work also follows a general pattern observed above. The story is developed with greater freedom of time and space than would normally be expected in a stage play, and yet its construction is not essentially filmic. There is, however, a kind of overlapping action in the first five units of Act I, where Laura and Leonard, in Leonard's office, overhear the action going on in Horace's office. There is an audible bridge over these scenes even though visible action is physically separated.

All in all, Rose makes eight space transitions in Act I, and four each in Acts II and III, or a total of sixteen distinct space shifts. There are only two units in which a combination of spatial areas takes place. He uses an identical number of time transitions in Act I, but five of these involve continuous overlapping action, rather than the telescoped action found in Serling's work. Between scenes v and vi, however, there is a lapse of at least an hour. Between vi and vii another hour is bridged, and the same amount of time lapses between
vii and viii. Between acts I and II a single night is bridged. Between units i and ii of Act II there is a lapse of several hours, and similar lapses of no more than an hour are covered between ii and iii, and iii and iv. There is another overnight lapse between Acts II and III. Thereafter the time sequence follows a method established in Act II, with the only exception being a slightly longer bridge between i and ii, since Horace arrives home later than usual.

Rose's methods of transition show variation in their application. In the beginning scenes of Act I, for example, he uses the cut in tracing an overlapping action, but also calls for a cut to bridge time transition of an hour. It is significant that nowhere in his play is there an instruction for a dissolve. As Horace leaves the apartment for Randolph street, Rose uses the fade, and he returns him to a "normal" world with a fade. It would appear that this technique is intended to bridge the worlds of fantasy and reality. From the end of vi in Act I until the final moment of the play, Rose uses the fading transition consistently, not only to bridge the two worlds of Horace Ford, but also to effect transitions between the office and the apartment. Time lapses here are generally a few hours at most. Rose's transitional techniques suggest that the fantastic quality of his story may have dictated a departure from conventional use of these devices.

This heavy use of fades makes "covering" devices less important, since the length of the fade itself can be adjusted to cover movement of actors. In addition, the overlapping actions of the first four units in Act I eliminate need for such devices. The end of unit v,
however, finds both Laura and Horace in his office, and they appear in the apartment at the opening of the following scene. Use of a cut here makes some covering action in unit vi mandatory, and Rose provides this by having Horace's mother "pad" until their entrance. At the end of this unit, Rose removes Horace from action a few moments before its conclusion, thus permitting his entrance in the Randolph Street unit which follows. At the conclusion of this unit Horace is still in the action, and Rose permits time for the move by showing Laura alone as she waits for him.

Horace's transition between units i and ii in the second act is uncomplicated, since he leaves the office before Judson enters to view his crude drawing, and enters his apartment only after expository material is delivered by Laura and Mrs. Ford. His move between the apartment and Randolph street, however, is covered by little more than a fade. The same covering takes place between his hurried departure and arrival home again. The move between the first two scenes of Act III is uncomplicated, since Horace does not arrive at his apartment until well after the opening of unit ii. He departs this scene for his final visit to Randolph street, but the action closes with the arrival of guests for the party, thus obviating a need for additional action.

It would appear that "covering" devices are not important in Rose's play, primarily as a result of his consistent use of slow transitions. Since little covering action seems consciously planned, it can be said that this aspect of filmic editing has had minimal influence upon Rose.
Camera Shot and Shot Sequence
As a Factor in Dramatic Method

Man On The Mountain Top. Arthur's first designation of a "shot," in I:ii, has already been considered as a "covering" device, but it should be noted that he makes a direct dramatic point with this shot. The close-up of Borden, in its context, is valuable as character exposition since it provides a study of him during a moment when he is undergoing a change in attitude. He has already broken his shell and told Gerta of his past. Now, after leaving her at his doorway, he pauses to reflect upon the significance of this act.

A second specific camera shot is included in III:i. Gerta has just run from Borden, who has made a pitiful attempt to "adjust" at her farewell party by playing the freak. Arthur's shot calls for "Gerta as Borden gets to her." This image is an example of selectivity in content material, with concentration by Arthur upon the central action involved.

These two instances do not make a case for Arthur's use of the camera shot as a strong factor of dramatic method. If considered, however, in light of the uses he makes of shot content as "covering" material, it is certain that Arthur has integrated the camera and its potentialities into his dramatic method.

The Midnight Caller. Foote has totally neglected the camera as a means of recording dramatic action. At no time does he call for a specific camera shot, angle, or movement of camera. Even his use of the dissolve, which indicates his understanding of an edited continuity, is undermined by use of the term "Curtain" to end acts. His
overall technique suggests his intention to create an action which
could be played before an audience in a theatre. Under these
circumstances directional emphasis would replace camera selectivity.

The Rabbit Trap. Transitional methods and "covering" techniques
have suggested that Miller makes conscious use of the given field of
view or angle of a camera shot. At only one time, however, does he
suggest a specific shot which is not transitional in function. As
Eddie makes his final decision to walk out, Miller asks for a close-up
of Spellman, who "stares at the door where Eddie disappeared, ponder­
ing." This is the only specific shot content which serves the
dramatic purpose of character delineation. It would appear that
Miller does not make significant use of the camera shot.

The Haven. Mosel appears to recognize the potentialities of the
camera shot as a dramatic device and incorporates a few specific uses
of the camera into his method. His opening instructions are for a
character-delineating

... Close-up of Minice, manicuring her nails. She
applies the polish with abandon, too impatient to get it
even, smearing as much of it on her fingers as on her nails.

The camera then "pulls back" to show her sitting on the sofa.

At the opening of Act II he uses the same device, calling for a
close-up of the sign at the cottage to establish locales, and then
asking the camera to pull back and reveal the exterior of the cottage.
These are his only specific shot designations. This limited use of
shot content suggests that Mosel, like Foote, has created a dramatic
narrative in which the specialized techniques of video have had little
influence upon dramatic method.
The Mother. Chayevsky has made the camera shot an important element in his technique. No writer makes more consistent use of the camera as a device for delineation of character. In the opening of the action Chayevsky first asks for a close-up of the mother, from which the camera "pulls back" to show more of her. Then the camera "moves in" for a close-up of the alarm clock, from which there is a cut to a close-up of another alarm clock. The camera again pulls back to show the action in the daughter's apartment.

During the early scene between the mother and daughter there are a number of changes in angle, but these are not worded explicitly by Chayevsky. The daughter is in the kitchen and the mother in the living room toward the close of the scene, and he asks for attention to be on the daughter as the mother is "off, in the living room." The same device is employed when the mother "moves off screen" at the conclusion of the park bench scene, leaving the two other old women to sit. At the close of the act, the "camera stays on door as it is closed" by the mother from the outside.

In the opening film sequence of Act II, Chayevsky requests a "quick montage of shots of the street." During the action in the garment factory the camera moves constantly, but Chayevsky calls for what is to be shown instead of indicating a type of shot. During the second unit, however, he asks for a cut to a "long shot of the rows of operators," from what is assumed to be a closer view of the two old women at work. As the women roar at the jokes, there is a close-up of the old lady as she joins in the laughter. As she finishes the sleeves "The camera closes down on the bundle of sleeves tied together
with the black ribbon." There is next a dissolve to the same bundle of sleeves from which "We pull back and see it is being held by the boss."

In the final act, as the action moves to the subway, "The camera manages to work its way through the dense crowd to settle on the old lady." As the mother arrives at her apartment and begins to watch TV, "Camera comes in for a close-up of the old lady, staring wide eyed right through the television set, not hearing a word of the chit-chat." In the final scenes of the play, Chayevsky opens action with a close shot of the old lady's valise. "We pull back to see the old lady." In the following transition the action opens on the window of the room, indicating that it is daylight, and once more "The camera pulls slowly back and comes finally to rest on the old lady, sitting just as we last saw her."

While many of these are practical covering and transitional devices, Chayevsky's technique suggests a clear understanding of dramatic uses of the camera shot for purposes of character delineation and action emphasis.

**Patterns.** Serling begins designating specific shot content at the outset. In the first film sequence he asks for a "Pan up to Grand Central Building to feature clock. Cut to medium shot of clock, reading a few minutes after 8:30 A.M." Once inside the building he continues this narrational as well as tempo-establishing use of the camera shot. He first requests a "pan" to the huge board listing firms in the building, then a "pan" to the listings of Ramsey and Company, and finally, "in tight on these listings." Continuing in this sequence
he later requests a "tight" shot of a grandfather's clock in Ramsey and Company, and finally directs the camera to pull "back and pan to see Miss Stevens." Miss Stevens "enters this shot." After a brief phone conversation there is a "pan to elevators" to pick up a stenographer as she enters. In a few moments he opens with a "tight shot" of a desk clock and then "pan to tight shot of silver pencil cup."

He continues camera exposition throughout following scenes, asking for a "tight shot" of Fred and Fran as they first appear in the action in the lobby. When they ask the elevator starter for Ramsey and Company, "he points out of the frame." As Fred arrives in the action, however, the number of shot designations diminishes sharply, and no other specific shots are called for in the first act. Throughout Act II designation of shots are those which have already been treated in earlier discussion. The expository and narrational use of the camera continues into Act III, where Serling cuts between tight shots of first Fred's report and then Andy's briefcase as he draws out his copy of the report for mimeographing. A moment later, as Ramsey crosses his name from the work, Serling uses the standard "insert," a close shot which reveals small physical detail. Beyond this action, however, all instructions for camera usage are transitional and have been considered elsewhere.

Serling, then, takes the camera shot one step beyond its use as a transitional device, and makes it a contributing element in plot exposition. He does little, however, to make it a factor in character delineation.

*The Incredible World of Horace Ford. Rose seems little affected*
by the camera. There is, however, one significant point at which shot content is made a strong dramatic device. The means by which Horace changes from boy to man, and whatever resultant impact this fantastic transition has upon an audience, is dependent upon the exclusion of given material from the field of view at a tense moment. Thus the camera "sees" the other boys and "loses" Horace from its frame until the moment when the scene enlarges once more and a small boy is seen in place of a grown man.

Despite this use of the camera shot as a tension producing device, the fact remains that Rose makes no other use of the specific shot, and it cannot be regarded as a strong influence upon his dramatic method.

**Conclusions**

Examination of the selected plays reveals that the production conditions of video have not always influenced methods of construction. Indeed, little consistency in application of dramatic techniques can be discerned among these plays. Brief review of the findings in relation to the suggested influences permits determination of significant trends in dramaturgical method which seem to result from conditions inherent in video production.

**Time and dramatic structure.** While universality in approach to dramatic structure is absent in these plays, certain definite trends emerge. A late point of attack, with a concomitant unity of time, is a common feature among the seven plays here. There is, however, distinct variation in degree. Chayevsky, for example, begins his play
only twenty-four hours before its conclusion, while Serling's play spans over three months. Rose and Miller confine the time of action to three days, while Aurthur, Mose and Foote write actions which take place in approximately two weeks. In six of these plays extended time-action is not a characteristic feature of construction. It has been observed, in discussion of "intimacy" above, that the conditions of conflict are, with the exception of Patterns, well-established before action begins. This condition seems to support the late point of attack as a distinct tendency in dramatic method for video.

The suggestion that video demands a common technique which begins action at a "high" point is not supported in this group of plays. While this technique appears in Man On The Mountain Top, The Mother, The Rabbit Trap and, to lesser degree, The Incredible World of Horace Ford, it is decidedly not a characteristic of construction in The Midnight Caller, Patterns or The Haven, where complicated action is begun only after considerable exposition.

On the other hand, the delayed climax and shortened resolution seem valid technique in six works. Only in The Midnight Caller is the main conflict resolved at the close of the second act. In the remaining plays, delayed climax is clearly observed. In Man On The Mountain Top and The Haven, there is no formal resolution whatever, and action concludes within moments of the peak of the climax. In The Mother, Patterns and The Incredible World of Horace Ford, resolution is confined to a few lines.

Finally, no consistent patterns of plot development are found in these plays. Some works present a narrow action in which few outside
characters or independent actions are given prominence, while in other works lesser characters are given distinct prominence and developed in terms of their own conflicts, the resolutions of which demand some minimal treatment by the playwright. In *Man On The Mountain Top, The Haven, The Incredible World of Horace Ford and The Rabbit Trap* narrowness of plot is clearly discerned. Here action centers upon one or two characters and hews closely to their individual efforts to resolve their conflicts.

With variation in degree, the remaining plays do not offer such narrow treatment. In *The Mother* considerable attention is devoted to the daughter’s inner conflict and the boss’s struggle with his heartless brother-in-law. In *The Midnight Caller* the characters of Alma Jean, Miss Rowena and Cutie Spencer experience conflicts to which Helen Crews has served only as a stimulus. Indeed, in terms of the amount of physical action devoted to these characters, Alma Jean has a larger role than Helen Crews. Finally, in *Patterns*, Serling develops clear sub-plot in the relationship between Sloane and Ramsey, and extensive characterisations in Fran Staples and Marge.

In a total view of the influence of time limitations upon dramatic structure and techniques of plot construction, the evidence does not reveal any consistent approach by the writers here. Only in matters of a late climax and short resolution does a definite trend appear. The exceptions, in light of the size of the sample, suggest that rules of dramatic structure for video cannot be established.

*Space limitation and dramatic method.* While it appears that all plays fall within certain limits in terms of scope in physical setting
and action, there is sufficient variation of approach among these plays to justify the conclusion that space limitations in the video studio have not had consistent effect upon writing method and approach.

At one end of a spectrum, both The Haven and The Midnight Caller present a severely restricted action in terms of physical settings and the number of characters involved. Both offer action in only two general locales, and in each case the basic settings are only slightly extended. The Midnight Caller uses a total of only seven characters, and The Haven only six. Three additional productions, Man On The Mountain Top, The Rabbit Trap, and The Incredible World of Horace Ford, are comparable in physical scope. Each makes use of at least three general settings, two or more of which are extended to include more than one specific playing area within a single setting. Miller uses only eight characters in the action, but both Rose and Arthur add, to a small number of speaking characters, a few non-speaking or "crowd" parts.

In Patterns and The Mother physical scope and number of characters are carried to widest extremes. Chayevsky uses three extended settings, one of which takes in a variety of playing areas in an entire factory. In addition, he makes use of two "limbo" settings, the park and the subway, and three filmed sequences which establish general locales and/or atmosphere. The number of characters is enlarged by additional "crowd" parts. Serling's action is presented in two extended settings, one of which includes playing areas throughout an entire office building. To this he adds extended film sequences which establish locales and atmosphere. At least fifteen speaking
characters are represented in the action, in addition to a variety of non-speaking characters in "crowd" walk-ons.

It is clear that space limitations have not had a consistent influence upon dramatic construction in these plays. In fact, three discernible trends in construction method begin to emerge from the variety of approaches to the medium which these playwrights have taken. These may be reviewed briefly, since they are involved elsewhere in the conclusions here.

The first approach, represented by the work of Mosel and Poole, is stage-oriented, and techniques reflect a general method which utilizes conventions of drama written for the proscenium stage. An opposite approach, characterized by the work of Serling and Paddy Chayevsky, is also observed. Here the physical scope seems film-oriented. When the medium does not yield to their intentions, both playwrights resort to use of integrated film.

The remaining plays within the sample incorporate construction techniques which tend toward that "fluid" action in which both media are represented. Miller, Rose and Aurthur seem to take a common approach. There are variations, to be sure, within these plays, but this group represents somewhat of a norm in construction method. It includes no play which is as limited as the stage-oriented group or as great in scope as the film-oriented group.

**Filmic editing and related techniques.** Those three approaches described above are not clearly discerned in this area of investigation, but two divisions in approach are apparent in the general treatment of time and space in these plays. In the two plays where
action is confined to a limited number of settings and a relatively small cast, a concomitant limitation in the freedom of time and space results. In both *The Haven* and *The Midnight Caller* action is confined to a given setting for longer periods of time, and construction necessitates the stage technique of motivating character entrances and exits within a static action unit.

In the five remaining plays, the dramatic "scene" is frequently ended by a video transition, and action is moved to a new point. In essence, action in the first group is "stage-oriented," and in the second group it is "camera-oriented." That is to say, while playwrights in both groups create individual scenes within given times and locales, the writers in the first group must generally remove characters or bring them into the action as the plot advances. In the second group the playwrights frequently end the time-space continuum as they end motivational units, and resume action at a further point in the progress of the plot. In *The Mother*, *Patterns*, *Man On The Mountain Top*, *The Incredible World of Horace Ford* and *The Rabbit Trap* scenes and time-space units frequently end concurrently. Thus time-space units tend to be shorter, and include fewer motivational units.

The number of transitions in time and space is obviously related to the number of settings which the playwright employs and, therefore, to the three approaches first established in relation to the physical scope of these plays. For Foote, who creates a stage-oriented action, transitional devices are used hardly at all. Mosel involves the transitional methods to a slightly greater degree, using transitional devices in those actions where combined playing areas are involved.
He also employs the fade as a transitional device in time, or as an "act curtain." In both cases, however, involvement with construction techniques made possible by the filmic nature of video is slight.

In *The Incredible World of Horace Ford, Man On The Mountain Top* and *The Rabbit Trap* a middle ground between static action and the highly flexible time-space continuity of a theatrical film is sought. In these plays there is a positive integration of the fade, cut and dissolve, but there is also enough variation in use of these devices to indicate that "rules" of usage in this area are not supported by common techniques in application. Thus, while Arthur and Miller make somewhat consistent use of the dissolve as a means of bridging short lengths of time or spatial moves within a limited area, Rose avoids use of the dissolve in the same situations. What is distinct in his action is the transition between the real and unreal, and he employs the fade as a more satisfactory method of making such transitions. In addition, where both Miller and Arthur use fades for a transition in time but not in space, Serling uses first a fade out and then a direct cut back into the action.

Finally, Serling and Chayevsky use a greater number of transitional devices, as dictated by the wider physical scope of the actions they have created. Since both present broader actions, they make greater use of the cut as a means of indicating action which is continuous or overlapping in time. Serling, however, uses a cut at one point to bridge several days in time and a sharp move in space.

The variety of uses assigned to these transitional devices could be reviewed at great length. Two general conclusions, however, emerge
from the brief review above. The first is that there is no consistent application of transitional methods as a whole. That is, there is some variation in the number of transitions, depending upon the overall approach to the action. Second, where transitional devices are used there is no certain consistency in their application. The only conclusion to be derived from the evidence is that the transitional techniques of video, as well as the uses of time and space, are not consistent influences upon dramaturgical method.

The same general observations can be recorded in connection with the supposed need for specialised types of action which can, in effect, permit freedom in dramatic time and space despite the limitation of actor movement in real time and space. Again, the degree to which these devices are a part of video writing technique is dependent upon the initial approach to the play.

One phenomenon may be recorded here, however. The need for "covering" action, and the development of techniques to handle this need, seems to occur most heavily in plays where a "middle" tendency in construction is observed. That is, the more static and limited in physical scope the action seems to be, the less need there is for a technique of this kind, and the more dependent the author is upon conventional stage techniques of character motivated entrances and exits. At the opposite end of the continuum, where time and space are bridged with the greatest freedom and the action is more complex in terms of the facets of the plot, there is also less need for covering devices. Here the presentation of parallel lines of action, and the resultant intercutting between them, permits more time for actors to
move through real time and space for their next appearance. Similarly, the greater the tendency to "combine" areas within a given setting, the less positive need for covering action, since continuous time in action requires motivation of character from area to area as action continues to focus upon him.

It is in those plays where the plot follows a narrower line, and where, at the same time, there are definite bridges of time and space, that covering action is most frequently necessary. Once again, then, the evidence indicates that "covering" techniques are not an inherent technique in video dramaturgy, since their use is dependent upon the kind of construction which is involved.

Finally, the same general conclusions may be made in relation to the dramatic use which the writer makes of the camera shot. First of all, there is no evidence to support the theory that the content of a camera shot need figure in the playwright's work at all. Secondly, where playwrights do make use of individual camera shots, application may serve a variety of purposes. Serling uses camera shots for plot exposition and the building of pace in action. Chayevsky uses them for character delineation and for occasional focus of action. Arthur, Mosel and J. P. Miller each use the camera shot on one occasion for character delineation, and Rose makes one significant use of a specific shot content to heighten the emotional content of the action. Aside from these limited uses, those playwrights who make transitions from area to area within a given setting obviously require distinct shot content, whether implicitly or explicitly.

In view of the findings here, it is quite possible to say that
the production conditions of live television have not had a uniform influence upon these playwrights. The disparity of approach in dramatic construction and the techniques of plotting make it clear that "television technique" is a permissive concept. On the other hand, the emergence of plays which seem to combine both stage and film practices in construction suggest that television offers a "middle ground" to the playwright. Nevertheless, if the selection process here is adequate and has produced representative plays within the class, no one approach or system of construction is essential to creation of a successful video play.
CHAPTER IX
CHARACTERISTICS OF THE VIDEO DRAMA

The information revealed in analysis here may support general conclusions in two broad areas: (a) the nature of video as a theatrical medium and (b) the extent to which concepts of dramaturgy in the video play are independent of concepts and principles of dramaturgy as established at length above.

Influences of Medium 
Upon The Video Play

It has been established that the medium of television has exercised varying degrees of influence upon the playwrights whose works have been studied here. In these plays there have appeared a few distinct trends or tendencies in approach and technique. These findings may be reviewed, giving emphasis to those areas where practice seems to suggest common aspects of successful video dramaturgy.

"Recognisability" and video dramaturgy. There is little doubt that the "recognizable" action is a distinct condition of successful video dramaturgy. The realistic presentation of a twentieth century environment for action is a positive characteristic of all these works, and this approach involves presentation of characters and situations which spring from American life in the past decade.

It is also observed that the urban setting is a dominant feature of these plays, and that characters in the majority of works are drawn from contemporaneous middle and lower-middle class society. Further, these characters are involved in conflicts which are in part produced
by economic and social conditions in an urban civilization.

"Intimacy" and video dramaturgy. In those areas where the influence of "intimacy" could be given objective analysis, the effect of the medium upon the playwright's method and approach is pronounced, if not universal.

It is clear, for example, that the majority of these plays tend to concentrate upon a limited action involving few characters. In four works, action is limited to the exposition of a conflict within one or two characters, and extraneous action is confined. In six of these works the conflicts can be described as psychological in origin. Physical conflict between characters is non-existent, and in the same six plays, the crises are "small" or inward and heavily devoted to the resolution of conflict within the protagonist alone. The conflict is resolved with little or no external social consequence or effect. In at least five of these plays there is relatively little change, as a result of the resolution of conflict, in the protagonist's basic attitudes and behavior.

Finally, in certain of these plays there is a development of techniques of characterization designed to enlarge upon the "inward" conflicts by exposing subtle changes in attitudes and states of mind. Certain playwrights have developed special techniques in dialogue, chiefly the lengthy speech of self-analysis, to reveal inner states of mind and heighten understanding of the inner conflict within characters. Similarly, a few plays incorporate special devices which give visual emphasis to small details of physical action and subtle changes
in attitude. There is no distinct commonality in approach, however, and all playwrights do not develop consistent specialized techniques which reflect this intent.

**Production conditions and video dramaturgy.** It is significant that the conditions which supposedly set video apart from other theatrical media have had the least consistent influence upon the playwrights studied here. The absence of any uniform application of plotting techniques; indeed the extreme to which plot construction varies, suggests that the playwright is not always concerned with the limitations and advantages of video production conditions. In certain areas, notably the use of the camera as a dramatic device, there is no indication of any consistent influence upon craftsmanship.

It has been shown that in time and space construction the works range from a relatively static drama suitable for the proscenium stage to those attempts to capture the wider spatial-temporal continuity of the theatrical film. In dramatic structure there is a distinct tendency to delay the outcome of the basic conflict until the final moments of the action, suggesting that conditions of the medium have certain effect upon the dramatist. This time limitation does not seem to influence the nature of exposition, however, since in some plays involved action is clearly observed at the outset, while in others the complication is not fully revealed until well into the action.

It is reasonably certain, therefore, that few consistent practices have evolved under the influences of the various production conditions of the medium. So far as the playwright is concerned,
television appears to be a permissive medium. He may accede to the medium in the preparation of his work, or ignore it entirely as he proceeds, "limited" only in that he must introduce and resolve a basic conflict within fifty to fifty-five minutes.

While this study is not designed to investigate the full range of distinctions in production conditions among the various theatrical media, the emergence of three approaches to the scope of dramatic presentation in these plays points to an observation made by Arnheim in 1931. Before video had yet tried its wings, this theoretician suggested:

With the coming of the picture, broadcasting loses its peculiarity as a new medium of expression and becomes purely a medium of dissemination. It will be able to transmit films for us, and then film esthetics will apply to its presentation; it will give us theatre pieces, and then the dramaturgy of the theatre will apply to it; and by giving both, it will make even more distinct the impure mixture of the two forms of art in the talking films of today. . . .

It may be that Arnheim's position is extreme, but it seems to find support in the practices of the playwrights here, particularly in terms of the influence upon dramatic construction. It is certain, as the use of the "pre-taped" sequence is used more widely in the live drama, that the rigid divisions of production method established in this study will bear even less significance for the dramatist.

The Video Play as a "New Kind" of Drama

There is a tautology implicit in any discussion of a "play" as a "drama," but it is necessary to consider the degree to which observed

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trends in video content selection are distinct from approaches employed in plays written for other media. While the study is not designed to support comparative analysis, it is possible to generalize concerning the degree to which method in these plays is distinct from dramaturgical method itself, as reflected in plays written for stage and screen in this era.

Without minimizing the usefulness of such concepts as "Recognizability" and "Intimacy" as tools of analysis in this study, it can be observed that these are also influences upon the entire drama of this century. Such observation requires only the briefest enlargement.

There is little reason, first of all, to accept the idea of "Recognizability" as a unique attribute of the video play. As limited by definition above, the concept represents a narrow segment of the entire realistic approach to drama, which is scarcely a new influence in dramaturgy. Zola's pronouncement that "in the near future the Naturalist movement will take its place in the realm of drama, and bring it with the power of reality" proceeded by a full half-century the invention of the iconoscope. Zola, along with theorists, producers and playwrights like Brahm, Antoine, Stanislavsky, Shaw, Ibsen and others, initiated a drama in which "Recognizability" in setting, character and situation became commonplace as drama attempted to bring its art closer to life.

Concomitantly, a pronounced tendency to deal with "the ordinary

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Drama. In 1959, Bernard Hewitt could write of a Broadway play:

_Come Back, Little Sheba, like Death of a Salesman, The Glass Menagerie and A Member of the Wedding, is an expression of the frustration, sorrow and suffering of the little people._

The list of successful Broadway dramas and Hollywood films which have dealt with the commonplace adventures of the "middle-class" or exploited problems of "the little man" could be continued _ad infinitum_. The video dramatist, the playwright for the legitimate theatre, and the screen-writer have turned at one time or another to the conditions of contemporary civilization as a source for dramatic stories. A prime example of the economic and social pressures of an urbanised civilization as a source of drama can be found in Arthur Miller's _Death of a Salesman._

It is apparent, then, that subjects, situations, settings and characters which are discerned here by no means constitute a method of dramatic selection peculiar to the medium of television. It may be, however, that video drama is unique in its greater consistency of presentation of the realistic or recognisable features of our civilization; a condition stemming, perhaps, from the quality of "spontaneity" or "immediacy" of the medium itself. Arthur Miller, for example, can treat a contemporary theme in a historical framework, as he did in _The Crucible._ Such an observation could be justified, however, only if a comparative analysis of similar groups of selected plays were made.

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among the respective media. The results, if positive, would estab-
lish only that this aspect of dramaturgical method was distinct more
in degree than in kind.

It is more difficult to judge the full extent to which "intimacy"
has resulted in a distinct approach to drama, but it would seem that
the distinction is again in degree rather than kind. It has been
noted that drama is obliged to present some proper motivation in
character, a condition which in turn demands that the psychology of
characters be somehow revealed at one time or another to the audience.
Thus some degree of "concentration" upon a character's attitudes and
feelings is characteristic of all successful drama.

In this vein, the idea of "focus" upon inward struggle is hardly
new. The relationship between the study of Mrs. Fanning desperately
resolving her problem and the oft-quoted plea by Maeterlinck for a
drama which recognises the great conflict to be found in the picture
of an old man in a rocking chair is striking. Such theory culminated
in Maeterlinck's "Static" drama, wherein he attempted, according to
Clark, to "express moods and sub-conscious and half-realised feelings."
It would appear that emphasis upon psychological motivation of char-
acters is accompanied by inevitable revelation of inner conflict, but
it seems likely that the degree to which video can investigate these
inner feelings may depend more upon performer and director than upon
the playwright.

A number of conditions which contribute to "intimacy" as a factor

4Clark, op. cit., p. 411.
in video dramaturgy can be observed in many stage and screen dramas of this period. Such technical details as a limitation upon cast and a resultant "focus" or "concentration" upon individuals can be found in certain Broadway plays. Van Druten's *Voice of The Turtle* and Gibson's *Two for The See-Saw* involve only two or three characters over a full stage action. Many screen plays and stage plays are carried off with fewer characters than are involved in Serling's *Patterns* or Chayevsky's *The Mother*. Since there is no consistent practice even among these plays, extensive comparison is unnecessary.

Fundamentally, however, "concentration" upon few characters loses its distinction as a video technique by definition. That is to say, any drama is obligated to trace the fortunes of a protagonist, and while plays in other media have frequently offered "the mass hero," as exemplified in Hauptmann's *The Weavers*, it is normal in dramaturgical method to provide some degree of concentration upon the fate of an individual or a few individuals as they act out the story of conflict.

It is far more difficult, however, to treat the concept of "development" of character as a distinctive area of video dramaturgy. The suggestion that video characters do not "grow" or develop as a result of the "small crisis" cannot be easily supported. It has been suggested that certain of the protagonists involved in these actions make only minor changes in their attitudes and courses of action. While such a condition can probably be observed in many dramas, generalization in this area would have to be supported by complex and extensive analysis of individual plays. Again, however, the
distinctions between video method and the methods employed in various stage and screen dramas of this age would appear to be entirely a matter of degree. Certainly many dramas which involve subtle individual conflicts would incorporate equally subtle and personal changes in character as a result of the resolution of such conflicts.

Since no specific studio production conditions of video have universal influence upon the playwright, and since the general concepts of "recognisability" and "intimacy" seem to present no real distinctions in dramaturgical method from many plays written for other media, it would appear that the single characteristic which sets the video drama apart is a result of the simple demands of time. It would not be inaccurate to say that the video playwright has created not a "new" drama, but a shorter drama. Limited by the amount of real action he can place before an audience, he frequently sacrifices the sub-plot or extensive characterization which is unrelated to the main action. This in turn, because it tends to focus action upon only a few individuals, would seemingly create a greater degree of "intimacy."

The evidence indicates, however, that consistency in application of such principles is also lacking. Some playwrights, for example, have presented a broader action in which less emphasis is given to the few in order that additional characters can be given greater depth of treatment. In short, even within the strict limitation of time, no consistent approach to dramatic method is found.

The evidence produced in analysis, together with generalisation herein, may support some final conclusions regarding the nature of the television play. The first of these would be that the video drama
does not appear in any way to involve new principles or concepts of dramaturgy. A second would be that the only major aspect of video drama which is not also characteristic of a great deal of modern drama is length. In all else, the video playwright has seemingly taken his cue from the slogan adopted by the Kraft TELEVISION THEATRE during its eleven years of continuous telecasting of plays to the American public; "A good story, honestly told, is still the best form of theatre."
APPENDIX 1

PRODUCTION HISTORY AND PLOT SYNOPSIS

OF THE SELECTED PLAYS
Man On The Mountain Top
by Robert Alan Arthur

This play was first produced on October 17, 1954, by the Philco-Goodyear TELEVISION PLAYHOUSE. Gordon Duff produced, Fred Coe was Executive producer and Arthur Penn directed the work. Analysis is based upon the published version of the script in the Vidal anthology and an unmarked production script supplied by the National Broadcasting Company.

Plot Synopsis: ACT I: i: Borden's flat. He is alone, listening to the garbled sounds of a party next door. He hums and dances awkwardly with the music, then moves to the wall and clings to it. "It is his separation, his protection."

Dissolve to:

ii: The flat next door. Charles and Betty Blake are entertaining Gerta, who has just arrived from Iowa. Several village denizens, including a young actor, Willie Bliss, are present. Willie is sent for bread, and Gerta encouraged to go along "to see the village after midnight." She goes out into the hall to wait while Willie takes up a collection for bread. She sees Borden's father, standing outside his door, begging him to come out and discuss an appointment at Columbia University. Borden, behind the door, shouts and threatens to kill him. The father, embarrassed by Gerta's presence, leaves. Borden throws open the door. Seeing Gerta, he slams it shut. Willie comes into the hall, and answers Gerta's question by telling her that "The great prodigy, Horace Mann Borden," is the young man. "Some prodigy, that creep," says Willie. They leave.

iii: The cafeteria, an hour later. Borden sweeps the floor while Willie and Gerta drink coffee. Willie, to Gerta's embarrassment, makes loud remarks about prodigies who end up sweeping floors in "crummy cafeterias." He callously shows off by asking Borden to solve a complex multiplication problem. Borden does so, and Willie throws him a coin, explaining that Borden "earns his movie money this way." Gerta calls Willie a monster, and, after he leaves, attempts to apologize to Borden, only to discover that he is crying. He begs her to leave him alone.

iv: The Blake apartment, an hour later. The party is over. Gerta comes in, and says she has been sitting in Washington Square, brooding about Borden, whom she calls the strangest and saddest man she has ever met. Her brother, unimpressed, explains Borden's background to Gerta. He cautions Gerta about "picking up stray cats." Borden passes their open door, carrying a stack of movie stills. Charles wants to invite him in for coffee, but Gerta tells him to stop—that Borden is "scared." Borden, sensing that they are watching him, fumbles with his key, drops his stills, and bolts into his flat. Gerta goes out to the landing and recovers the stills. Borden opens his door cautiously, and she returns them. They engage in short, halting conversation. Quickly, he goes back into his room.

v: The cafeteria, next day. Borden and Gerta drink coffee together as she tells him about herself, her graduation from college in Iowa and her plans to teach in New York. When she inquires about Borden's
past he bitterly tells her she can find it in the library, under the name of Borden and cross-indexed to "child prodigy." He tells her he has learned he "must do without people." She cannot comprehend this, and wants to know why being with people is painful. He tells her of his accomplishments, his summa cum laude graduation at 12, his delivery of an honors thesis before the combined faculties of Harvard and M.I.T. He asks her if she knows what this means, and before she can answer, tells her it means "I am a freak, Gerta. It means I am a monster. A freak and a monster cannot live with people."

vi: The apartment hallway, a few minutes later. Gerta and Borden enter. She asks if they might talk again sometime. He responds by asking her to read a book by Philip Wylie about a doctor who injects a superman serum into his infant son. The serum worked but the world was too small for the superman, and he ended up on a mountain top, screaming defiance at man and God until lightning came from the sky and destroyed him. Gerta, frightened, calls it a sad story and asks why people were afraid of the man. Borden cannot explain. He asks her if she would like to see some new movie stills. They enter his flat.

ACT II: i: Two weeks later, the Blake apartment. Charles is trying to convince Willie that he must do something about Gerta's growing interest in Borden. Willie is dubious. Gerta thinks too much, he says, and he never has success with girls who think. Gerta enters, on her way to a movie date with Borden. Charles chides her again about "picking up stray cats." Gerta says that she likes him, and Charles warns her that she is playing with dynamite. Gerta leaves.

ii: The movie theater, a short while later. Gerta arrives, and Borden comments upon her lateness. She replies that it makes little difference, since they have seen the movie before. He replies that "even if it's a new movie, you've seen it before," and tells her that movies are like a "good dream, where you know everything is going to turn out right in the end." The man behind them tells them to be quiet.

iii: The next day. The hallway outside Gerta's apartment. She enters with groceries. Borden's father is waiting for her. He begs to speak to her about Borden. She reluctantly invites him in. He tries to explain that he is not a villain. He briefly describes his relationship with Borden, and tells her that Borden rejected his "other life" to come here six years ago. He tries to impress upon Gerta that Borden could be the Einstein of his generation, and his present existence is a horrible waste to humanity. He begs Gerta to speak to Borden about the position which Columbia is offering. She agrees to consider it. The father adds that Borden's mother died when he was born, and although he must appear a lonely man, his interest in reclaiming Borden is not for personal reasons.

iv: The same day, a short time later. The hallway. Gerta and Borden meet. She says she spoke to his father. He is upset, and pushes past her into his flat. She follows, trying to convince him that she is not acting as a foil for the father. She tells him it would be easy for him to accept such a position. He tells her, in a long, anguished speech, of torment he has suffered at the great responsibility heaped
upon him. For this Borden blames his father, who tried to turn him into a man who would lead the world out of all its troubles. He strives, he says, only to feel absence of pain. This is as close to happiness as he can come. Gerta asks him why he keeps only the works of Einstein, Freud and the Bible in his room. Borden explains that he keeps them as a reminder that there are such things as knowledge and truth in the world, but he admits that he can understand only Einstein. The other two are worlds of love, and he cannot comprehend them. Gerta tells him that they are the "easiest" to understand.

v: Two days later, the Blake flat. Gerta has gotten Charles and Betty to invite Borden to dinner, and they await him. Charles is convinced that Gerta will not really effect any change in Borden. Gerta reminds him of their home in Iowa, where they enjoyed love and affection and were not pushed into being something they could not be. Charles counters by reminding her that Borden is a man, who cannot be manipulated like a cat. He tells her that apparently many people have tried to make him into something he could not be. Borden now enters. He stumbles through the social amenities haltingly. Charles asks him if he would like a beer; Borden laughs abruptly and says yes.

vi: An hour later in the same flat. Dinner is over and Borden is more at ease. He makes intelligent remarks about Charles' paintings, which enlists Charles' sympathy. Willie enters, and invites Gerta and Borden to accompany them to a tryout for a new play. He tries to apologize to Borden for his earlier behavior, and explains that he is stupid, and afraid of people who aren't stupid. Charles, Betty and Willie depart. Gerta has found new respect for Willie, and tells Borden it must have been hard for him to apologize. Borden now admits that he "feels good," and that he almost didn't come to dinner because he was frightened. He is pleased because Charles and Betty seemed to like him, and were not just acting upon instructions from Gerta. In a reflective mood, he talks about his mother, and her death when he was born. He is led into another tirade against his father, who failed to give him any human treatment in his upbringing. "At the age of six I knew what 'e equals mc squared' meant but I didn't know what 'I love you' meant, and I still don't." Gerta assures him that it is the easiest to understand. Borden makes a halting attempt to kiss her, but is immediately filled with self-doubt again. He asks if that was right, and Gerta tells him not to think about it, but to accept it as a beginning. But his fears are growing again. He tells her that he never reached an end that was expected of him, cries that she does not understand him, and rushes from the room.

ACT III: i: A day later, the cafeteria. Gerta is trying to talk to Borden as he sweeps. She tells him she read the book by Wylie, and asks if he must destroy himself like its hero. She tells him he cannot hide from his father or from life. She asks him to see his father, but he begs to be left alone. She leaves.

ii: Several nights later, the hall outside the flat. There is another party in progress at the Blakes. Charles comes out and knocks on Borden's door. He invites Borden to the "going-away party" for Gerta. Borden declines and Charles leaves. Willie walks past, and Borden calls to him. He asks Willie to do him a favour.
iii: Blake's flat, a few moments later. Willie asks for attention and introduces Borden to the crowd. They do a "prodigy act," with Willie asking difficult questions and Borden supplying answers. Gerta is shaken by this pathetic display and tries to run from the room. Borden follows, demanding to know if this is what she wanted - to have him "adjust." She shakes her head. Borden, resigned, tells her he is ready to do anything she says.

iv: The next day, in the cafeteria. Borden's father and Dr. Wilson await Gerta, who is arranging a meeting with Borden. The father feels this will be the culmination of his work. He assures Wilson that the offer to Borden will surely attract him. Gerta arrives and informs them that Borden will see only his father. When the father asks why he refuses to see Dr. Wilson she replies that it is perhaps because he is frightened. The father cannot imagine why he would be frightened.

v: Borden's flat, a few minutes later. Borden awaits them. When the father describes Wilson's offer, Borden dismisses it, calling it "trifling." He asks Gerta for her opinion. She says it is a good offer. Borden turns to his father. He asks point blank if his father ever loved him. The father hesitates. Borden presses the question, demanding to know if his father loved his mother. The father says yes. Borden then asks him if he hated his son because he killed his mother by being born. The father is confused. Borden presses: "Is that why you did what you did to me?" he asks. The father replies that he intended only to bring Borden to his full capabilities. Borden tells him that he failed - that he created a machine without love. The father answers that he never thought of failure, and leaves. Gerta tells Borden that now he must go on. He says he is tired, he cannot go on. Gerta tells him that he must not destroy himself; that he must come out of this room with her now, aware that he has more to do, but that he has accomplished a beginning. Borden refuses, and lies on his bed. Gerta leaves. In a few moments Borden cries aloud, "God, I don't want to be destroyed!" He rushes out into the hall and knocks on Gerta's door. "Gerta," he calls, "I want to come in."

The Midnight Caller
by Horton Foote

This work was first presented on the Philco TELEVISION PLAYHOUSE on the evening of December 13, 1953. Vincent J. Donehue directed and Fred Coe produced the program. The analysis here is based upon the published version of the play in Horton Foote's anthology, Harrison, Texas.

Plot Synopsis: ACT I: i: Fade in: the living room of Mrs. Crawford's boarding house. It is a large room, with old but well taken care of furniture. Alma Jean Jordan is working a crossword puzzle. Cutie Spencer enters. Alma Jean observes that "Cutie" is late, and Cutie says she had to finish her work. Alma Jean calls her a fool for working for Mr. H. T. Mavis. "Maybe we're all fools" she says, "what kind of life is this living in this one-horse town, pounding
typewriters all day." Miss Rowena Douglas enters. She greets the others, and remarks that Mrs. Crawford told her this will be her last opportunity to dress informally, since a gentleman is "comin' to live in our midst." Alma Jean is not enthusiastic, and says men are all the same. She thinks Mrs. Crawford made a mistake and that she will not be comfortable with a man in the house. Miss Rowena tells her she is bitter. Alma Jean denies it, saying if she wanted a man running around the house she would have married. Cutie asks if they knew Mrs. Crawford had also rented the other room to Helen Crews, who is moving in after having a fight with her mother over Harvey Weems. Alma Jean is incredulous, and says she will move. Cutie cannot understand her attitude. Alma Jean insists that this circumstance will destroy her reputation, since Helen Crew's name is on the tongue of everybody in Harrison. All Cutie "can see is that Helen fell in love with the wrong man." She accuses Alma Jean of being "hard." Alma Jean marches out of the room. Cutie now tells Miss Rowena that Harvey did love Helen Crews. She knows "because Skeep Williams told her that Harvey really loved Helen." Harvey, she says, used to spend every night getting "dead dog drunk" before he met Helen. After he met Helen he swore off liquor, "and for the longest time he never took another drink." Miss Rowena says Harvey probably never would have taken another drink had not the mother interfered. "Well," says Cutie, "they'll never get married now. I knew that when he left town and stayed away those six months. And now he's back and drinking and Helen won't see him." Miss Rowena agrees that it is a shame; that Harvey Weems was a handsome boy, and rich. Alma Jean enters, telling Cutie she will come back if she apologizes. Cutie does so. Alma Jean accepts, adding "I'm not hard and I'm not bitter, and I don't appreciate you and Miss Rowena saying so." Cutie relents, but adds that Alma Jean is too sensitive for her own good. Alma Jean denies it and the exchange begins again. Alma Jean turns to Miss Rowena, who also tells her that she is oversensitive. "You can't be sensitive and endure our life, honey," she says, "you'll be torn to pieces if you continue --" Alma Jean insists that she likes her life. Miss Rowena admits she could think of a million other lives she'd rather lead, but since it is her life, she is resolved to make the best of it. She goes to the window and says sadly that she loves the fall. Alma Jean retorts that fall is "real dull unless you like football, and I can't stand football." Miss Rowena reminisces, "I said good-bye to Robert Henry in the fall and to Chester Taylor... I never said good-bye to Lee Edwards. My mama insisted I stay in my room and she said good-bye to him." She pauses, and then says she loves Friday nights. "It's why teaching school is the loveliest job there is. You're always sure of bein' free on Saturday and Sunday." She pauses. Alma Jean asks what she is doing. Miss Rowena answers that she is watching the lightning bugs. "They'll be gone before we know it. Now that summer's over." Mrs. Crawford enters with the new boarder, Ralph Johnston, and introduces him. Miss Rowena claims she is not "dressed to meet a gentleman." Mrs. Crawford completes introductions, telling them Mr. Johnston is "with the Gas Company." Miss Rowena asks if he knows what she is doing at the window. He doesn't know, and Alma Jean tells him
that she is watching lightning bugs. Miss Rowena says it's a custom she brought from childhood. Mrs. Crawford brings Helen Crews into the living room. As Helen is introduced, Alma Jean says hello and leaves. Mrs. Crawford takes Helen to her room. Miss Rowena, at the window, tells Ralph that the harvest moon is the saddest and most romantic of all. "Spring's way behind, and the summer's in the process of being forgotten and the winter won't be long in comin'." She pauses, and observes that only old people think of things like that. Mrs. Crawford announces dinner. Cutie calls Alma Jean, who comes in, as the others go to the dining room. Cutie tells Alma that she has been rude. Alma Jean says "You be polite to those you want to be polite to and I'll be polite to those I want to be polite to." Mrs. Crawford calls them. They start out. 

Dissolve to:

ii: Helen Crews' room, later that night. As she unpacks, Ralph Johnston knocks at the door. She admits him, and he asks if she would care to ride downtown and have a drink. She declines. They exchange brief remarks. She reveals that she is a stenographer and was born in Harrison. He finally says goodnight. After closing the door, she bursts into tears. He knocks again and asks if everything is all right. She says yes. He goes down the stairs. She sinks into a chair and begins to cry again, silently. 

Dissolve to:

iii: The front porch, the same evening. Cutie is swinging as Miss Rowena comes up the steps. Cutie asks how the bridge party was. Miss Rowena says fine, and asks if everybody is in bed. Cutie says she just arrived herself. She had asked Alma Jean to go to the movies with her, she says, but she refused and shut the door in her face. Miss Rowena tells her she knows she would like to get married, and hopes that she gets married, "but I hope for all our sakes that Mr. Johnston takes a shine to Alma Jean and marries her. I think we'd all be so much better off, don't you?" Cutie giggles, saying "I'm never going to get married." Miss Rowena demurs but Cutie insists. She says "It would have been nice, but I know it'll never happen." She will work for Mr. Mavis and live at Mrs. Crawford's until she is ready to go where lady stenographers go. Miss Rowena says she is talking foolishly, and vows to see her married yet. She pauses, and says she will see Helen married, and maybe even Alma Jean. She looks at the sky and remarks upon the moon. Alma Jean and Ralph come on the porch. Alma Jean says, "I was sittin' here all alone feelin' sorry for myself, and Mr. Johnston asked me to ride to the nearest drugstore for a drink." Miss Rowena invites him to sit, but he begs off and goes in. Alma Jean tells them she has found out all about him. He is divorced, and lonely. He asked about them, and she "told him a thing or two." Cutie says "I bet you did." Alma Jean continues. Ralph told her he heard Helen crying, and asked if she had any troubles. "I said plenty. I put him straight about her right away. He seemed very surprised." Miss Rowena says she saw Harvey Weems walking around the square in a drunken condition. Alma Jean says she hopes he doesn't come around the house "Hollerin' for her." Helen comes out, saying she couldn't sleep. Cutie tells her to sit and "join the sorority." Miss Rowena tells them to "look at the harvest moon," and there is "music for curtain."
ACT II: i: Fade in: Two weeks later on a Friday night. Cutie, Alma Jean and Miss Rowena sit on the porch. Alma Jean remarks that Helen and Mr. Johnston are out together again. She cannot understand it, because "he knows perfectly well what kind she is." There is a pause, and she suddenly declares, "Well, I'm a nervous wreck." She repeats that she told Mrs. Crawford she was going to look for another place unless something was done. She pauses again, then suddenly points to another car "drivin' slow. They're expectin' a show." Alma Jean declares that "it's all over town that four nights last week Harvey Weems came over here at 12 o'clock and cried and called Helen's name," and says Helen has no shame. Miss Rowena counters that Helen is mortified by it, and Alma Jean demands to know why he doesn't stop him. Miss Rowena tells her she can't help it if Harvey gets drunk and comes calling for her. "What else can she do except have him arrested, and none of us want to see poor Harvey arrested," Alma Jean complains, "either she goes or I go." Cutie wants to change the subject, because she's "tired of talkin' about it." Alma Jean refuses, saying this is a "burning issue." She asks Mrs. Crawford to come out and tells the others that the house is "becomin' a place of curiosity." "Pretty soon," she says, "they'll be chargin' admission to hear her midnight caller, cryin' in the front yard." There is a pause, and Alma Jean asks "What has she got. Will you tell me what she has got? I understand the appeal of Gene Tierney or Rita Hayworth, but Helen Crews? She's a perfectly plain girl." Cutie answers that Helen was always popular with boys, and Alma Jean asks with "what boys? Drunks and divorcees?" Now she is sure another car is "goin' by slow," and rushes to call Mrs. Crawford again. Mrs. Crawford comes out. "The fourth car just passed by here drivin' slow and gapin'," Alma Jean complains. She says it is public knowledge that Harvey Weems makes a spectacle of himself in the yard. She tells them Helen's mother told her it was the same at her house, every time he started drinking. Only in those days Miss Helen used to go out with him at twelve or one o'clock in the mornin'. "That's the kind of girl she is. That's the way she and her mother had fights. That poor mother... She knows what kind of a girl Helen Crews is." Helen has come up on the porch during this speech, and accuses Alma Jean of not knowing what she's talking about. As Alma Jean starts off, Helen holds her and makes her listen. Helen asks bitterly if her mother said that she never wanted Helen to go with boys; that her sister ran off and got married and her mother never spoke to her again. "Did my mother tell you that I never left the house in my life on a date without a fight... Did she tell you that?" Alma Jean says she doesn't know about that. Helen assures her there is a lot she doesn't know; adding, "Did she tell you that I loved Harvey and that Harvey loved me and that we were going to get married?" Alma Jean snaps that if Helen loves him so, how can she "go runnin' off every night" with the first man that asks her for a date. Helen says she loved Harvey, and stood by him and "almost won but I didn't win after four years so I quit. Because I had to quit. Because I've seen too many people spend their lives fighting fights they can't win." Mrs. Crawford tells Helen that Alma Jean is "just a little high strung." Mr. Johnston comes up the stairs. There is an uncomfort-
able silence. He asks Mrs. Crawford if he might be able to find a garage a little closer to the house. Mrs. Crawford is sure something can be done. There is another uncomfortable pause, broken by Miss Rowena, who speaks of leaves falling from the pecan trees. Cutie suddenly starts to cry, excuses herself, and rushes into the house. Miss Rowena remarks upon how nervous Cutie is. There is a silence, and Alma Jean goes in. Miss Rowena observes "everybody is so high strung tonight." Mrs. Crawford says she thinks they had better get some sleep. Miss Rowena and Mrs. Crawford exit. Ralph crosses to Helen, and takes her in his arms, but she moves away, saying she is "nervous like everyone else" because of her "midnight caller." After a pause she says it would be easiest if she were to move away. "It'll make it easier certainly for Harvey to do whatever he has to do, and my mother and his mother and me." In a long, rambling, reflective speech, she tries to reason things out with herself. She knows Harvey can't go, or wouldn't, and sadly reflects that she can't stop a "gentleman who's had too much to drink from coming to my front yard at night and calling my name." She looks at the sky, and speaks of falling leaves, and then reflects upon her mother, who lost her husband when the girls were babies. She feels she cannot blame her for wanting to keep them locked up forever. She next recalls that her mother was not born in Harrison, and never liked the city. Her mother was rich, she recalls, but her father lost everything. "Maybe my Father's to blame," she says, "or Harvey's mother... or Harvey. Or me. I've spent many an hour tryin' to figure that one out and I can't figure that one out." She then talks of her affair with Harvey. She recollects the way her mother thwarted their love by answering the telephone and refusing to give her his messages. Her mother hated him from the first, she remembers, and his mother hated her. "And their hate licked us because what was the need to end our loneliness turned into a battle between four people and then the town." The voice of Harvey is heard off, calling Helen's name. "He's so drunk. He's forgotten where I live." There is another pause, and she cries out that she tried to save him, but she couldn't win, and now he doesn't want to be saved, "not from loneliness, not from death, and you have to want to be. And that's what I've learned from these four years." Harvey Weems comes into the yard, singing softly. "There is a kind of dignity in his drunkenness." Helen goes to him, calling softly. He doesn't notice her. He sings "Blessed be the tie that binds... in Christian brotherhood..." and starts to cry. "It is a quiet kind of crying, pathetic and moving." She begs him to go home. He speaks her name and asks her to come for a ride with him. She answers that they have been through all that. He tells her he is lonely, and asks if she is angry with him. She says she is not. "But you don't love me any more," he says. She says, "No Harvey," and he asks why. She says, "I just don't Harvey. You go home now." He begins his song again. Mrs. Crawford, Miss Rowena, Alma Jean and Cutie come out. Mrs. Crawford begs Helen to make him go. Helen says she is trying. Alma Jean sees another car "drivin' slow." She screams, "Move on, there are decent people livin' here." She asks someone to call the sheriff, saying he is crazy and ought to be locked up. Helen begs
Harvey to go home. He agrees, and bids her goodnight. Miss Rowena comes to Helen. "Where's it gonna end, Helen," she asks, "where's it gonna end." She recalls that she taught Harvey in the fifth grade, and he sang "When Day is Done" before the school assembly. "Oh, he's so drunk," she says, "Where's it gonna end? Where's it all gonna end?" Helen says she does not know. The women go into the house. Ralph walks to Helen. She embraces him, saying "Help me, Ralph. Help me. Help me. Help me." He holds her closely "as there is music for curtain."

ACT III: 1: The next afternoon. The living room. Miss Rowena and Cutie. Cutie says that Alma Jean is packing. Mrs. Crawford comes in from the kitchen. Mrs. Crawford feels that Alma Jean is silly, but Cutie says that Alma Jean cannot go on living here with Harvey Weems coming around every night. Mrs. Crawford tells them the sheriff has locked Harvey up, at the request of his mother, because Harvey tried to hang himself. Miss Rowena is stricken. "It seems like yesterday," she says, "that he sang "When Day is Done..." And now they've locked him up." They sit quietly. Alma Jean enters. She tells Mrs. Crawford of her decision to leave. Cutie tells her about Harvey. Alma Jean says she plans to leave anyway. "This house has changed with that divorced man here and that woman," she says, "I don't care to stay any longer in this house." Mrs. Crawford tells her that they are leaving too; they are going to Houston to be married. Alma Jean says "Oh." Miss Rowena says that's lovely, and Cutie begins to cry. "What's the matter with me," says Cutie, "I cry over the least things these days. I cry when I hear Harvey Weems is locked up and I cry when I hear Helen Crews is gettin' married." Alma Jean says in that case, she will stay. Helen and Ralph enter from the hall. Alma Jean leaves. Miss Rowena extends congratulations, begins to cry again, and Cutie extends her congratulations, cries and leaves. Miss Rowena observes that Cutie has "been very emotional lately." Helen declines Mrs. Crawford's supper invitation, explaining that they depart for Houston soon. As Helen and Ralph depart, Mrs. Crawford asks if she heard about Harvey. Helen says she did; that she had to talk to him before he went. She cries, and Mrs. Crawford apologizes for bringing the matter up. Helen and Ralph leave. Mrs. Crawford tells Miss Rowena she will get supper ready. Cutie comes back in and picks up a crossword puzzle. Dissolve to:

ii: Helen's room. Ralph comes in, and asks if she is ready. She wonders if she should wait for a few days. He tells her she has waited four years, and she is to be his wife now. They kiss. Dissolve to:

iii: The living room, a short while later. Mrs. Crawford, Cutie and Miss Rowena. Miss Rowena wonders what's at the movies. Cutie tells her a "western at one and a gangster at the other." Helen and Ralph enter. They bid short goodbyes, and Helen asks them to tell Alma Jean goodbye for them. When they leave, Miss Rowena waves after them. Cutie notices that everything is quiet, or it seems that way because they had been on edge, "waiting to hear Harvey every night." Alma Jean enters. "Thank goodness things are back to normal for a change,"
he says. Alma Jean says she hopes Mrs. Crawford has learned "Men
and women don't mix." She tells them she has been living in boarding
houses for seventeen years, and never saw it fail - once a man moves in,
troubles begin. She continues, "I could have had him, you know. If
I'd wanted him. He asked me out that first night, you remember. But
I let him know I had my mind on other things." Cutie starts to cry
again, and goes to the porch. Alma Jean says "they can call me an old
maid if they want to. But I like my peace and quiet." She has seen
boys get married, she adds, and would not trade places with them.
She talks about a romance in high school, which she gave up when her
mother told her what marriage meant. Mrs. Crawford has fallen asleep.
Alma Jean goes out to the porch. Miss Rowena complains of the heat.
Alma Jean asks if anyone is interested in a game of honeymoon bridge.
She discusses the crossword puzzle with Cutie, then looks at Miss
Rowena, and asks what she is doing. Miss Rowena tells her she was
thinking about "how it was quiet and not quiet. Thinkin' about how
one person ends up in the crazy house and thinkin' how another goes
off to get married. And others sit on front galleries and rock their
lives away. Thinkin' about all the things I've seen and heard sittin'
on the front galleries of Harrison. Thinkin' about I'll never sit on
this gallery again, without hearin' Harvey Weems as he walked drunk
through the streets of town callin' the name of Helen Crews." Far in
the distance the cry of Harvey, calling "Helen, Helen," is heard.
Cutie asks if they hear him. Alma Jean says he is calling from jail.
Miss Rowena whispers, "She's gone, Harvey. Gone to Houston. Gone." They rock, and the town is still. Curtain.

The Rabbit Trap
by J. P. Miller

Miller's play was produced for the first time on the Philco-
Goodyear TELEVISION PLAYHOUSE on February 13, 1955. Delbert Mann
directed, Fred Coe produced, and Gordon Duff served as Executive
Producer. The analysis is based upon the published version of this
play in the Vidal anthology.

Plot Synopsis: ACT I: i: The office of Everett Spellman, of Spell-
man engineering. In the outer office, a secretary, Judy, works in the
files. Spellman comes out of his office. He tells her he wants the
Cambell-Cherokee file and asks for Eddie's post card. Judy reminds him
that Eddie's on vacation. "That's business, sweetie," he replies, and
goes into his office, where he places a call to Vermont. He shouts to
Judy that he doesn't know whether he can catch Eddie. She replies that
she bets he won't come. Spellman says, confidently, "If he gets my
message, sweetie, he'll come." Dissolve to:
ii: A forest in Vermont. Eddie Colt and his son Duncan are preparing
a rabbit trap. Eddie tells his boy that they do not want to hurt the
rabbit, just make friends with him. To his question, "Aren't vacations
fun?" his son comments "I wish we could take a vacation every year." Eddie vows that they will have one every year from now on. Dissolve to:
iii: Colt's cabin, a short while later. Abby Colt waits as Eddie and Duncan arrive. They tell her of their exploits, and the rabbit trap. Abby is worried, and tells Eddie it's a "big forest for such a small boy." Eddie tells her he wouldn't let anything happen to Duncan, and is puzzled at her assumption that he is incapable of doing so. After getting the boy to bed, Eddie tells Abby about the things they did. She wishes Duncan could "always be like this." He asks if something has "scared" her. He tells her she has been "stuck in an apartment too long," and they will take a vacation every year. He adds that he is due for another raise. She is not enthused. He reminds her of his first raise, when there was a small celebration. "You sure have changed," says Eddie. Abby answers, "Somebody has." An old man calls from outside. When admitted, he gives Eddie the message that he is wanted back at the office by eight o'clock the next morning. Eddie, shocked, tells Abby that it's a six hour drive. When the old man departs, Abby tells Eddie that they should not return, but Eddie hesitates. She reminds him that "it's the same thing every year," that it would be easy just to say they didn't get the message. Eddie is doubtful. Abby tells him he has had only three weeks vacation in eight years. He tells her he got a bonus, but she retorts that others in the office got bonuses, and vacations too. She angrily reminds him of the treatment he has received, and begs him to ignore the message. He speaks of company loyalty. She answers that the company doesn't own him. He replies that there are certain things he must handle. "Like Campbell-Cherokee." He explains that Spellman has come to depend on him, and that he is "in line to move up a notch any day now." She replies that he has "been in line a long time." Eddie asserts that he just "can't grab any promotion without knowing whether he could make good on it. Only a jerk would do that, and jeopardise his whole future just to get ahead a little faster." Abby says pointedly that perhaps Eddie doesn't really deserve to get ahead. Eddie reminds her that Spellman himself told him to quit night school. Abby doesn't care to argue anymore. She reminds Eddie of when he "used to wrap her in his arms," and she "wasn't afraid of anything else on earth when he held her like that." She says he doesn't hold her like that anymore, and she would be afraid now. Eddie replies that he can control his own family and that they are going back to Long Island. She tells him talking like that only makes him seem weaker. He replies fiercely, "I said get ready." Fade out.

iv: Fade in. The kitchen of the Colt apartment, Kew Gardens, Long Island, six hours later. Duncan leans drowsily against the door, holding it open for Eddie. Abby shouts from off that his bed will be ready soon. Eddie appears, carrying luggage, and thanks Duncan for holding the door. He asks him not to let the door slam, but it is too late, and off somewhere a baby cry is heard. Duncan asks Eddie to read to him from Hiawatha. They sit at the kitchen table and Eddie reads. Abby enters. She shows no sign of forgiveness. She leaves, and he continues reading. Suddenly Duncan remembers the rabbit trap. Concerned, he tells his father a rabbit will get caught in the trap and die. Eddie tries to explain. Abby enters and tells Duncan that everything's going to be all right. She tries to hurry him to bed.
Eddie stops her. He takes Duncan on his knee, and tries to explain the meaning of his job. Duncan cannot follow. He cries, and tells his father he promised the rabbit would not be hurt. The boy runs off in tears. Eddie wants to follow him. Abby detains him. She asks if there is someone they might call, but Eddie realizes that he couldn't describe the trap's location. He insists that he must talk to Duncan; "that he has to learn like the rest of us. It's no bed of roses."

Abby tells him that she is "talking about a boy's faith." Eddie unhappily says that he "couldn't get up there until Sunday." Abby asks him to tell Spellman he has to have tomorrow off. Eddie argues, saying Spellman would die laughing. Abby says she would take a chance on being laughed at, for something important. Eddie ignores her and goes in to Duncan, who will not listen to him. He returns to the kitchen. Abby has gone to their bedroom. He follows her, insisting "you've got to see my point," but she walks to the bathroom and shuts the door. Eddie shouts "Don't walk away when I'm talking to you."

He sits on the bed and holds his head as the scene fades out.

ACT II: i: The apartment, next morning. Eddie and Abby eat breakfast. "They are embarrassed at their impasse, and excessively polite." After a moment Eddie gets ready to leave. At the door, he stops. Hesitantly, he tells Abby that he has thought the matter over, and decided to ask Spellman for the day off, even at the risk of humiliation. She seems to understand. She asks him to eat a good lunch. He gives her "an uncertain smile, an uncertain wave," and goes. 

Dissolve to:

ii: Outer office, a short while later. Spellman's office door opens. Gerry and Spellman come out, discussing business. Spellman tells Gerry the file is on his board, and to "handle it for him." A long distance call for Spellman is answered by Judy. He goes in to talk to Pittsburgh, reminding Judy that if Eddie comes, Gerry will "bring him up to date." As Judy begins to type Eddie enters. Sympathetic, she tells him "it's a crying shame." He asks "What's the deal?" She replies, "Cambell-Cherokee. They want to go ahead with the other two floors, that's all." Eddie asks if Spellman is in. She tells him he is talking to Corcoran in Pittsburgh. He tells her he wants to talk to Spellman. She opens the door and sees Spellman on the phone. She tells him that Eddie is here and he waves, "too occupied to know - or want to know, what she said." Eddie waits. Fade out:

iii: Fade in: same scene, a half-hour later. Judy remarks that she is glad she is not paying for a half-hour call to Pittsburgh. Eddie says Corcoran can afford it. Spellman has finally hung up, and Eddie goes in. Spellman apologizes for calling him back and asks Eddie why he is still not working. Eddie begins but Spellman interrupts him, and says Eddie could have started and let Judy call him. He gives Eddie a "quick lesson in economics," explaining that he has lost his profit on Eddie for the day. Eddie hesitantly approaches his subject. He says that he didn't want to give Gerry the impression that he would be here today, and stumbles, with frequent interruptions by Spellman, into the story of the rabbit trap. Spellman fails to understand. He says he will have the shop build Eddie another. Eddie tries to explain about
a rabbit getting caught in the trap, but Spellman, having "disposed of Eddie's problem to his own satisfaction," is busy. He shouts orders to Judy, then turns to Eddie and explains that "rabbits are a dime a dozen, a nickle a million. I was reading in Life Magazine where rabbits are about to take over Australia." He offers to buy a rabbit for Duncan. Eddie answers, "This is pretty hard to explain." Spellman asks him to get back to work at once. Eddie hangs back, insisting it is "pretty important." He mentions that he has discussed it with his wife. Spellman interrupts, telling Eddie he has a "sweet wife," but she has too much influence over him. He lectures on the importance of wives staying out of husband's business. Judy tells Spellman that Pete is on the phone. The talk is over. He is on the phone telling Pete that Eddie is here and ready to help. He looks up and says "O.K. Eddie? We'll talk later. I don't like to cut you off. You know --" Eddie says "Yeah." Then he says "O.K." and goes out. Spellman is saying "so Gerry's got Eddie in here, and you've got Matty out there -- so --" Fade out.

iv: Fade in. The apartment, that evening. Abby is vacuuming in the bedroom. The door slams and she calls Duncan. Eddie, in the living room, says "No, it's me." Abby comes out, anxious to show him that "whatever their differences may be, she still loves him." She tells him she has made fresh coffee, and goes to the kitchen, shouting from off, "It was pretty hectic, huh?" Eddie comes to the kitchen and apologizes for not calling. She assures him that when she didn't get a call, she understood. He doubts that she did; she tells him he doesn't have to be perfect for her, and he says he doesn't know "if a man has a right to disillusion people." She replies "Everybody has to find out that everybody isn't perfect." Eddie is remorseful. He says tonight is the first time Duncan hasn't met him at the door with a question of some kind. He says he knew Duncan wouldn't meet him tonight. She tells him Duncan is at the "Y." Eddie now begins to resent his own attitude. He blames himself for not making Spellman understand. He confesses that he felt like a fool when he left the office. He goes to the bedroom and gets a picture frame shaped like a "T Square." He tells Abby he thought about this citation all day. Bitterly, he says "Ever Ready Steady Eddie Colt, didn't miss a day's work or come late for five years." He begins to pace, slapping his hand with the citation. He recalls that it was given him at a Christmas party three years ago. He recalls Dick, who missed a dozen Mondays, came in late a hundred times, and was rewarded by being made personal assistant to Spellman on the Buenos Aires job. "Six months in Buenos Aires on an expense account," says Eddie. "I've been hating this thing for three years, and didn't know it till today. Ever Ready Steady Eddie." He slams the citation to the floor. Eddie sits, "stunned by his tantrum." In a "low, tired, bitter" voice, he angrily recalls Spellman's lecture on "losing his profit for the day" on him, and adds, "After I got out of there I realized he wasn't supposed to be making any profit off me today. I was supposed to be on vacation." Abby asks if Spellman had to call Eddie back. Eddie answers that it would have meant hiring another man. He relents, saying "Oh it's been a good job, I shouldn't be acting like this."
Abby, however, observes, "maybe it hasn't been such a good job." They have been unable to have a large family. They have been waiting since Duncan was born, and they are still waiting. Quietly, Eddie asks how much money they have in the bank. Abby says there are about three hundred dollars left. Eddie notes that they have $400 in savings, and the car and furniture are paid for. Suddenly he says, "We're going back to Vermont in the morning." Abby asks if he is serious. He replies that it is not just for a rabbit, that they are going to stay a week, and if "Spellman doesn't like it he knows what he can do." Abby is uncertain, but he insists that this is his "declaration of independence." Duncan enters. Abby tells him they are going back to Vermont. Duncan looks at Eddie and says "Honest?" Eddie, with an effort, answers, "honest." Duncan smiles. Fade out:

ACT II: i: The apartment, next morning. Abby gets up, notes that it is 6:30, and goes to the kitchen. Eddie sits quietly at the table. "He doesn't have to look at her. He knows the question in her eyes." He begins to answer it quietly. ." He explains that simply running off is not the way to do it. He feels he must go to the office and explain. He does not feel it is fair. He tells about other men who have not been so fortunate, who have been double crossed by bosses. Finally, Eddie says that "when a man's in the middle of a rush job you can't call him from a hundred miles away and say you won't be there." He says he has a responsibility to Spellman. Duncan appears, and Abby tells him it is not time yet. Abby is afraid that Spellman will talk him out of going. Eddie angrily insists that they are going, and tells her he will be back by nine o'clock. She nods. Dissolve to:

ii: The outer office, that morning. The rush is under way as Eddie drifts in. Judy tells Eddie that Corcoran is in the office, talking with Spellman. Their voices can be heard in the outer office. The door opens and Corcoran "sails through the office and is gone." Spellman is dejected as he appears in the doorway. He calls Corcoran a "lousy old bandit," and immediately says "Eddie, I need you, boy. You and Gerry gotta burn the midnight oil." He gives orders to Judy and goes back into his office, taking Eddie along. Spellman complains that Corcoran wouldn't accept the dimensions. He tells Eddie what needs to be done with the plans. Eddie asks Spellman if he can tell him something, insisting it is important. Spellman wants to know if it is more important "than this." Eddie bluntly tells him he is going back to Vermont. Spellman, in a rage, tells Eddie he is not going anywhere. Eddie says he came to explain, and is lectured about the urgency of the Campbell-Cherokee project. Eddie persists. Spellman says if he walks out in the middle of a job it will mean he will be replaced for good. Eddie "steals himself for the next move." He asks Spellman to try and see his point of view, and when asked why, replies, "because I'm a person." Spellman decides he will listen, but Eddie is to "make it fast." Eddie explains the rabbit trap, and sums up by saying that "I think if I want Duncan to grow up with any kind of principles, I have to set the example." Spellman admits that he likes Eddie's sentimentality, but insists that "kids don't know or care anything about principles." The phone rings, and Spellman is thrust back into his problems. He tells Pete to send Matty in to help Gerry and Eddie.
When he hangs up, Eddie says, "I thought you understood what I said!"
Spellman says he did. Eddie says, "But you told him I'd be here."
Spellman harshly informs Eddie that he isn't going anywhere and knows it - that his wife "put him up to it," and his heart wasn't in it from the start. "You know and I know," he says, "that you're not going to walk out on a job you've been in for eight years, just to get a lousy rabbit out of a trap. I'm a man of principle too, up to a point, but a man's got to be realistic." Spellman tells him to call his wife and tell her it will cost him his job if he goes back to Vermont. He hands Eddie more plans for the Corcoran job. Spellman says, "O.K. boy?" Eddie, defeated, answers, "O.K." As Eddie leaves, Spellman tells him Judy has something for him. On her desk is a small cage containing a white rabbit. On the cage is a card lettered "Eddie."
Judy and Spellman laugh. Eddie misses the joke. He stares at the rabbit, then suddenly turns on them in fury, demanding to know whose idea it was. "Am I supposed to laugh. Am I supposed to think that's a funny name for a rabbit?" Spellman explains that it is for Eddie, not named Eddie. Judy has taken the rabbit out of the cage, and tells Spellman "you talked so loud you scared him. He's trembling." Eddie says, "I think I'd better go." Spellman says, "What?" Eddie repeats, "I'm going home. I'm going to take Abby and Duncan to Vermont." Spellman says, "If you walk out of here, you're through." Eddie answers, "I know. So long." He walks out. Spellman says, "I didn't think he'd have the guts," and Judy says, "I'm proud of him." There is a close-up of Spellman. He says, "Me too." Returning to "his own world," he tells Judy to get on the phone and get another man. Dissolve to: iii: Vermont, the hillside where the rabbit trap is concealed, that afternoon. Duncan enters and discovers the trap. Eddie and Abby arrive. Duncan springs the trap, but there is no rabbit. Duncan goes to the cabin. Eddie now tells Abby that he has been fired. He tells her that he has been thinking of what she told him two nights ago, "about wrapping you up in my arms." He asks if she is afraid. She says, "should I be?" He puts his arms around her and tells her not to be. She says, "Oh, Eddie, it's going to take time, I know. But I know I'm not going to be afraid again." Fade out.

The Haven
by Tad Mosel

This play was first offered on November 1, 1953, by the Philco TELEVISION PLAYHOUSE. Fred Coe produced the work; Delbert Mann was director. The analysis here is based upon the published version of the play in Mosel's anthology, Other People's Houses.

Plot Synopsis: ACT I: i: The living room in the home of Eunice and Howard. He reads as she polishes her nails and discusses plans for the family vacation at the lake, to begin in a "couple of weeks." Howard suggests that they should not make too many plans for the lake. They are interrupted by their two children, Roland, twelve, and Germaine,
ten. They have just returned with popsicles, and give the "Indian" password, which Eunice answers. Germaine has eaten one popsicle, because "Jaddy doesn't usually eat his." Eunice wants to punish her, but Howard relents, saying Germaine can have his. After an argument with Roland about whether he will be able to sleep in his tent at the lake, Eunice succeeds in getting them off to bed, but not until Roland has appealed to his father and Eunice tells him to stop annoying his father when "he's tryin' to read poetry." Now alone, Eunice offers the remainder of her popsicle to Howard, who refuses. She offers him a beer, which he also refuses. She "licks her fingers, rubs them along the upholstery" and returns to her nails. Howard announces that they are not going to the lake, and snaps irritably at her when she asks what he means. She good-naturedly says it is a surprise. "After all," she says, "we been goin' to the lake for ten summers now." Howard says he plans to sell the cottage, and thinks Ed Ritchie will buy it. The kids, listening at the head of the stairs, protest, Eunice goes to the foot of the stairs and engages in a noisy argument with them, finally demanding that Germaine "put something on this minute." Howard confesses that he would like to do something to avoid the dullness of the lake and the two hour drive to the city each day. He plans a trip to the Shenandoah "alley, or perhaps to Canada; a trip they could afford with the $2,000 he gets from the cottage sale. He tells Eunice that Ed may come over to close the deal tonight. After a moment, Howard says softly, "It would give us a new outlook, Eunice, a fresh viewpoint." Eunice does not protest. Howard wants to know if she is angry with him. Laughing, she tells him that after fourteen years of married life, he still doesn't know that she never gets "mad" at him. He eagerly gets the map of the Shenandoah and a plot of the cottage he has prepared for Ed. Pleased, she observes that he is really looking forward to the trip. He nods. She says, "Then so am I," and they read the map together.

That evening, the living room. Howard, alone as Ed Ritchie enters, greets him. He gets the plan and shows it to him. He also brings out a bottle of twenty year old brandy he has been saving for an "occasion like this." Before Ed can answer, Eunice enters. She greets Ed as an "old son of a gun" and asks if he has heard any new "stories." She produces some she heard and has written down for Ed, cautioning him not to "show them to Gladys." After an awkward moment, Ed admits that Gladys is opposed to buying the cottage. Howie is alarmed. He offers to drop the price, but Ed says Gladys just doesn't want the cottage. There is an embarrassed silence. Eunice observes that it is still a special occasion, and offers Ed a drink of the brandy. She says Howie knows about "things like that," and the brandy "must be awful good." Ed refuses and leaves. Eunice now asks Howie over his business ability, saying "I think you'd have paid Ed Ritchie to buy the cottage." Howard asks her not to rub it in. He desperately asks himself, "Why doesn't anything ever go through! Why doesn't anything ever happen?" Eunice dismisses it, saying they can go to the cottage for one more summer and then sell it, but Howard refuses to go, saying he doesn't want to see the cottage. Eunice thinks she understands,
since the kids are growing up and "all of us are jammed together," but insists there is no sense in "just lettin' the cottage sit there empty all summer." Howard tells her not to "push" him. She says sometimes he needs a little "pushin'." As the kids shout from upstairs and Eunice talks, a look of resignation comes over Howard's face. Eunice goes upstairs and "Howard stands alone, lost."

ACT II: 1: Two weeks later, at the cottage. Eunice, Roland and Germaine enter the clearing outside the cottage, carrying equipment for their stay. Roland speaks Indian talk excitedly. Eunice shouts for Howard to hurry. She tells Roland to set up his tent. Much to his delight, she tells him he may sleep in it. She cautions the children to "quit crowdin' their dad this summer," and turns to the lake, loudly proclaiming the view. To "Gerry" she says, "if your dad was down here, he'd spout some poem that'd really make you feel it." Then she turns her attention to cleaning the cottage. Outside, Howard has arrived, and Roland eagerly explains plans for his tent to him. Eunice comes out, explaining that the cottage isn't bad, and all they "gotta do is unpack and start livin'." Howard, still wearing shirt and necktie, stands quietly at the foot of the stairs and looks at the cottage. Eunice's expression "melts at the sadness in his face." "Aw, Howie," she says, but he breaks away and goes into the cottage. Eunice orders Roland to bring the beer from the car. Lonely Tom, a hermit from the lake district, appears to help with odd jobs. As Eunice talks to him, the action shifts inside the cottage, where Howard unpacks. Germaine is asleep on the bed. Eunice enters and tells Germaine to help her father. She tells Howie to go to the porch and relax, and urges him to take off his shirt and tie. Germaine interrupts, saying "Daddy won't let anybody see him with his shirt off. He's a stush." Eunice is outraged, and quarrels with Germaine. Howard silently leaves. Eunice, Germaine and Tom begin to straighten the cottage. Eunice plans to curtain off an alcove for Howard's privacy. She goes to the door and shouts for Roland to hurry with the beer. When he brings it in, she tells him to put it on the sink. Roland discovers his father's pocketknife under the bed. He calls Eunice's attention to it. It was the knife he couldn't find last winter, and which he said he left in Terre Haute on his business trip. Eunice pays little attention to it. She orders the children to go swimming, reminding Roland to change on the dock, while "Gerry" changes in the grove. They leave. She looks at the knife absentely. Howard enters. She tries to make him stop carrying suitcases. She starts to undo his tie, but he backs away, asking to do it himself. She happily observes that he "is always dressed to the nines. A real neat guy." He sees the pocketknife and asks where it came from. She tells him Roland found it. He delays for a moment, and then says, "Here?" She answers "Yeah." He says he must have left it last summer. In a playful mood, Eunice tries to get Howard to take his shirt off. As she tries to help him, he shouts "Let go of me!" She is taken aback, but then recalls the "crack Gerry made," and beckons him to come to her. "Taking the path of least resistance," he walks to her and she unbuttons his shirt. She speaks softly, telling him Germaine could not know the good things that go with modesty, "inside things, like heart and dignity."
She kisses him and offers him a beer. He tells her it is ten o'clock in the morning, but she laughs and says "there's gonna' be no rules against havin' a good time this summer." As she opens the beer it sprays over her face and arms. Rocked with laughter, she wipes her face with his shirt. He "watches with a melancholy expression," and asks if she has any rags to mop with. She throws the shirt on the table and hunts for some paper towels. She remembers telling "Germey," to put them in the box. As she repeats "Germey," Howard angrily shouts "Germaine!" "Hah!" she responds. He approaches her with fists clenched, saying "Germaine, Germaine, not Germey! Germaine!" She says, firmly, "I know!" He falteringly says "I always wanted a beautiful daughter named Germaine... who'd love me..." Eunice loudly answers, "Well, you got one honey!" Howard turns and walks out. Eunice picks up the shirt. As she cleans up the beer, she discovers a silk handkerchief with a wide lace edging. She stares at it for a moment, chewing her gum. "Then suddenly she is thunderstruck. Everything falls into place." She goes to the table, picks up the knife, and stares at both of them. Fade out.

ii: In the cottage, an hour later. The voices of the children are heard off. Tom is fitting a curtain rod, as Eunice hems drapes. Howard enters. Eunice watches him as he gets a book and reads. She asks where he has been, and he replies that he has just been walking. He watches her sadly. When she asks what he is reading, he replies "Emerson," and she asks "Any good?" She asks him to watch the kids. He leaves. Eunice turns to Lonely Tom, asking him if anyone visited the cottage during the winter. He accuses her of making fun of him. Pressed, he says that "You come out here last winter... just before Christmas." He confirms her fears, saying, "I hear you laugh... I know by the laugh. Is different from summer laugh." Tom leaves. She thanks him in irony. Alone, she asks herself, "What am I gonna do, what am I gonna do." Germaine enters, demanding a towel. She sees the handkerchief and asks about it. Eunice describes it as "real Chantilly lace," "Germey" asks who carries a handkerchief like that, and Eunice says "Ladies do. Real ladies." Innocently, Germaine asks, "What are you doing with it?" Eunice suddenly, blindly, strikes her and collapses in tears. Frenzied, she takes the girl in her arms and consoles her. As the scene ends she remembers and is repeating, in tears, "Germaine, Germaine, Germaine."

ACT III: i: That evening, in the cottage. The family is gathered at the table, which is littered with the remains of supper. Eunice brings Howard's coffee, commenting, "I shoulda brought the cream pitcher from home. It would have been nicer." The children practice tying knots, and Howard tries to show Roland how to make a square knot. He ties what Eunice calls a "granny knot." Roland and Germaine are excused after a short lecture on manners by Eunice, in which she refers, precisely, to "Germaine." Roland calls from his tent. Howard is encouraged by Eunice to see what he wants. Howard goes. Eunice begins stacking the dishes. The scene fades.

ii: Late that evening, the porch. Howard is listening to a recording of Brahms. The camera moves inside the cottage, past Germaine, who is saying her prayers, to Eunice, standing before a mirror, applying
lipstick and "making a mess of it." She turns to Germaine, and tries to earn forgiveness for striking her that afternoon. Germaine is wary, and asks why she was hit. Eunice answers, "People can't ever ask each other why they do wrong. They just got to take it and to what they can, see? They gotta, baby." They say goodnight, and Eunice comes out to the porch. After an attempt at conversation about need for repairs to the screen, she answers Roland's wolf signals. Howard is silent. Eunice begins to hum with Brahms. Howard lifts the needle from the record. She says "Aw put it back, Howie, I won't hum." Howard says never mind. Then Eunice asks him if he "finished Emerson," and he caustically retorts that you "don't finish Emerson." He leans back with eyes shut. She is unable to control herself any longer, and is about to say something when Germaine appears. Eunice tells her to go to the tent with Roland and sleep there. Now, under pretense that it is unbearably hot, she fans herself with the lace handkerchief. She goes to him and rubs his face with it. He recognizes it and grabs her arm. "When he has completely grasped the situation, he releases her wrist. She slowly withdraws her hand, never taking her eyes from him." Suddenly, Howard begins to cry. "His body shakes with grief, loneliness, hopelessness." She asks why he did it, as she tries to make him stop crying. Howard raises his head. Catching his breath, he tells her he was afraid of coming here - that there were things "you can't get away from." She gets the brief details from him about his visit to Terre Haute, and then asks if he has "anything to say for himself." His answer is "What can I say? How can I ever make you understand?" Eunice, hurt and angry, refers to herself as a "big, dumb slug who wouldn't understand anything." Torturing herself, she asks about the other woman. She provides a description, to which Howard adds, "And she didn't chew gum." Eunice angrily condemns her as the kind who wouldn't 'spout poetry,' and in blind rage tries to grind her lipstick into the fragile lace. She asks if what the woman did was "refined?" Howard angrily shouts that it was cheap, but "some people can do cheap things and make them seem beautiful. And other people can take beautiful things in their hands and make them seem cheap." Eunice is now more composed. She tells Howard that he must go, that he only married her because he was weak and she talked him into it. Howard defends himself, but she screams "get out!" Howard softly tells her that the other woman is dead. She had committed suicide shortly after Christmas because she knew their love was hopeless. He says the woman knew he would never leave Eunice - that he needed her. Eunice suddenly finds compassion. Howard tells her that he has been trying to start over again - that this summer he wanted - Eunice interrupts. "Go down to Shenandoah," she says, tearfully. Howard repeats that he wants to start over, and that Eunice must let him keep trying. Eunice, in "sudden incredulous exhalation," relents and confesses her sympathy and love for Howard, admitting that she would let him keep trying no matter what he had done. She takes her gum out of her mouth and puts it under the edge of the table. Roland calls, in Indian language, "Ugga Wumba." Eunice goes off toward the tent shouting "Agga Zim."
The Mother
by Paddy Chayevsky

This work was first offered on the Philco TELEVISION PLAYHOUSE on April 4, 1954. Fred Coe and Delbert Mann served as the producer-director team. The analysis here is based upon the two published versions of the play in the Vidal collection and in Chayevsky's Television Plays.

Plot Synopsis: ACT I: i: Film sequence. "A quick group of shots showing New York in a real thunderstorm. Dissolve to:
ii: Close-up of an old woman. "Pull back" to show her in interior of two and a half room Bronx apartment. It is 6:30 a.m. Cut to close-up of alarm clock. Dissolve to:
iii: Close-up of another clock, a more modern apartment elsewhere in the city. "Pull back" to show Annie and her husband in bed. Annie rises and the husband asks why she is getting up so early. She tells him she wants to call her mother to stop her from going downtown. She goes to the phone and dials her mother's number. She tells "Ma" that she is not to go downtown under any circumstances. The mother argues. Annie reminds her that she fainted on the subway yesterday, and tells her she will be right over. The husband asks if she spoke to her mother. Annie answers that she was "practically ready to leave." The husband questions his wife's attitude toward her mother, suggesting that work is "obviously very important to her;" that she wants to support herself, and he respects her for it. "An old lady, sixty-six years old, going out and looking for work. I think that shows a lot of guts." Annie speaks of her mother's efforts to support the family, "and she's not gonna spend the rest of her life bent over a sewing machine." She tells him her mother worked in her "old man's grocery store" and says that she and the other children owe their mother "a little peace of mind." She wants the mother to move in with them. She leaves instructions for feeding the baby and departs. The husband lies back, but the baby cries and he gets out of bed. Dissolve to:
iv: The mother's bedroom. She is dressed in black and wears a mourning band. The daughter enters. The mother insists the rain is letting up, and says she will make coffee and some Rice Krispies. Annie goes ahead of her, saying she will fix it, but the mother insists that she can fix it herself. Stopping at the door, she tells Annie that she will drive somebody crazy, and accuses her of hovering over her "like I was a cripple in a wheel chair. Why did you come over here? You've got a husband and two kids to take care of. Go make coffee for them, for heaven's sakes." Annie tries not to interfere, but is soon in the midst of things. The mother slaps Annie's hand. She tells Annie that if she wants something to do, she can drive her to the subway. As Annie protests, she seeks her employment card. She feels the man at the Employment Service can explain to the boss that she will need a day or so to "get used to the machines again." The old lady continues, half to herself, about the boss understanding. Annie asks bluntly, "Ma, when are you gonna give up?" She tells her they "don't want to hire old people. They don't want to hire white
haired old ladies." The mother says it is not age at all, and repeats what the "chap" at the Employment Service told her about elderly people working in the needle trades. As Annie protests, she tells of what happens to her when she goes in for a "tryout." "It's my fingers, I'm not sure of them any more. My eyes are all right, but my fingers tremble a lot." Pathetically, she talks about how "excited" she is, and how difficult it is to thread the needle. "And it seems to me I do it all right, but they fire me all the time." She is afraid she has lost the ability in her fingers. "And that's what scares me the most. It's not the age." She breaks off, "staring bleakly down at the worn oilcloth on the cupboard." Annie suggests that she go to the park and get a little sun, like "other old women." The mother reminisces about her married life, of the pain her husband suffered before his death, and how she misses him. Annie asks her mother to come and live with her. The mother insists she must keep her own home, pay her own rent, and not be a burden to her children. "More than anything else," she says, "I don't want to be a burden to my children. I pray to God every night to let me keep my health and my strength so that I won't have to be a burden to my children." The old lady, "much of her ginger seemingly snapped out of her," shuffles into the living room. She sits and looks toward the rain-swept windows. "Maybe," she says, "if it clears up a bit, I'll go out and sit in the park and get some sun." Annie, from the kitchen, says, "Is this all you're eating for breakfast, Ma? Let me fix you something else." Dissolve to:

v: A park bench. The mother, Mrs. Geegan, and Mrs. Kline, are bundled up in their cheap cloth coats with worn fur collars. The mother comments on the weather. Mrs. Geegan registers disgust. She would go home, she says, "except my daughter-in-law's cleaning the house and I don't want to get in her way." Mrs. Kline observes "my daughter-in-law should drop dead tomorrow." Mrs. Geegan asks the mother if she would like to visit Mrs. Halley, who broke her hip. She observes, "When you break a hip at that age, you're as good as in the coffin," and concludes that although she doesn't like to visit Mrs. Halley, "it's a way of killing off an hour or so before lunch." She rambles over the way she spends her days and of how pleasant it is in church. She invites the mother to go along, but she declines, saying she doesn't think she knows a Mrs. Halley. Mrs. Geegan asks the mother if she has a quarter for a bottle of beer, confessing that her son and daughter-in-law always want to know what she does with money they give her. The mother asks her if she must beg her children for money. Mrs. Geegan, defensive, says they are always generous, but she seldom needs money. "I just like a dollar every now and then for an offering at mass." She asks the mother if she goes to Novena, and observes "It's a good way to spend an hour, I think." The old lady finally asks, "Is that what you do with your day, Missus Geegan, visit dying old ladies and go to confession?" Mrs. Geegan says she usually watches television in the afternoons. This is impossible, however, on days when her daughter-in-law is cleaning. Mrs. Kline, with bitterness, says, "My daughter-in-law, she should invest all her money in General
Motors stock, and they should go bankrupt." There is a lonely pause. The mother says goodbye, and leaves. The two ladies sit, "shoulders hunched against the morning chill, faces pressed under their collars, staring blankly ahead." **Dissolve to:**

vi: The mother's apartment. She enters and wanders aimlessly about the room, rubbing her hands, and frowning. She goes to the phone, calls the janitor and demands heat. She turns on the TV set, then turns it off angrily. She looks at the clock. It is ten minutes after eleven. She sees her purse, opens it, and takes out the employment card. "She looks at it briefly, expressionlessly," takes her purse and leaves. "The camera stays on the inside of the door as it is locked from the outside." **Fade out.**

ACT II: i: **Fade in.** Film sequence, lunchtime in the needle-trade district of New York. A quick montage of shots in the streets, jammed with traffic. **Dissolve to:**

ii: Interior of Tiny Tots Sportswear Co., Inc., W. 27th street, eighth floor. Some women operators are eating their lunch at the machines. There are ten or so, a good proportion of them Negro and Puerto Rican, and not a few are gray-haired. The camera moves among machines and racks of garments to an old desk at which sits a bookkeeper. Nearby, the boss is working on a machine. A passageway has been worked between racks leading to the elevator. The elevator arrives and the mother gets off. She asks a Puerto Rican man where she can find the boss. He points to him. She picks her way to him, takes out her card, and offers it to the bookkeeper. She mutters something which the bookkeeper cannot hear, and is told to speak up. She tells the story of how she fainted in the subway. The boss comes over. She repeats the story of why she could not work yesterday. The boss asks her what she does. She says she did everything but joining and zippers, but has not worked since 1916. "Can you thread a machine?" he asks. She nods, and he leads her to a machine which he asks her to thread. For a few moments he stands over her, shouting at her for taking too much time. Finally, he agrees to "try her out for a while," and goes back to his desk. She is trembling. Her coat is still buttoned tight. An old Negro woman at the next machine gently tells her to hang up her hat and coat. "Don't let him get you nervous, Momma," she says, "he likes to yell a lot, but he's okay." The old lady sighs, "quickly masters herself," and smiles at the woman. She says "I'm a little unsure of myself. My fingers are a little unsure." **Cut to:**

iii: The boss, at his desk. He mutters to the bookkeeper, "how could I say no, will you tell me? How could I say no." The bookkeeper says, "Nobody says you should say no." The phone rings for the boss. He takes the phone and speaks to "Jerry," his brother-in-law, who is demanding hurried action on an order. The boss appeals to him for patience and begs for a better line of work, insisting he cannot make a profit on "cheap cottons." Apparently Jerry promises some failures, for the boss agrees to have the shirts finished an hour earlier. "He hangs up ... sick at his own loss of dignity" and mutters "my own brother-in-law." He shuffles away and sees the old lady emerging from the closet where she hung her coat. He shouts at her: "Rush job, rush job. Five o'clock the freight man coming. Let's go. Let's go."
iv: The bedroom of Annie's flat. She and her husband are sitting quietly, "Apparently angry words have passed between them." The doorbell buzzes. Annie moves past him "in quick, sullen silence," to the hallway. Her sister, Marie, is there. She says she thought she would stop for a minute. Annie tells her she came in the middle of an argument. The husband emerges and they explain their argument. The husband says that it is his vacation, but "your crazy sister don't wanna go. She don't wanna leave her mother." He asks, "How many vacations you think I get a year? I don't wanna sit in New York for two weeks, watching it rain." Annie insists that mother is depressed, and that she has convinced her to come live with them. "You didn't convince me," the husband says. He tells her the mother doesn't want "hang around us," but Annie persists, saying it is the only thing she asked in their marriage. Marie sides with the husband, which infuriates Annie, who "wheels on her sister, a long repressed fury trembling out of her." She screams at the sister to stay out of it, telling her "you never cared about Mom in your whole life." After a moment of sick silence, she asks her husband to consider letting the mother live with them so she can take care of her. He agrees. Marie says she had better hurry home. The husband leads her to the foyer. In a scene "conducted in low, intense whispers," he tries to apologize to Marie, telling her how wonderful Annie really is. Marie says she knows Annie better than he does, but tells him what the consequences of her indulgence of her mother will be. The life of independence is the only one the mother knows, and it depresses her to know that she is giving up. The husband says he knows such a move may only make her more unhappy. Marie maintains that mother will "just dry up into bones inside of a year," but knows "You can't tell Annie nothing." The mother, she says, is frightened by Annie, and "if Annie thinks she's gonna get my mother to love her with all these sacrifices, she's crazy. My mother's favorite was always our big brother, Frank, and Annie's been jealous of him as long as I know." As she leaves she tells him that "She's doing the worst thing for my mother, absolutely the worst thing." He returns to the bedroom, crosses to Annie, "puts his arm around her and pulls her to him. She rests her head on his chest. They sit silently for a moment." Dissolve to:
v: The shop, the same day. All of the machines are operating. A radio plays. The operators shout "Work! Work! Jessica! Gimme some work!" The bookkeeper brings them material. Dissolve to:
vii: The mother and the Negro woman, sewing steadily. Without daring to look up, the mother says she is "getting the feel back," and the Negro woman says, "Sure, you're gonna be all right, Mamma." The mother starts to talk, and tells about her early days in the shops and of how she quit in 1916 to get married. There is a silence. The hum of shop activity continues. The mother says she feels she is going to be kept on, and tells the Negro woman how her husband died only a month ago. The Negro woman says her husband died eighteen years ago. The mother recalls her work with her husband in their grocery store, and describes his weakness toward the end. The Negro lady discusses her arthritic
pains, and the mother in turn describes the pains between her shoulder blades, which the Negro lady diagnoses as "Gall bladder." She tells the mother she is 60 years old. For the first time the mother looks up, incredulous. A discussion of the other old ladies employed in the shop ensues. The Negro woman advises her to dye her hair, to save the trouble of being shunted from place to place by employers who won't hire white-haired old people. She points to a Greek lady, 60 years old, and a Jewish lady who tells jokes all the time. "I'm friends with all these women," she says, "... What do I want sit around my dirty old room for when I got that little Jewish woman there to tell me jokes all day. That's what I tell my children." The mother turns to her sewing, saying "Oh, I'd like to hear a couple of jokes." There is a burst of laughter from another row and the story comes back. One of the Puerto Rican girls had sewn a belt upside down on a dress by mistake, and while shopping with her daughter found the same dress on a rack, labelled "Made in California." There is a close-up of the mother, who joins in general laughter. She finishes a bundle of sleeves and "with magnificent professionalism" calls out, "Work! Work!" The camera "closes down on the bundle of sleeves she has tied together with a black ribbon." Dissolve to: vii: The same bundle of sleeves. "We pull back and see it is now being held by the boss. He is frowning down at them." A Puerto Rican girl stands near him, muttering that the sleeves have been sewn for the wrong arm. The boss scowls and orders her to cut them open and resew "the whole bunch." She protests that she cannot do it before five o'clock, and he orders her to work. The boss tells the bookkeeper that the old lady "came in today" sewed all sleeves for the left hand, "She didn't make any rights." "So what are you gonna do," asks the bookkeeper, "it's half past four." The boss tells her to call Raymond. He takes the phone and speaks in a low voice. He tries to explain, and offers to pay the freight. He asks about the suits, but it is apparent that "Jerry" has changed his mind. A fury takes hold of the boss. He calls him a "miserable human being," and tells him he doesn't want any more orders from him, and that he should not come to his home again. He slams the receiver down. His fury still high, he shouts, "Fire her! Fire her! Fire her!" Fade out.

ACT III: i: Fade in: A subway car heading to the Bronx during rush hour. The camera works its way through the crowd to the mother. "She is staring bleakly ahead of herself as if in another world. The train hurtles on." Dissolve to: ii: Her apartment. Night. She enters, stands in the darkness and unbuttons her coat. She gets milk and a box of Rice Krispies. The box falls out of her hand. She bends to pick it up, then stands abruptly and breathes heavily. She goes to the phone. "There is an edge of desperation in her movements." She calls her son, Frank, who is not at home. She "places a smile on her face" and dials again. It is Marie. She tells Marie about her day, trying to treat it lightly. She asks if she might baby-sit. During the conversation, "A deep weariness seems to have taken hold of her. She rests her head in the palm of her free hand. Her eyes are closed." Finding that they have a sitter, she begs off, says she is fine. She hangs up. "Her face
now wears an expression of the most profound weariness." She shuffles
with no purpose to the center of the room. "Her coat is still on. She
turns on the TV set, and goes back to sit, her hands resting on the
armrest, and expressionlessly watches the show. Camera comes in for a
close-up of the old lady, staring wide-eyed right through the television
set, not hearing a word of chit-chat. She is breathing with
some difficulty." She takes the phone again, and calls Annie. She asks
if she can spend the night at her house. **Dissolve to:**

iii: Her bedroom, a short time later. Her son-in-law is packing her
belongings. In the kitchen, the mother, still in her coat, watches
Annie take her groceries from the cupboard. She tells Annie she is
getting old. Her son-in-law tries to ease her worry. She tells him
it will just be a temporary stay. The mother asks about her furniture.
She tries to convince Annie to take something, and Annie declines. The
son-in-law pointedly says, "Annie! We'll take the chair!" The mother
rambles on. She speaks of the grocery store, the depression, and re-
calls that "It seems to me my whole life has been hand-to-mouth. Did
we ever not worry about the rent? I remember as a girl in Cork, eating
boiled potatoes every day. I don't know what it all means, I really
don't..." She stares abstractedly at her son-in-law, and says, "I'm
sixty-six years old and I don't know what the purpose of it all was."
He interrupts, but she continues, "an endless, endless struggle. And
for what? Is this what it all comes to? An old woman parcelling out
old furniture in her house?" She "bows her head and stands, thirty
years of repressed tears torturously working their way through her
body in racking shudders." Annie tries to calm her. **Dissolve to:**

iv: Film sequence: Rain whipping through the streets of New York at
night. **Dissolve to:**

v: The old lady's valise lying on a single, narrow bed. "We pull back
to see the old lady - rummaging in the valise for something." She is
in her grandson's room. She brings out a nightgown, goes to a chair and
sits, "expressionless, catching her breath...staring fixedly at the
floor." It is dark. **Dissolve to:**

vi: The window of the bedroom. Daylight. The rain has stopped. "The
camera pulls back slowly and finally comes to rest on the old lady,
sitting just as we saw her last, unmoving, wrapped in thought, the
white nightgown on her lap, her hands folded." The baby begins to cry
off, and the mother looks up. She gets her hat and purse, and leaves.
In the hall, the door to Annie's room stands open. She sees them
asleep. Annie turns in bed and faces the mother. Her eyes are open.
She leans upon one elbow. The mother, in an intense whisper, explains
that she is not comfortable; that she cannot sleep anywhere but in her
own bed. "You're a fine daughter, and it warms me to know I'm welcome
here. But what'll I do with myself, Annie?" Annie studies her for a
moment, and asks where she is going. The mother says, "I'm going out
and look for a job." Annie springs from bed as she disappears, and
catches her in the hallway. She says, "Ma..." The mother turns.
She is blunt and brisk. She says she wants no argument, and no help.
"Work is the meaning of my life," she says. "It's all I know what to
do. I can't change my ways at this late time." They regard each
other for "a long time." Annie goes quietly to her, and says, "When I'm your age, Ma, I hope I'm like you." They stand for a moment, then quickly embrace each other. The mother leaves, and Annie goes back to bed. She nudges her husband, who grunts. "George," she says, "let's drop the kids at your sister's for a week or ten days and drive down to Virginia. You don't want to spend your one vacation a year sitting in New York, watching it rain." He is sound asleep, and has not heard a word. She closes her eyes. Fade out.

Patterns
by Rod Serling

Serling's celebrated work, Patterns, was first offered on the Kraft TELEVISION THEATRE on the evening of January 13, 1955. Fielder Cook directed the play. The analysis here is based upon the published version of the script in Serling's anthology, Patterns.

Plot Synopsis: ACT I: i: Fade in: Film sequence. Park Avenue at 45th Street. Pan up to Grand Central Building, feature clock reading a few minutes before 8:30 a.m. Dissolve to:
ii: Bank of elevators, lobby, with only one in operation. Miss Stevens enters shot and goes to elevator. She is greeted by the operator. "Pan board to listing of Ramsey and Company, listing fifteen floors with appropriate departments, then executive floors, thirty-fifth through fortieth. In tight on listing." Dissolve to:
iii: Clock in switchboard room, Ramsey and Company. Clock reads 8:40 a.m. Pan room, showing board clear of operators. Dissolve to:
iv: Tight shot of grandfathers clock in "plush but conservative" reception room, executive floor, Ramsey and Co. The clock reads 8:50. Miss Stevens is removing her hat. Ramsey's executive secretary enters shot to go through door to offices. They exchange greetings. The phone rings. Miss Stevens answers, saying "Fortieth floor executive, Ramsey and Company." She says the switchboard will not open until 9:00, and takes a name. The elevator opens, and a girl gets off. She goes to the door leading to the executive offices. Miss Stevens asks her to leave a message on Mr. Donaldson's desk. The girl asks if the "new genius" has arrived. Miss Stevens "finds something to do at her desk and says, "It's 8:55, Ann." Ann goes out, saying "Today's the day, and boy, oh boy, it should be some day." Dissolve to:
v: Ramsey's office. Miss Lanier enters with fresh pencils, which she puts into a silver cup on Ramsey's desk. Ann passes the door and asks if the new executive starts today. Miss Lanier, non-committal, says Mr. Staples will start this morning. Miss Lanier's "attitude before should have left no doubt that this was a conversation topic which should be dropped. Here her tone makes the attitude definite." Ann persists, mentioning that he is the first new vice-president brought from outside the company. Miss Lanier tells Ann that Staple's position in the company will be known when Mr. Ramsey "chooses to define it," and pointedly reminds her that guesses "on even a secretarial level, could cause others a good deal of embarrassment." Outside, Ann is
questioned by another girl and observes "You'll never know when you
strike a nerve." **Cut to:***
vi: Film, exterior of Grand Central building. Nine o'clock. **Dissolve
**
to:
**vii:** Bank of elevators in lobby. The "jam is on." The starter sends
crowded elevators upward. **Dissolve to:**
**viii:** Switchboard room. 9:10. All operators at work. One operator
says "I'm sorry, sir, every line is taken." **Dissolve to:**
ix: Reception room. A man stands at the desk as Miss Stevens talks
on the phone. He sits. A secretary comes in late, and Miss Stevens
notes the time. Mr. Ramsey enters. Miss Stevens notifies Miss Lanier
that he is here. **Dissolve to:**
x: Ramsey's office. He enters, followed by Miss Lanier. He asks for
messages. She gives him a pad with names, saying "No one important."
He reads the list and tells her she is right, as usual. He has finish-
ed his analysis of the Portland factory and tells her to teletype it
to the Seattle office. He asks for twenty copies for today's board
meeting. Finally, he asks if there is any sign of Mr. Staples. She
says no. He tells her to delay the meeting until the report is ready,
and tell the secretary not to schedule early luncheon dates. He
instructs her to see that Staples sits "one down from Granigan on my
right." **Dissolve to:**
xii: Lobby. Fred Staples and his wife Fran stand before the listing
board. She wants to pick him up for lunch, saying she "can't wait
until tonight." She says maybe they don't even expect him. She
comments upon his appearance; charcoal suit, striped tie, "no trace"
of Ohio. She wants to watch her man step in that elevator "and go
right up to the sky." He cautions, saying they are just country
people. She answers, "That may be - Ramsey, Staples and Co." She
leaves. He walks to the elevator. The starter tells him he will
want the Tower. Fred introduces himself and they shake hands. The
starter asks him if he is from Ohio, and when Fred says yes, he says,
"There's your elevator, sir, we've been expecting you." **Dissolve to:**
xiii: Corridor outside the office Fred shares with Sloane. Marge,
Sloane's secretary, enters, followed by other secretaries. They go
into Fred's office. The girls remark to Marge that it is quite an
office for an assistant to Sloane, "only three down from the presi-
dent." Marge, with a shade of anger, asks them if they ever heard of
efficiency. She explains that Mr. Staples goes into Sloane's adjoin-
ing office because they will be working together. She accuses them of
seeing hidden meanings. One says "All I know is that the offices have
always been in order of rank. And all of a sudden bright and early
one Monday morning a desk from Ohio leap-frogs into number three spot.
You know Marge, it's pretty common knowledge that your Mr. Sloane isn't
exactly the fair-haired boy around here." Marge says it is more common
gossip than common knowledge, and exits into hall. Mr. Gordon stops
and asks her to send Mr. Sloane's Anderson plant inventory to his
office. Marge goes into the office. Mr. Sloane enters, and asks if
Mr. Staples has arrived yet. She says no, just the furniture. He
looks vaguely at the wall between the offices, remarking that there
was talk about tearing the partition down to make a bigger office for
him. He forces a smile and says, "I suppose space was a factor in
that." She says she is sure of it. There is a pause, and she men-
tions that nothing has been settled about a secretary for Mr. Staples.
He tells her he assumes she will handle things for both of them. She
exits. **Dissolve to:**

xiii: The Reception room. Miss Lanier enters to greet Fred. She
tells him Ramsey is in the middle of a long distance call. She guides
him to his office. **Dissolve to:**

xiv: Corridor outside Fred's office. Miss Lanier and Fred enter the
office. He is impressed. Miss Lanier tells him Mr. Ramsey learned
Fred was fond of Early American. He says he had never been able to
afford such furniture. Marge exits. Miss Lanier introduces them,
and leaves. Andy Sloane enters, introduces himself as Fred's immediate
superior, "only as time goes by I get less and less immediate." Fred
says Ramsey told him by phone that Andy had been ill. Andy says
quickly, "Oh, did he?" He recovers, and says it's just a "peaky
stomach." Marge exits. Andy asks if Fred is busy, and Fred says
only in trying to look busy. Andy laughs, and tells him Mr. Ramsey
has "definite ideas about executive's working capacity. You'll be
busy." They discuss Fred's background. Fred tells him he was
managing a little plant in Cincinnati, and that Mr. Ramsey seems to
think he would fit here. Andy tells him Ramsey is a production genius,
and "no slouch when it comes to judging men." Andy reveals that he
has been with the firm for twenty-four years. Bantering, but with
"an edge of seriousness," he tells Fred he is one of "the security
boys, 'Stay in one place Sloane!'" Fred says Andy must like it. Andy
repeats, "Twenty-four glorious years." He tells Fred Ramsey mentioned
"that you were a production man." Fred guesses he will be doing a
little of everything, mostly in industrial relations. Andy says that
is one of his specialties, and continues, "We...we ought to work
pretty well together." Marge announces that Ramsey has called a
meeting. They leave together. Andy stops in his office, where Fred
sees a picture of two boys on Andy's desk. Andy proudly tells him
of his two sons, who are twenty-three and fourteen. As they walk out,
Fred remarks that he hopes Ramsey will remember hiring him. Unsmiling,
Sloane tells him Mr. Ramsey "never forgets anything." **Cut to:**

xv: The conference room. The executives are taking seats. Ramsey's
"eyes dart about the room. He's aware of everyone and everything."
He greets Andy, asking if he is feeling better. Andy thanks him.
Ramsey continues. The business at hand, he says, is the purchase of
the Anderson plant. He calls attention to his analysis and asks for
reaction. Before proceeding, he introduces Fred, "a production
engineer by training, an industrial relations man by instinct, I
expect good things from him." The round of introductions is made,
and Ramsey returns to business. He asks if it looks practical and
feasible. "There is general agreement, rather dutiful enthusiasm."
Ramsey presses the issue with Sloane, saying he looks "injured by it
all." Sloane says the plan calls for the plant to be in receivership
until next spring, which means "improper maintenance of equipment, loss
of good will." Ramsey reminds him it also involves a saving of a
quarter-million dollars in the purchase price. Andy says the plant
employs over two hundred men and it will disrupt the economy of the
entire community. Ramsey reminds him that by paying less for the
plant, and being able to cut production costs as a result, the firm
may compete more favorably and eventually employ twice as many men.
"We're not going to ruin that town," he says, "we're going to make it." He
delivers a personal kick at Sloane, saying that after twenty years
in the firm he should be able to "think beyond the tongue-clucking
stage and come up with an analytical point of view!" Sloane says he
felt he had given him a point of view. Ramsey strikes back, saying
Sloane's view was an "emotional tidbit that is decidedly more charita-
ble than corporate." Ramsey now asks Fred if he has an opinion. Fred
says he does not, that he has looked at the plan for only five minutes,
and knows nothing of the details. Ramsey praises this as a "solid,
intelligent and conservative answer." The meeting is over. Ramsey
walks to Fred and Andy, and asks Andy about his stomach. Andy says
he thinks it is much better. Ramsey tells him to leave early this
week, and get some rest. He asks Fred if he found a house. Fred says
they are renting in Westville, Connecticut. Ramsey hopes they will be
able to have dinner together soon. As Andy leaves, Ramsey delays Fred
and tells him Andy is working on a report which involves an end-of-
year review of plant operations and suggested changes. "I'd like you
to get your finger in that," he says, "I think he could use your help." Fred exits. Jameson, hoping for some lead, comes to Ramsey and
casually remarks, "Nice fellow, Staples." Ramsey tells him to take
another look at the cost accounting. Cut to:
xvi: Andy's office, then Fred's office. Fred enters. Fran is
waiting. When she senses his serious mood, she announces, jokingly,
her master plan to have him be president in two years, and produces
a watch which she bought that morning. She says the cost, two
hundred dollars, "goes with the salary." She hugging him, saying, "If
only Cincinatti could see you now." Fred sees Andy coming out of
his office, and tries to introduce Fran, but Andy turns and walks off.
Fred asks to take her to lunch, and they exit. Marge stares
after them. She goes into Andy's office and sees a whiskey bottle on
his desk. She shakes her head, "pityingly, sorrowfully, knowingly,"
and puts it away. Fade out.

ACT II: i: Fade in. The office, three months later. Marge is
typing. Fred is giving instructions to his assistant. The phone
rings, and he addresses someone named "Jud," whom he asks for a delay
on a meeting. He says he will see him for lunch and hang up. He
asks Marge to set up a post-luncheon conference call. Andy enters
and asks Fred how he knew it was his son's birthday last Saturday.
Fred says his "old man told me." Andy thanks Fred for sending a
football, and for coming to his home to show him how to pass properly.
Paul told him, says Andy, that Fred was an All-American. Fred modest-
ly admits that it was a long time ago. Andy rises, mentions that he
has finished the first draft of the report, and adds, "Perhaps we can
spend an evening on it soon." Fred agrees, and says he will see him
at the party Saturday night. Marge is ready for more dictation, but
Fred says it can wait until after lunch. She gets her coffee contain-
er. He tells her to relax and drink it here, if Mr. Sloane doesn't
need her. She thanks him. There is a pause, and she asks Fred where
he played football. He answers "Ohio State, but if you ask me the year
I won't tell you." She says he seems to have fitted in well. He says
the overload has made him do more than he thought he could. He grows
embarrassed, and admits that it has been exciting. She tells him
again that he has "fitted in well here." He observes that this is the
first kind thing she has said about him in three months. She doesn't
answer. He asks if she resents him. She replies that it is natural,
after working with Mr. Sloane for so long. He tells her he likes
Sloane; and that may be their only common ground. She explains Andy's
eyears with the firm. It is not easy, she tells him, to be the
last of the old group. She apologizes for being protective of Sloane,
who has a bad heart and an ulcer, which seems to be "par for the
course." She compares Fred to Sloane; for honesty, refusal to put
blame on others, and failure to blow his own horn. Sloane was once a
fighter too, she observes, but now he is ill - and older. She "senses
that their relationship has overstepped its bounds." Fred asks why
Ramsey pins a target on Andy. She replies "that you go along with
Ramsey, or you get off." Fred tells her Andy never got off. She
replies "You're here now. Maybe he's about to be pushed." Dissolve
to:

ii: Reception room. Late at night. A single light burns. Fred en-
ters and crosses into a dark hall. Cut to:

iii: Tight shot of Andy, "bone-tired, working in his office." He
hears footsteps off, and puts bottle in drawer. Cut to:

iv: Corridor. Fred enters, holds a moment, and crosses to Andy's
door. Andy "is tired, and sick. He doesn't want to see anyone -
even Fred. The scene is one of separation - by no means easy for
either one." Fred enters. Andy wonders what Fred is doing here. He
says "nothing, really. Took a solitary ride. Wound up here. Magnetic
place, isn't it?" Andy says "it can be." He discusses the report
they have been working on, and compliments Fred, calling him a "crack-
er jack industrial planner by instinct." He says he has included
Fred's suggestions in the report. Fred thanks him. Andy says he likes
Fred's approach; that he thinks of a human factor, not just logistics.
Fred asks if Ramsey will like it. Andy doesn't know. Since Ramsey
started to complain about reports each year, he has had to brace him-
self with a bottle just to hand it in. He is near the breaking point.
He admits that he drinks to restore his "illusions." Fred asks if he
has had enough, and Andy tells him he never gets enough. He asks Fred
to sit quietly and be a sympathetic friend and associate. Fred asks
bluntly, "He doesn't like you, does he?" Andy says no. Fred asks why
Ramsey doesn't fire him. He replies that "they don't know how to say
get out after thirty years of service, so they create a situation you
can't work in and finally can't live in - tension, abuse, mostly subtle
and sometimes violent. Chip away at your pride, your security, until
you begin to doubt, then fear." He says he will take it because he
feels desperate about his job. "The chain that binds. Habit.
Pattern." Fred asks why he takes it. He answers, "Because I'm a
weak man... Because I'm scared to death he'll axe me one fine day
and I'm sixty-six years old, have a boy ready for college, and I don't
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th in k 1 could get another jo b . How'* th a t s tr ik e you?" Indy **7* 6*
ha* a dream; tlm t he w ill one day g et up during a conference and s p i t
in R aM sy's eye. He g ram angry and Fred tr ie * to o ala h i* . Andy
■breaks." " I ' l l be a l r i g h t ," he say*, ■exoept f o r two b ig bleeding u l­
cer* , a bum h e a rt, and a perwanent c rin g e ." Fred ask* i f th e re 1*
anything he oan do. Andy say* " J u s t d o n 't went ion t h i s . " Out t o *
▼t The recep tio n room. Paul e n te r s , oro*see in to th e h a l l . Out t o t
▼it Andy's o f fic e . Andy snaps o f f th e l i g h t . Hi asks Fred to t e l l
Paul th a t he l e f t e a r ly . Fred leaves and en ters th e c o rrid o r. Paul
e n te rs and see* F red, who t e l l s h la Andy went hows. He offer* to d riv e
h ie hone, and th ey le a v e ; th e ir voices fad in g . A door opens and oloeee
way o f f . There i s "a b e a t.” The lig h t comes on in Andy's o ffio e .
"Another b e a t." D issolve t o i
v l l t S tap le s liv in g room. Saturday n ig h t. "Music
behind fra * a h i*
f i . " A p a rty is breaking up. M ssolve t o i
v i i i : Fred helping g u ests w ith o o ets. Ad l i b goodnight*, f a t t o i
ix i F re d 's study* Baneey i s seated a t the deek looking over the re*
p o r t. Fran e n te r s , and says f rs s h coffee w ill be ready soon. He
thwniM h er f o r l e t t i n g him see th e r e p o r t, and says i t wakes hlwproud
of h is judgement. Out t o t
z t The fro n t door. Fred i s s t i l l bidding goodbye. Fran jo in s him.
A fte r gusete le a v e , Fred asks i f she I s h itt in g i t o ff w ith Baasey.
She c a lls hlw a "trewendous p ere on." f a t t o «
x l : The stu d y . Raneey Is looking through th e bookcase. Fred e n te r s .
Baneey consents upon F re d 's reading t e s t e s , and went lone th e r e p o r t.
Fred asks how he lik e d i t . Ramsey says i t " is good s o lid t hinking ."
Fred Is re lie v e d . Haweey says he lik e s i n i t i a t i v e ; lik e s a person
idio tak as a d if f e r e n t s te p on h is own. Fred modestly says "Andy and
I fe lt
" but Baasey disparages Andy's co n trib u tio n to th e r e p o r t.
Fred Is unsure and h e s ita n t. Baneey t e l l s hlw t o le a rn to accept
su ccess. "1 never extend undue c r e d i t," Raweey sa y s, "ask your frie n d
S loan e." Fred says Sloane is a good wan. Bawsey s a y s , "He was, and
G randfather clocks were good clo ck s. And S tan ley Steamers were good
o ars. But you d o n 't run thaw by com petition to d ay ." He re fe rs to
S loan s'* "sentim ental v a lu e ." Fred says a nan of Sloane*e experience
would be hard to re p la c e . "Are you s e rio u s , Fred?" asks Baasey.
"Then why th e d e v il do you th in k I brought you here from C incinnati on
a week's n o tice? Ton th in k th a t was a whin? Fred, y o u 're S loans'*
replacem ent I" Fred h e s ita te s . "That j g th e d e a l, th e n ," he say s.
Baasey says he assumes Fred knew a l l alo n g . He t e l l s him he is expect*
lug Sloane *s re s ig n a tio n ; th a t he does not want to have to f i r e him.
Fran e n te r s , and senses th a t something Is wrong. Ramsey ap o lo g ises,
and says he must be running along. He tu rn s to Fred, who says he
r e a lis e s he la not a c tin g g r a te f u l. Ramsey in te rru p ts a g a in , saying
he Is n o t looking f o r g ra titu d e ; t h a t a b u siness Is n o t run on thank*
you n o te s. This was h is f a t h e r 's a t t i t u d e , he d a l a s , and Sloane 'a ,
to o . "This preoccupation w ith m o rality above p r o f its *" he sa y s,
"This stu p id black and w hite id ea th a t honesty and p r o f its a re incom­
p a tib le . I ju s t happen to f e e l th a t th e atmosphere o f a b ig corporation
o a n 't be co n stan tly c h u rc h -lik e ." He le a v e s . Fred d o s e s th e door and
t e l l s Fran he w ill be a v ic e -p re s id e n t. She is e c s t a t i c . He accuses


her of telling Ramsey that he had written the report. She says she
told him that Andy helped on it. He says it is a lie. She argues,
"I knew you'd say that, but I know how you are. You know you can't
stand winning because you hate to see a loser." He says he does not
like to lie his way into a capital gains bracket. She says, "I
didn't hear any clear-cut defense of your bosom friend, Mr. Sloane."
He will not argue. She asks him again if he told Ramsey his wife
was mistaken. He says no. She asks why, and he says, "Because...
because I want to be vice-president." She thanks him for "a straight
and honest answer." Fred is now worried. He knows Ramsey will whip
Andy to death in that conference room tomorrow. She says it's
Ramsey's responsibility. He answers, "It's mine too. Tonight... all along... and just by coming here - I handed him the whip. Here's...
here's to vice-president Staples. He finally made it." He
flings the ash tray against the wall. She comes to him, touches his
shoulder, then softly lays her head against him. "Oh Fred... Freddy," she says. Fade out.

ACT III: i: Fade in: Tight shot, the report on Fred's desk at
home. It is morning. Fred takes the report and leaves. Cut to:
i: Tight shot, Andy's briefcase. He takes report out, hands it to
Marge, and tells her to have it mimeographed. She goes to Miss Lanier's
desk, where she is told that Mr. Ramsey wants to see the report. Marge
enters with the report. Ramsey draws a line through Andy's name and
orders Marge to see that it is printed. Marge leaves, goes to Andy's
office, and tells him there is something he should know. Cut to:
i: Hall. Fred enters, goes into his office. He pushes the busser
and asks Marge the time of the meeting. She answers 10:30. He asks
if Andy has come in. She says he is busy. He says he didn't ask that,
he asked if he had come in. Marge betrays her anger. He asks her to
sit and relax, and confesses that he had little sleep last night. "I
suppose Mr. Sloane never raised his voice in a given situ—" he
begins. She tells him to ask Mr. Sloane, "I'm sure he'd love to give
you any information you'd like," "Only when you ask him, don't play the
part of the wide-eyed disciple." He asks her what part he should play,
and she retorts, "The clever young executive, on his way up, kicking
open doors and pushing people out of the way!" She tells him that he
should take a good look at Mr. Sloane. "That'll be you in ten years.
Because I think you know that way down deep you're very much alike. A
lot of the things, a lot of the good things he believes in, I think you
believe in too. You're inheriting his title, Mr. Staples, but it's a
package deal. You'll get his heartache, too." She walks out. Andy
comes out of his office as Fred does. Fred tries to explain. Andy's
face is haggard. He says "Don't make it any harder. The last ten
years — all pointing to this next minute — and I'm braced for it now.
So for God's sake, Fred, let's not have any unburdening now." He
walks into the room and Fred follows. Cut to:
iv: Inside. Ramsey is under way. He says he has received the depart-
mental report, and that Fred's was unique and ingenious. Fred tries to
say "Andy here actually — " but is cut short by Ramsey, who proceeds
to tear Sloane apart. "I dislike few things, Mr. Sloane," he says,
"High taxes, low production, and coattail riding! Your taking credit
for someone else’s work is an example of the latter. Coattail riding.
A man slips, he clutches. He loses his stuff — he tries to borrow
someone else’s.” Andy is on his feet to defend himself, but Ramsey
tells him that his work hasn’t shown this stamp of originality in
years. Fred appeals to Andy; “This is ridiculous, tell him! For
God’s sake tell him!” But “something has happened to Andy . . . his
guts cave in . . . his pride, or what he has left of it, comes out in a
flood tide.” He admits that “the misunderstanding. . . arose from a
secretarial error. My name was not supposed to be put on that. . .
that thing.” Ramsey, triumphant, thanks Andy, and tells the others he
has sent copies of the report to them. They are to “take it to pieces
. . . I think it’s good enough to stand it.” He adjourns the meeting.
Andy has gone to the door. Cut to:
vi: The hall. The camera moves in on Andy. “He is sick.” He slumps
against the wall and slides to the floor. Fred rushes to him. Andy
tells him to get his pills. Ramsey says he will get them. Andy tells
Fred that Ramsey is still giving orders. “Do me a favor, Fred,” he
says, “tell him to go to —” There is a fade out. There is “one
beat on black silence” and a cut to:
vi: Marge’s desk, a short while later. The phone rings. Marge
answers, nods, and hangs up. Jameson comes over. She says, “Fifteen
minutes ago.” Jameson and Gordon leave. They walk to Miss Lanier’s
desk and she goes into Ramsey’s office. Cut to:
vii: Same, short while later. Marge has covered her typewriter, and
taken some personal belongings out of her desk. Fran enters. She
tells Marge that Fred called from the hospital. Marge asks her to
wait in Fred’s office. Marge starts to leave “for good.” Ramsey
walks down the hall toward Andy’s office. Marge sees him and
“freezes.” She exits. Inside, Ramsey looks at Andy’s desk. He
opens a drawer, takes out the bottle, and pours a drink. Cut to:
viii: Reception room. Fred enters. Miss Stevens tells him they are
all sorry. He nods, and walks to his office. Fran is waiting. He
tells her he has been on the phone talking “to his boys. . . And then
in a bar talking to myself.” He has come back to see Ramsey. She
tells him he is in Andy’s office. He tells her they are getting out.
She says it is alright with her, but to hear Ramsey through. He goes
to Andy’s office. It is empty. He walks down the hall. Miss Lanier
says Mr. Ramsey is expecting him. Fred enters. Ramsey waits near the
window. He tells Fred to take Andy’s place at a meeting tomorrow.
Fred says that’s fair enough, since he and Andy were two of a kind.
Ramsey asks what he means. Fred replies that he and Andy shared the
same insecurities — the same sense of searching, worrying, appre­
hension. He asks Ramsey to understand that before he puts him in Andy’s
place. “It was Andy’s strength that bothered you, it was his ethics
that kept digging into you. Every minute he was around, Andy Sloane
was your conscience. . . a constant, irksome reminder that some things
are wrong.” Ramsey asks him to continue. Fred accuses him of making
Andy his whipping boy and indirectly causing his death by forcing him
to compromise. Ramsey says what he says is true. Fred says, “Now
you’ve got me. Now I climb into the stocks because I’m the same kind
of poor weak human that Andy was.” Ramsey says that is not true.
Fred answers that it was, but he is no longer that way. He says he is not afraid of Ramsey, or of winding up like Andy did — "And I'm not afraid to stand here and tell you to your face that it's a tragic renunciation of pride to lick a man's boots. But it's a lot more pitiable to be the man who has to have his boots licked." Ramsey says he is "not a nice human being. What else?" Fred tells him he is a "wash-out — a genius, an organisational marvel with no compassion for human weakness. . . You drive and fight and tear your people into peak efficiency if they can make it, or a grave, like Andy, if they can't. Because he lacked the strength." "And the capacity," Ramsey adds, "He was third in command. That's a lot of responsibility to hold." Fred says it was his business, too. Ramsey, now fighting back, says "It is no one's business. It belongs only to the best! To those who can control it. Keep it growing, producing - keep it alive! It belongs to us right now. In the future, to whoever can give it more. As for you —" Fred interrupts him. He says there is no need to fire him, that he still has a few seconds to officially resign. Ramsey shouts "What do you want from me, apologies?" He accuses Fred of walking out for the sake of a "nice, unsullied conscience" and returning to the same situation, only in a place where his great talent will not be challenged. Fred asks him what he wants. Ramsey tells him that he wants him to stay — that he needs help at the top level and Fred is the only one good enough to function there. "You will learn more, grow more, do more than anywhere else because I'll beat you ragged until you do. I don't ask you to be liked — fight me, take over if you can. Be a conscience for me if you want. Be anything you like. . . but if you stay you're going to have to fight for every idea and principle that's holy to you. I think you're strong enough to take it. If not, I'm sure you're strong enough to get out." Fred pauses. He says, "I think that's acceptable." Ramsey asks if there are reservations. Fred replies one; Andy Sloane had the dream that some day he'd break Ramsey's jaw. "I reserve that right," says Fred. Ramsey says he will have it drawn into the contract, and that he will see Fred tomorrow. As Fred is ready to leave, he tells him that "Andy's kids are being taken care of." Fred asks him if that will let him sleep. Ramsey smiles grimly and says, "It starts, huh?" Fred answers, "It starts." He goes out to Fran. She asks if he is out of a job. He says not yet. She asks on whose terms, and he answers, "Mine and his." She tells him to finish his work. He tells her he will be late. As she leaves, she answers, "Aren't you always." She blows him a kiss. Fred is deep in work. Fade out.

The Incredible World of Horace Ford
by Reginald Rose

This play was first offered to the public on the Westinghouse
STUDIO ONE series on June 13, 1955. The play was produced by Felix
Jackson and directed by Franklin Shaffner. The analysis here is
based upon the published version of the play in Rose's anthology, Six
Television Plays.
Plot Synopsis: ACT I: *i*: The office of Horace Maxwell Ford, late afternoon. One of a long row of similar offices for minor executives at the Educational Toy Company of New York, Inc. There is a small desk and a drafting table. Toys lie about, and on the desk is a small nameplate bearing his name. Horace is daydreaming at his desk. He has "an elusive, almost boyish quality." His clothes are ill-fitting. "He is a mild man, an apologetic man, except when he is discussing his beloved childhood memories. Then he seems to find a strange vitality, which somehow doesn't fit him." He is "really an inadequate grown-up boy." Leonard O'Brien enters. Horace lunges for his drawer, rips it open, and pulls out a cap pistol and fires it at Leonard. Leonard looks at him pityingly. He asks why Horace did that. Horace smiles, "Scared the pants off you, right?" Leonard reminds him that he does it every day. Horace says he gets a "kick out of it." He loves cap pistols. He asks Leonard to smell it. Leonard says he knows what they smell like. Horace reminisces, saying "when he was a kid he always had a cap pistol." Leonard, annoyed, tells Horace something is wrong with the new toy design. Horace, acting out a western gun-fight at his desk, shouts loudly. He "drops the pose," and asks Leonard, "Aren't kids the greatest?" Leonard tells him he was yelling too loudly; that he bets Mr. Judson heard. Horace offers to bet his "ball of silver paper." He discusses the way kids collect tin-foil. Leonard tells him he knows Horace collected tin-foil; that he has been in the office next to him for twelve years. He wants to discuss the design for the new toy. Horace says he must have had a "miserable time" when he was a kid. Leonard agrees. Horace, subdued, asks him what he wants. Leonard shows him the blue-print. Horace argues that he designed the toy and there's nothing wrong with it. Leonard says it cannot be turned out at the price Mr. Judson wants. "When he sees it he's gonna blow his stack." Horace is suddenly depressed. He turns away from the blue-print and stares out the window. Leonard tells him just to work it over. In a low voice, Horace asks, "How's Betty?" Leonard asks what Betty has to do with it. Horace says he will look it over. Leonard exits. Horace moves to the drafting table and makes a paper airplane. He sails it out the window, leans out to watch it, and smiles. Cut to:

*i*ii*: Leonard's office. He looks out the window and sees the plane. "He follows it down with his eyes and there is deep concern in his face." Horace's wife, Laura, enters carrying a package. Leonard greets her. She says she doesn't want Horace to see his birthday present, a smoking jacket. He grins, saying it proves he's thirty-five. He says he and Betty got him a tie-bar and cuff links, and a "yo-yo" as a "gag." Laura says "That'll probably be his favorite present." They discuss the surprise party for Horace's birthday. She asks him to take the present with him so that Horace will not see it, and starts to leave. At the door they hear Mr. Judson addressing Horace. As they listen, Judson asks Horace what he is doing at the window. Horace says he is thinking. Mr. Judson claims he hasn't done much thinking about the business and tells him to "take a look at this!" Cut to:

*i*i*i*: Horace's office. Mr. Judson holds the blue-print. He is annoyed,
but does not shout. He asks Horace to look at the print. He asks him if he knows how much they could lose by putting the toy into production. Horace says it is a good toy. Judson agrees, but insists that they are in business to make a profit. He asks Horace to simplify it. Horace asks how. Judson says the "eyes don't have to light up." Horace says they must or the toy would be ruined. "It's a terrific thing," he says, "you could play the greatest games with a toy like that." Judson "looks at him peculiarly." He asks Horace what's wrong. Horace loudly says, "Nothing!" Judson quietly says, "Just do the design over. I need it pretty badly." Cut to:

iv: Leonard's office. They listen as Horace argues. A door slams and there are footsteps off. Laura looks at Leonard with a pained expression, and leaves. Cut to:

v: Horace's office. He stands at his desk. He throws the blue-print out the window. Laura enters and pretends she has not heard the argument. Horace looks at his large, ornate pocket watch when she asks him to take her home. He tells her he has homework to do. As they leave he says "The robot toy. I'm telling you, that nutty Mr. Judson's trying to ruin it. That toy has no meaning unless the eyes light up." Cut to:

vi: The Ford apartment in a low rental project in New York city. Horace's mother is setting the table as they enter. She receives a perfunctory kiss from Horace, who settles on the couch. His mother asks how things went at the office. He replies "It was okay." Disturbed by his tone, she questions him. Laura interrupts, insisting that everything was "fine." Horace speaks softly. "I'm telling you that Mr. Judson is just plain nuts." He thinks for a moment, then abruptly says "Corey." Loudly he asks mother if she remembers Mr. Corey, his fifth grade teacher. "What a character!" He laughs, and begins to imitate Corey's nasal tone, "You take the least com-mon de-nom-in-ator - he is "suddenly alive again. He talks animatedly, roaming about the room." He asks if they know what the kids used to call him, pauses, and says he couldn't even tell them. "Boy," he says, "I'll never forget the time he caught me with a candy ball in my mouth, you know - the kind that change colors while you suck them." Laura tries to interrupt, but he "is wound up." Mr. Corey made him stand up, and "he'd point the pointer at me and say, 'Mr. Ford, what color is it?' and I'd have to take it out of my mouth and tell him." He laughs again, and recalls Hermy Brandt, who would "burst tryin' not to laugh." He asks his mother if she remembers Hermy, who was "the greatest kid." He discusses Hermy, laughing as he does so. Laura, disturbed tries to speak to him, but he is off with another tale about Hermy. Laura says "Let's have dinner." They go to the table, and Horace speaks softly of the great times he had when he was ten. Laura asks him to stop, saying "no one cares what you did when you were ten." He says, "I care." She tells him he is almost thirty-five. Annoyed, he answers, "So what?" She says he doesn't act thirty-five sometimes, and he says "So what?" even louder. "That's what I mean," she says, "So what? What kind of an answer is 'so what'?" He stands angrily, but Mrs. Ford enters with the food. Laura asks him why he has to keep talking about his boyhood. He shouts "Oh be quiet for once, will
you!" and exits to the bedroom. Mrs. Ford follows him. He is lying on the bed, staring at the ceiling. She asks him to come to dinner. He asks why she never remembers anything about Randolph Street. "We lived there for eleven years. I was born there. Why don't you ever talk about it? The swell times and all." She says there were no "swell times." "I had the best times there," he tells her. She asks why he must remember those days instead of having his own children. He says he doesn't make enough money. He gets up. "Randolph Street," he muses, "Do you know what I'm gonna do? I'm going back there. Right now... Why shouldn't I?" His mother and Laura try to delay him, but he walks out. Laura says, "All right. Maybe it's good for him. Let him get it out of his system. Come on, eat. He'll be back. He's got homework." Fade out.

vii: Fade in. "Randolph Street - a slum street... dirty, old, decrepit, lined with old brownstones... littered with refuse, teeming with life." Horace comes around the corner, stops, and stares down the street. He is trembling in his eagerness to revive old memories. "He does not notice that the styles of the people's clothes are slightly out of date." The boys wear knickers. He strolls down the street. A man at the frankfurter stand thrusts a frankfurter at him, saying "Frank on a roll, three cents." Two lovers walk by him, parting to let him through and saying "Bread and butter." A big man bumps into him. Horace smiles and moves along. A ball rolls toward him, a lady shrieks out of a window for her son. A group of four boys playing "Ringolevio" rush around him. They are all between the ages of ten and twelve. One of them, a small dark boy, stares at Horace for a moment, and races off. Another kid yells after him, "Hey, wait up, Hermy! Hey, Hermy Brandt!" Horace turns, "terrified, and runs off." He drops his watch on the sidewalk. Fade out.

viii: Fade in. The Ford apartment. Laura is alone. Horace enters, fear still on his face. She greets him with sarcasm. He tries to tell of his visit to the street and seeing the boys he once played with. She wipes off his forehead. "They couldn't be the same kids, dear," she says, "That's nonsense." He tries to argue, but she accuses him of talking like a child. He looks at her, turns, and goes to the bedroom. She is concerned. The door bell rings. Hermy Brandt is there. He speaks softly, "He dropped this," and gives her the gold watch. She takes it as he runs away. Her face is puzzled. Fade out.

ACT II: i: Fade in. Horace's office. Horace, at his board, softly says "Ringolevio! Caught! Caught!" An office boy enters and asks Horace what he said. Horace repeats, "Ringolevio. What do you think I said. You never heard that?" The boy says no. Horace asks if he "ever played Saloogie." The boy says no. Horace angrily asks him if he played "Make a little hole in the old man's back?" The boy backs out as Horace presses him. Horace addresses the closed door, "Where were you ever brought up?" He stares at his watch. The phone rings. He answers and says "It's not finished yet... I can't help it if Mr. Judson wants to know... You can't turn these things like doughnuts... Then let him do it! Sure you can tell him that!" Leonard enters. He tells Horace they want to get the toy into
production for Christmas. He tries to explain that Judson is a nice
guy, "but he's in business." Leonard gently asks what's wrong. Horace
says he is nervous, and tells him the story of his adventure last
night. His troubles seem to lighten as he gets into the story. He is
suddenly talking about his "Mickey Mouse watch" and excitedly asks
Leonard if he ever had one. Leonard "looks at him peculiarly," and
exits. In a moment Mr. Judson enters, asking Horace why he shouted at
his secretary. Horace, a trifle too loudly, claims she shouted at
him. Mr. Judson says he was in the room, and she spoke in a normal
voice. Horace turns to his drafting board. Judson asks him if he is
unhappy with his work here. Horace, in a low voice, says yes. Judson
says he has been behaving badly, and asks if there is anything wrong
at home. Horace, angry, says, "I'm trying to get this thing done here." J
Judson hardens and says he is not speaking just to hear the sound of
his voice. They look at each other for a moment. Horace walks out of
the office. Judson watches him go, and then crosses to the drafting
board. On it Horace has drawn a "cross-eyed face such as a child
might draw as a prank in school. But instead of being labeled 'Teacher-
'er this one is labeled 'Mr. Judson'." Judson looks at it for a
moment, exits. 

11: Fade in. Horace's living room. That evening. His mother is
setting the table. Laura eats a stalk of celery. Mrs. Ford asks why
he went back to Randolph street. Laura says he just wanted to see it,
but won't go back. Mrs. Ford says perhaps he's getting a virus, which
can affect the brain. Laura, not sure what's wrong with him, tells her
about the watch. The boy returned it, saying Horace dropped it;
"What's so special about that?" Horace enters and apologises for being
late. Mrs. Ford goes to the kitchen. Laura asks Horace if he must
work tonight. He says no, and she suggests a movie. He tells her he
is going back to Randolph street. Concerned, she reminds him that
when he came home last night he was "scared to death." He says he
wants to see "those kids." She says he behaves like it was something
important. He shouts angrily that it is important. Mrs. Ford enters.
Horace asks her if she recalls Harvey Bender. She says she doesn't
remember him, but Horace is already recalling the past. He talks about
Harvey, about the marble games and Harvey's favorite trick, "Shakespeare-
sock in the ear," which he demonstrates. Laura has had enough. She
shouts that he must stop. He tells her Harvey was one "of the kids
last night." She tries to explain that Harvey was a ten year old boy
when Horace was ten years old, that he couldn't have been one of the
"kids." Horace insists, saying he saw him on Randolph street, along
with George Langbart and Sy Wright. Mrs. Ford tells Laura to see if
Horace has a fever. Laura speaks quietly to Horace, asking him to
sit. She says she wants to talk to him, quietly, and asks him if he
would see a doctor. Suspicious, he accuses her of thinking his imagina-
tion is playing tricks on him. He rises suddenly and, despite their
protests, leaves. 

111: Fade in. Randolph Street. An exact duplication of the scene
played in Act I. "The only different thing about it is Horace's
attitude. He will recognise the duplication quickly and be stunned
by it, but powerless to change it." Instead of running off when the
boy yells Hermy's name, Horace runs after the boy. They stop in front
of a fruit store, steal apples, and run into an alley. Horace runs
after them. One kid says, "Hey, can y'imagine not being invited to
the birthday party? Can'y imagine?" Hermy says, "Yeah, and I'm
'posed to be his best friend." Another kid says "He stinks."
Horace stares in silent horror at what he hears. Then he turns and
runs away. The kids have not noticed him at all. Fade out.

iv: Fade in. Horace's living room. Laura waits. He arrives, pant­
ing heavily. He tells her the same thing happened, "all over again,"
that "it's some kind of pattern and I'm in it. The kids... I
mean, they swiped some apples, and they ran into an alley, and I heard
them talking, and I almost died. I'm in it! I remember being in it
from twenty-five years ago, but I don't remember how. . ." Laura says
she will call a doctor. He protests, but she says he must "have some
help with this thing." He asks to be let alone and walks into the
bedroom. The doorbell rings. It's Hermy Brandt. He hands her the
gold watch again, and says softly, "I dropped this." She shouts
after him to wait, but he is gone. Fade out.

ACT III: i: Fade in. Horace's office, the next day. Laura
enters, distraught, and begins to go through the papers on the drafting
table. Leonard enters, asking where Horace is. She doesn't know. She
tells him Horace must see a doctor. "Something's happening to him,"
she says, "it's this thing with kids. It's like eating him alive." Leonard tries to calm her, but she tells him about the visits to
Randolph street. In tears, she says she has tried to be a good wife.
Laura cries "He's seeing things that aren't so... and we're standing
here talking about him so calmly. He's my husband." Leonard soothes
her, saying that Horace is over-tired. He agrees to talk to him about
a doctor first thing next morning. Laura exits. After a moment
Horace enters and goes to his desk. Leonard tells Horace he just
finished the design for the new kangaroo toy, Mr. Hop-Hop. Horace,
lost in thought, asks Leonard if he remembers the last part to a
childhood saying about "Step on a crack, you break your mother's back." Leonard asks him what happened "the other night," but Horace will not
tell him. Mr. Judson enters. He says he wants to talk to Horace
alone. Leonard leaves. Judson asks Horace how he is feeling. Horace
sullenly answers, "okay," and Judson asks if Horace can show him the
new design. Horace says he hasn't got it. Judson suggests that it
ought to be finished, and tells him to turn it over to Leonard.
Horace refuses. Judson, in a mild tone, reminds him that he still
"runs the firm." Horace loudly tells him he can not take his design.
Judson says he thinks Horace is sick, and suggests that Horace see a
psychiatrist. Horace loudly insists that there is nothing wrong with
him. Judson suggests a leave of absence. When Horace refuses, he
tells him he can no longer work for the firm. Horace asks him to get
out. Judson gives him a pitying look, and exits. Fade out.

ii: Fade in. The Ford living room, that night. Mrs. Ford brings in
a birthday cake. Laura is worried. It is twenty minutes to eight and
Horace has not appeared. Horace enters. Laura asks him where he has
been. He says "I'm fired." They do not understand. Laura tries to
calm Mrs. Ford, and gently asks why he was fired. He says he was
inadequate. She says that's not so. He repeats it. Laura, understanding the trouble in which he is involved, tells him it doesn't matter. Mrs. Ford persists. "What doesn't matter? A man loses a job he's had twelve years, and it doesn't matter?" She berates him, demanding that he call the boss and "tell him what's what." Laura snaps at her. Mrs. Ford begins to cry and speaks of the "ups and downs" in her life. "I'm sixty-one years old," she says, "Sixty-one. It's time I didn't have to be afraid any more. Why don't you look at me when I talk to you. What's going to happen to me?" Laura screams, "Shut up!" There is silence. Laura firmly says she wants to talk to Horace alone. Mrs. Ford asks, "What did I do wrong? Ever, in my whole life? If somebody could tell me. . ." She exits. Laura stands looking at him. He says, "I couldn't help it." She begins hopefully, "It's only a job. There are other jobs. You were stagnating there, Horace." Horace, plagued by his mother's outburst, wants to know why she cried. Laura tells him it's because she is old. She kisses him gently. Laura tries to straighten affairs, asking first if he got severance pay. He says no, and she says they can forget about it now; they have the weekend to think it over. Horace is still concerned with his mother. He says, "I've got to support her. . . and you." She tries to interrupt. "And me," Horace continues, "You think that's easy?" He stands up and asks her if she knows what Mr. Corey said. Laura tells him, strongly, that Mr. Corey was his teacher in 5B. Horace corrects himself. "Mr. Judson! You know what that Mr. Judson said: He said I was having a nervous breakdown! He's out of his mind! Listen, I'm telling you I saw those kids and I know who they are." Laura is shocked. He continues, "They were running up and down the street, swiping apples, and yelling and having fun. That's all they were doing, having fun." Laura says "That's not what we were talking about." Horace quickly answers "That is what we were talking about! We making a living for three people while they're swiping apples and running in the streets!" He continues, "They were sore because they weren't invited to some kid's birthday party. That's the biggest problem of their whole life!" Laura shouts that he must stop it. He looks at her oddly, says "you don't have to yell," and starts for the front door. Mrs. Ford enters. They try to stop him, but he leaves. Laura races to the telephone book, and starts looking up a doctor. The doorbell rings. Leonard, and others, arrive for the party. They see that something is wrong. As they file in silently, the scene fades.

iii: Fade in. Randolph Street. Again we duplicate the scenes played in Acts I and II. "Horace turns the corner and looks down the street." The frankfurter man, the lovers, the other details repeat themselves. The scene carries through the stealing of the apples and the boys discussion about the party. Horace stands in silent horror. He tries to speak to them. They do not hear him. "The boys ad lib now, but we hear no sound save the sound of Horace's agonised voice. Camera moves close in on the boys. Their lips move soundlessly as they chew their apples and talk. We no longer see Horace." Horace is speaking. "Please look at me. I'm standing right here, Henry! Henry, are you my buddy? Why don't you listen to me. I've got something to tell
you. Please! You think I don’t know I’ve got some apologies to make to you guys? Georgie, Sy, come on, what’re ya’ givin’ me the treatment for. I have to tell you something. Willya listen? Willya’ please listen to me? I couldn’t help it!” Suddenly, “without losing a beat, we hear a child’s voice, shrilling, Willya’ listen? Willya’ please listen to me? I couldn’t help it!” Camera pulls back, and “We no longer see an adult Horace, but in his place is Horace the boy, pleading with the other boys.” As he pleads, the boys turn and look at him. Hermy says, “Well, if it ain’t Horace Maxwell Ford.” Another boy adds, “The birthday boy.” Another kid asks, “Why didn’ ya’ invite us to your party, Horace Maxwell Ford, you dopey nut?” They advance on him menacingly, threatening to “mobilize him.” Horace screams “no, no,” but they “pile on him, beat him and leave him sobbing on the sidewalk.” Fade out.

iv: Fade in. Horace’s living room. The guests sit quietly, waiting. Betty tells Laura she is sorry about Horace’s job, and tries to cheer her by telling her Horace will soon find another. Laura thanks her. The doorbell rings. Everyone stands. Mrs. Ford goes to the door and opens it. Hermy Brandt is there. He gives her a nickle-plated watch and says “He dropped this.” Laura rushes to Mrs. Ford and takes it from her. She looks at it, then raises her hand to her face and sobs. There is a cut to a close-up of the watch. It is a Mickey Mouse watch. Fade out.
APPENDIX 2

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### Philco-Goodyear TELEVISION PLAYHOUSE

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<td>&quot;A Sense Of Injustice&quot;</td>
<td>Edmund Morris</td>
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<td>&quot;The Rabbit Trap&quot;</td>
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<td>February 20, 1955</td>
<td>&quot;Assassination of Trotsky&quot;</td>
<td>F. W. Durkee, Jr.</td>
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<td>February 27, 1955</td>
<td>&quot;Backfire&quot;</td>
<td>George Bax</td>
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<td>&quot;Do It Yourself&quot;</td>
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<td>&quot;Dr. Dorothy Allen&quot;</td>
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Wilber, Carey. Personal correspondence, August 1957.
I, Albert William Bluem, was born on November 21, 1925 in Euclid, Ohio. I received my elementary and secondary schooling in the Euclid Public School system, and was graduated from Euclid Shore High School in June 1943. Between 1946 and 1949 I pursued a course of study with concentration in Speech toward the Bachelor of Arts degree at Western Reserve University, and received the B.A. in June 1949. In September 1949 I enrolled in the graduate school at The Ohio State University, from which I received the Master of Arts degree in the field of Speech in August 1950. I served as Instructor in English at Bethany College, Bethany, West Virginia, in the academic years 1950-51, 1951-52 and 1952-53. In September 1953, I began residence toward the Doctor of Philosophy degree in Speech at The Ohio State University, and was admitted to candidacy in August 1954. In the same month I joined the faculty of the Department of Speech at Michigan State University as Instructor in Speech. In the academic year 1955-56 I also served as Television Coordinator for the College of Communication Arts. In the summer of 1957 I was awarded a mass media fellowship by the Fund For Adult Education, and spent the 1957-58 academic year as a visiting scholar in cinema at the University of California at Los Angeles and the University of Southern California. In September 1958, I joined the faculty of Ohio Wesleyan University as Assistant Professor of Speech.