



ONE OF THE NINE cameras that photograph the "Do You Trust Your Wife?" TV show in Hollywood is shown here recording Edgar Bergen and his popular dummy-character Effie Klinker in closeup during a recent show, as director Jim Morgan (light coat) and his assistant Raoul Pagel, standing beside camera, look on. Meanwhile, Director of Photography Dan Clark (lower right) keeps a sharp eye on the lighting.

## PUTTING THE EDGAR BERGEN TELEVISION SHOW ON FILM

Cinematographer Dan Clark uses battery of nine Mitchell cameras to photograph "Do You Trust Your Wife?" in a continuous run.

By ARTHUR ROWAN

NINE MITCHELL 35MM cameras are used to photograph Edgar Bergen's weekly television show, "Do You Trust Your Wife?". The nine cameras and the lenses supplied with them are rarely the same as used the previous week and invariably it is a different camera crew

that is supplied by the Union for the one-night-a-week chore of recording on film one of television's top hit shows. Obviously, this poses problems for Dan B. Clark, A.S.C., the show's Director of Photography.

Technically, the thing Clark misses

most is lenses calibrated in T-Stops. Clark, who at one time headed the Camera Department at 20th Century-Fox, is an exponent of the T-Stop system. With uniformly calibrated lenses on all the cameras, he says, photographic quality of the show would be greatly improved. This typifies the conscientious effort with which Clark has tackled the photography of this show since its inception. He photographed the pilot and has directed the photography of 37 shows to date. To the eye of the discerning technician, each show reveals consistent improvement both in the photography and lighting.

"Do You Trust Your Wife?" which is produced by Don Fedderson in association with Edgar Bergen and directed by Jim Morgan, is a novel quiz program in which married couples are the contestants and the husbands make a choice of "trusting their wives" or trusting themselves to give the right answers to questions propounded by quiz-master Edgar Bergen. Bergen's internationally-famous associates, Charlie McCarthy, Mortimer Snerd and Effie Klinker, also make brief appearances. Readers who are regular followers of the show will recognize the typical program scene pictured in photo on this page.

In the early days of the show, the set was spread out too much, which posed problems in the lighting. Clark has convinced the producer that by compressing the set—keeping Bergen and his contestants closer together at all times—photography can be simplified with improved quality resulting on the screen. Today, most of the show's action is staged within an area of approximately 12 feet, although the varied camera angles and expert editing give the illusion of greater space. The setup is pictured in the photo at top of page and shows one of the cameras photographing Bergen and Effie in closeup as Bergen interviews two contestants.

Although "Do You Trust Your Wife?" is a CBS program, it is photographed on Tuesday nights on Stage A at NBC's studios in Hollywood where each week on a different night the Groucho Marx Show is filmed. Actually, the filming format of the Bergen show is quite similar, except that eight cameras are used on the Marx show compared to nine used on Bergen's. The show follows the same "live audience" format as the Marx show, which means that it proceeds continuously before a studio audience with the cameras and sound apparatus recording continuously all that is said and done. Filming consumes the better part of an hour, during which time between 20,000 and 30,000 feet of negative is exposed. Later this is edited down to the standard footage for a half-hour show.

Eight of the nine cameras are dis-

persed in pairs at strategic points around the set, the pairs designated for reference as A, B, C, and D. The ninth camera works alone. It is set up behind the set and is focused on the twin blackboards to which Bergen sends his contestants to work out answers to quiz questions. It is started and stopped by remote control by Clark from a position directly in front of the set. Lens used on this camera is a 25mm.

The pair of cameras in the A group are to the left of the set and work with 100mm lenses. They are focused on Edgar Bergen, the dummy (when one is used), and announcer Bob Lemond whenever he comes to the microphone.

The B group cameras are directly in front of the set and pick up the whole set in a master shot—including Bergen, the contestants and the sponsor's sign hanging just above in the background. The working lenses on these cameras are 50mm.

The C and D group cameras are at the right of the set. Their arrangement is shown in the photo on the cover and also in the illustration on page 434.

The first two cameras work with 75mm lenses and are focused on the contestants. The next two cameras are the D group; with 150mm lenses, they record the contestants in closeup.

Unlike the conventional feature motion picture, the Edgar Bergen show is recorded continuously as it progresses. There is not the usual interruption for change of camera setups to make closeups, reverse angle shots, etc. Four cameras are turning continuously, recording the action from four different angles and in different aspect dimensions (closeups, long shots, etc.)

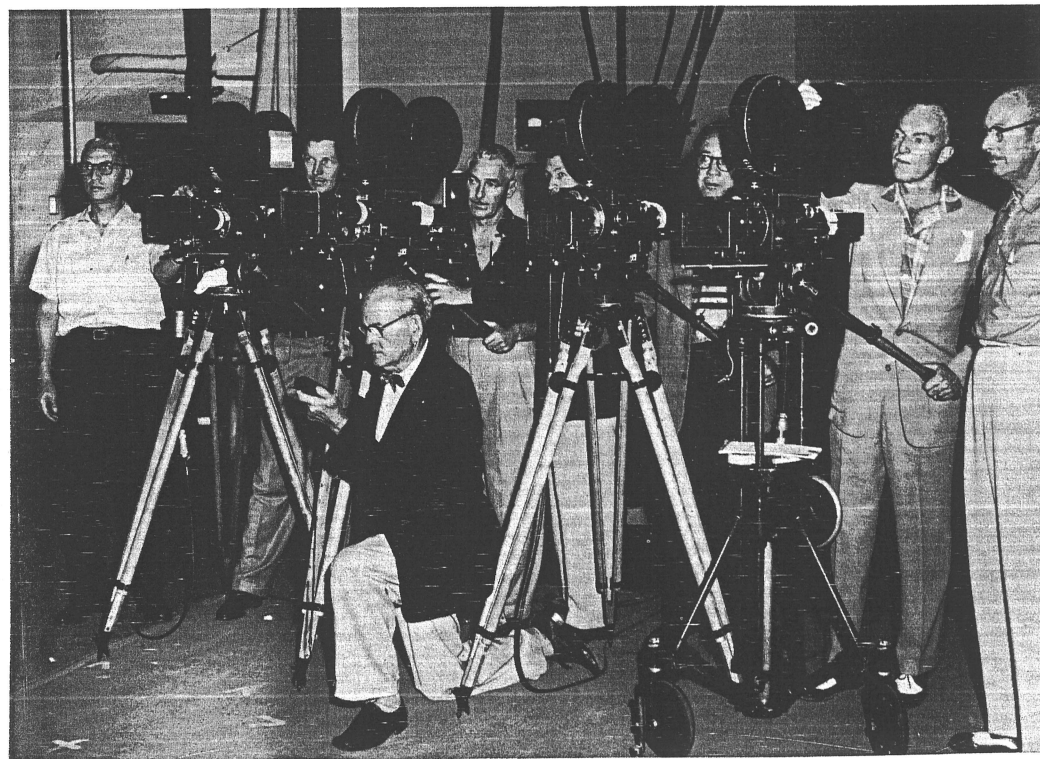
As the show starts, picture and sound are synced with slate and clapstick on a recording tape which runs continuously throughout the filming of the show. Thereafter, only the picture film is sync-marked with a bloop light in each camera, as follows: When the No. 1 camera in each position (A, B, C, and D) is running out of film, the No. 2 camera is started, at which time the films in both cameras are sync-marked or "blooped" simultaneously. The No. 1 camera is reloaded and made ready to

resume operation when the film in camera No. 2 nears the end of the spool, and so on continuously throughout the show. Each pair of cameras in the A, B, C and D positions (see diagram) operate independently for protection in case mechanical trouble should develop in any one camera.

In the early days of the show when the set was spread out more, it required 700 amps of light to photograph it. Today, with the action compressed within a smaller area, only 400 amps are required. Two 150 FC keylight sources are used. One is directed on Edgar Bergen and the other—coming from a different angle—is directed on the contestants. Carefully adjusted barndoors on the lamps confine the light beams on the respective subjects so that one source does not conflict with the other.

The format of the show plus the fact that it takes place before a studio audience makes it impossible to use lighting equipment on the floor. For this reason all set lighting units are suspended from the ceiling. This means

(Continued on Page 434)



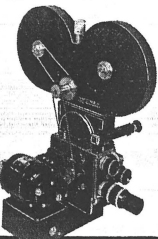
WHILE DIRECTOR of Photography Dan Clark (center) checks the light with a meter, operators stand by four of the nine cameras that record the Edgar Bergen show, "Do You Trust Your Wife?"

The show is photographed continuously, with four cameras recording and four standing by to take over when film in first four cameras runs low.

**Now! A 400ft. Magazine  
For Your BOLEX H-16**

Complete  
with  
Synchronous  
Motor  
and Base

Includes  
Installation  
and  
Case



Permits continuous 400 ft. run of 16mm film—the 200 ft. daylight loading spool may be used in the 400 ft. magazine. The 100 ft. spool can be used in the camera without removing external magazine. Fully guaranteed. Can YOU shoot a continuous wrestling match, prizefight or football game? If not write for complete information or see your Bolex dealer.

Ask about our Rack-Over  
Camera Base and  
Synchronous Motor.

TOLEDO CINE ENGINEERING  
1309 Millburn Ave. Toledo 6, Ohio

**VIDEO FILM  
LABORATORIES**

Established 1949

Complete 16mm laboratory service  
for Producers using the  
Reversal Process

Also 16mm Negative and Positive  
developing.



WRITE FOR PRICE LIST

350 West 50th Street  
New York 19, N. Y.

TELEPHONE: JUDson 6-7196

**SCRIPT WRITING**

For The Industrial Screen

**FILMS AFIELD**

6739 Mitchell Avenue  
Arlington, California  
OVerland 9-4856

To Classified Advertisers

Copy deadline for classified advertising is the 15th of month preceding publication date. Mail copy and remittance to cover cost to  
AMERICAN CINEMATOGRAPHER  
1782 No. Orange Dr., Hollywood 28, Calif.

**PUTTING THE EDGAR BERGEN TV SHOW ON FILM**

(Continued from Page 421)

that more time is required to make a light change than when floor units are used. However, Clark now has the lighting pattern so worked out that little if any change is made during a show or from week to week. One bugaboo does prevail, however, and that is the ever-changing intensity of the incandescent lamps used. Because the lights burn for long periods at a time—are not shut off and re-lit frequently as in usual studio production practice—they gradually diminish in intensity and have to be replaced. A very close check therefore is kept on the illumination at all times.

One other lighting problem is ever-present, according to Clark, and that is the one posed by the clothing worn by the various contestants. This is an important factor that always must be taken into consideration if the photo-

graphy is to be acceptable; and as there are two to four pairs of contestants taking part in each show, the lighting must be flexible enough to accommodate all. Each Tuesday evening before the show begins, the contestants that are to take part come to the stage where they are briefed on how and when to enter, and where to stand with respect to the microphones. This gives Clark opportunity to observe the skin tones and wearing apparel of each and to arrange cues for any light changes that may be necessary when they appear before the cameras.

Clark has taken a great deal of pains to achieve pleasing lighting of the set's background. He uses cukaiores abundantly to enhance the lighting pattern here which, at the same time, sets off the sponsor's name which hangs promi-

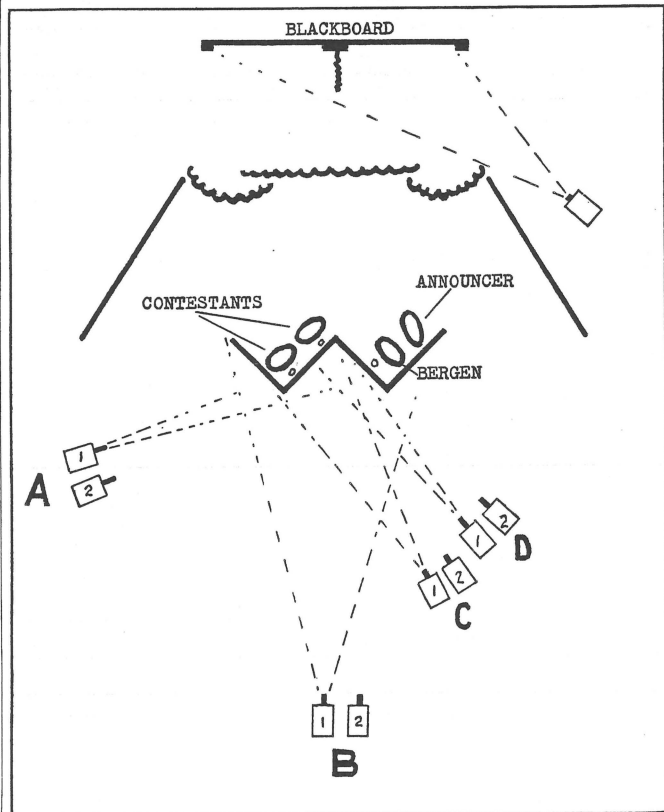


DIAGRAM shows positions of the nine cameras used in photographing the Edgar Bergen TV show, "Do You Trust Your Wife?" There are four groups of 2 cameras each. One camera in each group is always shooting; 2nd camera takes over when 1st camera reaches end of roll of film. Each camera group has a particular function and the coverage is shown by broken lines.

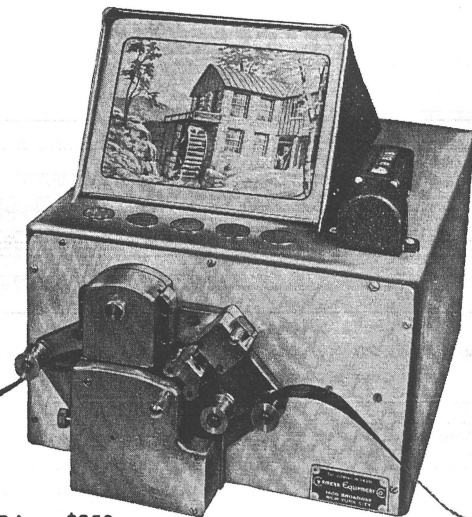
Film Editing Made Easy  
with NEW

**professional  
film viewer**

for 16mm film

Every film editor will appreciate a viewer that enables him to view his film from left to right—on a large, brilliantly illuminated screen.

The PROFESSIONAL FILM VIEWER makes film editing a breeze. Easy threading, portable, will not scratch film. Put this viewer between your rewinders and speed up your editing. Size of Viewing Screen 6"x 4".



Price—\$350  
Counter additional \$100

Telephone: JUDson 6-1420



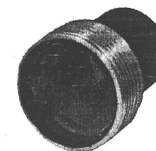
DEPT. A-7-4 315 W. 43rd St., New York 36, N. Y.

nently above the set. Incidentally composition of the lettering in the sponsor's name panels (there are two, alternating every other week—Frigidaire and L & M Cigarettes) creates no small problem in lighting. The letters are coated with reflective material to enhance their brilliance, and the set lighting has to be precisely adjusted in order to prevent glare from the panels reaching any of the camera lenses.

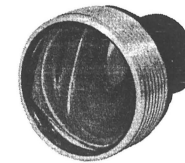
Any notable changes that Clark makes in the lighting has to be carefully charted for the reason that there are invariably pickup shots to be filmed after each show for shows filmed a week or several weeks earlier. Because any change in the lighting of such shots would show up sharply when contrasted with the rest of the show's footage, Clark always refers to his lighting log for that specific evening and makes sure that the same lighting prevails for shooting the pickups.

Pickup shots are those filmed after the main show has been photographed and replace takes that include "boobos" or mistakes by Bergen, announcer Lemond or the contestants. Most pickups are shot in closeup to make it easy for the film editor to intercut them into the show in the most unobtrusive manner. Unlike with theatrical motion pictures, when anyone on the "Do You Trust Your Wife?" show forgets a

**PICTO-SCOPE\***  
NEW TRIPLE-PURPOSE ANAMORPHIC LENS



PROFESSIONAL  
LIST \$80.00



SUPER-PRO  
LIST \$100.00

PICTO-SCOPE anamorphic lenses will work on any 16mm or 35mm motion picture camera, on 16mm projectors and 35mm slide projectors. Excellent for color or black-and-white photography. PICTO-SCOPE is compatible with CinemaScope. Write for full information.

\*Trade-mark.

**THE PICTORIAL CO.**

2910 Broad Street

New Castle, Indiana





Ideal for TV, newsreel, industrial and educational films. Does complete reversal processing job, from camera to projector, in 25 minutes including developing, reversing, bleaching, fixing, washing, drying, footage count.

A complete negative, positive, and reversal machine. Regular price \$575.66.

USED SPECIAL - \$995  
Sold "As is"

**Houston 16mm Processing Machines**

*gordon enterprises*

5362 NORTH CAHUENGA BOULEVARD  
NORTH HOLLYWOOD, CALIFORNIA  
TELETYPE: WUX, NORTH HOLLYWOOD

**RENT • SELL  
TRADE • BUY**

EXTRA WIDE SCREENS  
SOUND SLIDE FILM  
OVERHEAD PROJECTOR  
AUDIO VISUAL SALES & RENTALS  
6764 LEXINGTON AVE. • HOLLYWOOD  
Phone HOLLYWOOD 3-6856

**SPECIAL OFFER TO  
Auricom-Pro Owners**

S.O.S. will accept your old camera or surplus equipment as a trade-in for the "All New Auricom Pro-600". Time Payments, too!

FOR OTHER S.O.S. OFFERINGS  
See Double-Spread on Pages 418 and 419

**S.O.S. CINEMA SUPPLY CORP.**  
Dept. F, 602 W. 52nd St., N.Y.C. 19—Plaza 7-0440  
Western Br.: 6331 Hollywood Blvd., Hollywood, Calif.

word or a line or otherwise makes an error, the cameras keep right on rolling and the show goes on. Pickup shots filmed later take care of such errors.

Right now Edgar Bergen, Dan Clark, director Jim Morgan and all the others who work together to put this rollicking TV program on film each week are on vacation. The show resumes shooting late in August when the company will begin filming the 14 shows remaining on its 1956 schedule.

In the meantime, it can be expected that Director of Photography Dan Clark will have some new ideas for further enhancing the photography.

"Our next major improvement," he says, "is to acquire T-stop lenses for

all our cameras. With the cameras thus equipped, we can insure uniformity in all nine camera negatives: lighting values and meter readings will then be valid for all. Without the use of T-stop lenses, such uniformity is impossible in a multiple-camera undertaking."

On this proposed improvement Edgar Bergen heartily agrees. An avid photography enthusiast and no mean cinematographer himself (Bergen owns several professional 16mm and 35mm cameras; is also a member of the A.S.C.), his understanding of the director of photography's problems has made it easier for Clark to achieve the success that he has in putting "Do You Trust Your Wife?" on film.

**KEEP IT CLOSE!**

(Continued from Page 432)

find their way into holiday films. And this is equally true of the atmospheric closeups of almost any setting.

Close shots tend to be regarded as useful only for "shock" cuts or reaction cutaways. Actually this last use emphasizes why few closeups are ever wasted, while long shots often have to be relegated to the waste bin if they're not to upset the balance of the film. There is practically always some place for closeups, even if its not quite the spot that was originally intended.

For instance, you may shoot a scene for a drama at a fairground stall: A man studies the ticket which may win him a substantial prize. While the pointer spins, he drums his fingers on a ledge.

Perhaps when you come to edit this sequence you find that you have plenty of material to build up tension by cutting between the man, the prize, the pointer and onlookers. A big closeup of drumming fingers might make the sequence too heavy for a comparatively minor plot incident.

But this is just the kind of closeup that has a hundred uses. Instead of dismissing it as wasted, file it away among your stock shots. Eventually you'll find a need for it. A husband waits for his wife. You've taken shots of him looking at his watch and pacing up and down, but you haven't enough material of sufficient variety to intercut with the shots of his wife as she hurries towards their rendezvous. If you haven't thrown those drumming fingers into the waste bin, here's an ideal chance to use them.

Alain Pol, the talented French director, has made a twenty-minute short which tells the story of a man's entire life solely through shots of hands. His "Jeux des Mains" takes the idea rather too far, of course. Nevertheless, it does

prove the extraordinary power of the closeup, and confirms that the face is not necessarily always the truest guide to emotion.

A girl is being questioned by her father. He demands an answer again and again. She looks blank, expressionless. What is she thinking? Her face may disguise her thoughts, but her hands, twisting at a handkerchief, clenching a fist or digging the nails into her own flesh, can provide the clue. Here the closeup is all-important.

But such examples, you may be thinking, are special cases which do little to justify the contention that at least half the shots in a film should be closeups. Let's break down an imaginary sequence from treatment into shooting-script and see how essential close shots can be if interest and tension is to be maintained.

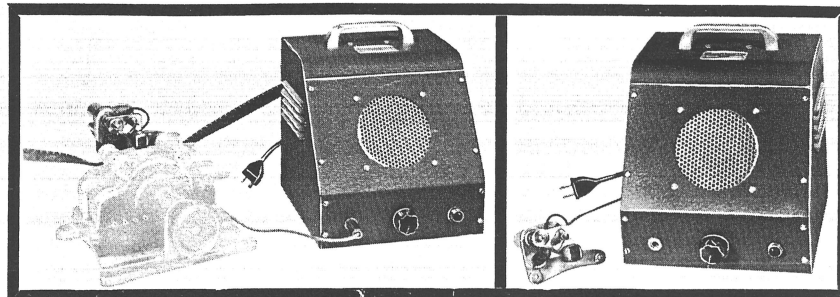
George Brown returns home late one evening after several drinks with his friends. As he approaches the house, he notices a light in his window. When he bursts in he discovers two strangers sitting in his chairs, smoking his cigarettes and drinking his whiskey.

So much for the treatment. (No, don't ask for the explanation. I don't know the answer—but the situation might well bear developing into a short comedy, or perhaps a thriller.) Let's start the shooting script where George leaves his friends to return home. Let's assume, too, that this is the opening sequence of the film, and that no details about George or his home have yet been established.

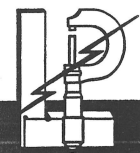
Opening shots are almost traditionally long shots. The most notable exceptions are the openings of G. W. Pabst's films, where he usually selects one significant detail in a set or location, opens with it and gradually discloses the rest of the scene. But the more orthodox

**PRECISION® SOUND READERS**  
*your guarantee of the finest in sound editing equipment*

Complete  
Sound  
Reader  
Guide  
Free  
on  
Request



Look  
for  
this  
trademark



**Magnetic Sound Attachment for Moviola Synchronizer**

Complete units feature magnetic head mount, six-foot cable for magnetic head, and a high-gain amplifier. The Magnetic Head Mount features adjustments for track locations, (in and out movement), and magnetic film and tape thickness. Amplifiers feature 4-watt power output, heavy-duty Alnico V speakers, pilot light, 6 foot heavy duty line cord.

All amplifiers are safety fused, operate on 117 volts, 60 cycle AC.  
Attachment for Moviola Synchronizer, complete with amplifier.....\$127.50 Net  
Magnetic Head only..... 75.00 Net  
Attachment for HFC Synchronizer, complete with amplifier .....\$127.50 Net  
Magnetic Head only..... 75.00 Net

**Sound Attachment with Amplifier**

Attachment for Neumach Synchronmaster, complete with amplifier.....\$129.50 Net  
Magnetic Head only ..... 77.00 Net  
Amplifier only ..... 52.50 Net

WRITE FOR LITERATURE

All prices F.O.B. Factory, Brooklyn, N. Y.

Designers and Manufacturers for the Motion Picture and Television Industries

**PRECISION LABORATORIES**

1139 UTICA AVENUE

BROOKLYN 3, N. Y.

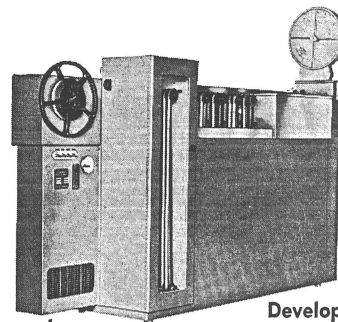
convention is the L.S.—M.S.—C.U. routine, which at once establishes scene, characters and details in that order.

Here the best opening shot is probably a L.S. of George silhouetted in a lit doorway, waving goodnight to his friends. The door shuts and we cut to a C.U. of George's face, lit by the light shining through the glass panel of the door. His smile fades. Another C.U. shows his fingers fumbling for a cigarette. He drops the packet.

In M.S. George goes down on his hands and knees to search. A facial C.U. shows him muttering to himself. In the next C.U. we see his hands groping clumsily along the path.

Back to a M.S. as he straightens up, a little uncertainly, still without the cigarettes. He walks out of frame, equally uncertainly. A M.S. panning to L.S. as he turns out of the gate shows him guiding himself by patting the hedge with one hand as he ambles away from the camera.

A C.U. of a cat nestling on top of the hedge. George's hand enters the frame and lands squarely on the back of the cat, which scurries off in alarm. A quick C.U. of George's startled face as he reacts—then a M.S. as he steps hastily back and tries to pull himself together. He tugs a handkerchief from his pocket. As he does so an envelope flutters to the ground. (To Pg. 438)



**FILMLINE**

**MODEL R-15  
REVERSAL FILM  
PROCESSOR**

Develops reversal film at 1200 ft.

per hr. • Negative-positive film at 1200 ft. per hr.

★ EXCLUSIVE OVERDRIVE eliminates film breakage, automatically compensates for elongation; tank footage stays constant ★ EASY TO OPERATE, needs no attention ★ VARIABLE SPEED DRIVE development times from 1½ to 12 minutes ★ COMPLETE DAYLIGHT OPERATION on all emulsions, no darkroom needed ★ FEED-IN ELEVATOR & 1200-FT. MAGAZINE permits uninterrupted processing cycles ★ STAINLESS STEEL tanks, air squeegee, recirculation fittings, air agitation tube, lower roller guards ★ FORCED WARM AIR DRYBOX, uses no heating lamps.

- Double Capacity Spray Wash • Self-Contained Plumbing
- Uniform Tank Sizes • Filtered Air Supply
- Cantilever Construction
- Size: 76" x 50" x 24"
- Ball Bearing Gearbox
- Weight: Approx. 475 lbs.

Other models available, Write for literature.



315 West 43rd Street, New York 36, N. Y.  
A-7-22

Judson 6-1420