

THE "NBC-TV NAVY PROJECT"

by

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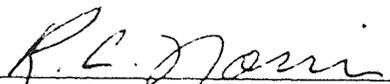
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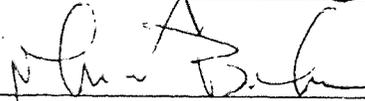
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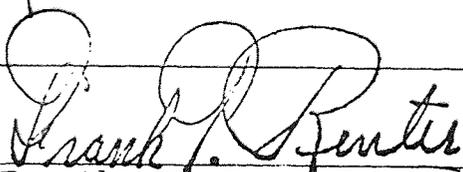
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Duncan Harvey  
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TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS . . . . .	iii
Chapter	
I. INTRODUCTION . . . . .	1
Significance	
Purpose of the Study	
Statement of the Problem	
Definitions and Limitations	
Methodology	
Related Literature	
Sources	
II. THE EVOLUTION OF "THE NBC-TV NAVY PROJECT" . . . . .	8
III. ASSEMBLING AND REVIEWING THE MATERIAL . . . . .	21
IV. EDITING . . . . .	36
V. WRITING THE NARRATION . . . . .	44
VI. NARRATION, MUSIC, AND MIXING . . . . .	51
VII. SUMMARY . . . . .	64
BIBLIOGRAPHY . . . . .	72
APPENDIXES . . . . .	75
VITA	
ABSTRACT	

## APPENDIX

### CONTENTS

- A. Inter-department Correspondence, "NBC-TV Navy Project," 1951-1952.
- B. Xerox copies of Film Research Screening Cards, "NBC-TV Navy Project," Card numbers 2368 and 2369, Courtesy of Daniel Jones, NBC-TV Special Projects.
- C. List of Interviewees.
- D. Original Conceptual Outline with index for "Victory at Sea," written in 1950-1951.
- E. Conceptual Outline for Episode #2 (minus page 1), with Editor's Shot List for the Episode.
- F. Narrative Script for Episode #6.
- G. Title and Subject Index to "Victory at Sea."
- H. List of the Major Members of the NBC-TV Navy Project Staff.
- I. Newspaper Montage clippings, courtesy of Mrs. Henry Salomon, Sarasota, Florida, and Donald Hyatt, NBC-TV Special Projects.

## CHAPTER I

### INTRODUCTION

This research project employs a descriptive research design. The writer of this paper is concerned with identifying and collecting the operational procedures of production which were employed by Henry Peter Salomon in the production of the television series "Victory at Sea." This series was produced by the National Broadcasting Company between 1950 and 1952. During this period, the production was officially titled "NBC-TV Navy Project" and had obtained official status as a project co-sponsored by the Department of the United States Navy.

The writer's interest in "Victory at Sea" dates back to his childhood in Port Chester, New York. In 1951 the Harvey family purchased its first television set, and one of the first programs viewed by them was Henry Salomon's "Victory at Sea." For years the writer has wondered what production procedures Salomon utilized to fit the complex pieces of World War II naval operations into a thirteen hour television documentary.

#### Significance

Since 1948 when television emerged from its experimental stage, the medium has witnessed a steady increase in

the use of the documentary film in all its forms as a source of programming.<sup>1</sup> The major American television networks especially contributed to the documentary's growth, as they provided two essential elements it often lacked: instant access to a mass audience, and adequate financial backing.<sup>2</sup>

Of the various types of documentaries presented on American television some of the most successful in terms of audience acceptance and financial gain have been the compilation documentaries. One of the most successful of these was "Victory at Sea" produced by NBC. This series of twenty-six half-hour episodes was produced under the supervision of Henry Salomon.

Salomon was a journalist-historian who, as a Naval officer during World War II, was assigned as a research writer to Rear Admiral Samuel Eliot Morison's staff. The mission of Morison's group was to collect material to compile a history of wartime naval operations. When hostilities ceased, Salomon returned to New York and went to work for the National Broadcasting Company. In 1950, with the backing of Robert Sarnoff, Director of NBC Unit Operations, and General David Sarnoff, Chairman of the Board of the Radio Corporation of America, Salomon began gathering material for a documentary series depicting naval war activities. Salomon's work, "Victory at Sea," was completed in 1952.<sup>3</sup>

"Victory at Sea" is the longest documentary film produced to date, running some thirteen hours. It has the longest symphonic score ever written and cost half a million dollars to produce.<sup>4</sup>

Today, the compilation documentary has firmly established itself as a solid source of television programming.<sup>5</sup> Students of broadcasting, especially those contemplating careers in television and film production, would derive significant benefits by understanding what operational procedures were employed to produce a work of this magnitude.

#### Purpose of the Study

The purpose of this study was to determine the operational production procedures which Henry Salomon utilized to produce the television documentary "Victory at Sea."

#### Statement of the Problem

What were the operational procedures of production employed by Henry Salomon to produce the television series "Victory at Sea," officially known as the NBC-TV Navy Project during its production from 1950 through 1952?

#### Definitions and Limitations

This research project defines a compilation documentary as a program type in which the major footage (body of material) was previously filmed (constructed) and possibly

edited (arranged) for an original purpose which differs from the documentary producer's use.

For the purposes of this paper, an open-ended personal interview is defined as that type of interview where the interviewer attempts to discover the nature of the event under investigation through the use of questions which allowed each interviewee to reveal in his own words what he perceived the event to have included and what he perceived his participation in that event to have encompassed.

Excluded from discussion in this work are the artistic merits of "Victory at Sea." What critical analyses may appear in subsequent chapters, or may be referred to, will comprise the thoughts of interviewees or professional critics of the mass communication media. The researcher limited himself to descriptive narrative and departed from the descriptive format only to clarify or define terminology. Additionally, this paper was not concerned with the preproduction or post-production phases of "The NBC-TV Navy Project."

#### Methodology

This study was designed to be primarily descriptive; however, due to the nature of the subject under investigation, the paper also employed certain processes of an historical research project. Two primary methods for gathering information were evolved: a search for historical

documents covering two general areas, and a series of personal interviews. The basic search for documents took place in the archives of the National Broadcasting Company, 30 Rockefeller Plaza, New York City. The goal of the document search was to uncover, evaluate, and order previously unpublished and uncollected materials pertaining to the production procedures utilized by Henry Salomon. Prior correspondence with Donald Hyatt of NBC, who was co-producer with Henry Salomon, established the existence of information in several forms at NBC in New York. Another document search was made available by Mrs. Henry Salomon of Sarasota, Florida. Mrs. Salomon is the mother of the late Henry Peter Salomon.

In conjunction with the document search a series of personal interviews were conducted with members of the staff who worked for Henry Salomon on the "NBC-TV Navy Project." Personal interviews afforded an opportunity to gain information not available in the documents.

#### Related Literature

As of October 1972, a search of dissertation abstracts in the Mary Couets Burnett Library at Texas Christian University reveals no dissertation published which deals specifically with "Victory at Sea" or Henry Salomon. However, a study by Peter C. Rollins of Harvard and Thomas J. McGah of Orson Wells Cinema of Harvard is titled "Victory at Sea:

Cold War Epic." This work is unpublished and deals with the merits of the program and its subject matter. The writer became aware of this material through the courtesy of Donald Hyatt at NBC in New York.

#### Sources

The majority of the primary source material for this research was found in the archives of the National Broadcasting Company in New York City. These materials were in written and film form. Additional primary source materials were in the possession of Mrs. Henry Salomon, Plymouth Harbor, 700 John Ringling Causeway, Sarasota, Florida. These were primarily in written form with some additional photographic material. More primary source material was in the possession of the interviewees. Secondary source material includes background information published by various trade publications as well as both published and unpublished information concerning Henry Salomon's early life and his academic career at Harvard.

NOTES

<sup>1</sup>William Bluem, Documentary in American Television (New York: Communication Arts Books, 1969), 1:11.

<sup>2</sup>Burton Benjamin, Introduction to Documentary in American Television (New York: Communication Arts Books, 1969), p. 7.

<sup>3</sup>Bluem, Documentary in American Television, p. 147.

<sup>4</sup>Bernard DeVoto, "The Easy Chair," Harpers 208 (June 1954):8-12.

<sup>5</sup>Lewis Jacobs, The Documentary Tradition: Nanook to Woodstock (New York: Hopkinson and Blake, 1971), p. 279.

## CHAPTER II

### THE EVOLUTION OF "THE NBC-TV NAVY PROJECT"

In the words of Donald Hyatt, "'The NBC-TV Navy Project' which came to be known as 'Victory at Sea' evolved in the brilliant, fertile, and sensitive mind of Henry Peter Salomon, Junior." Born on 17 March 1917 in Providence, Rhode Island, the oldest son of Henry Salomon and Lucia Angell (Capwell) Salomon, he attended Phillips Academy in Andover, Massachusetts, and graduated in 1935. The following fall Henry Salomon entered Harvard and graduated in 1939 with a Bachelor of Science degree in history and drama. While at Harvard, he distinguished himself in drama writing courses.<sup>1</sup>

His journey to the position of television producer began in 1939 after his graduation. He first worked with the National Broadcasting Company's script division in New York and concurrently wrote free-lance newspaper articles for the Providence Journal. Salomon's next position was that of a radio program producer in the United States Navy. Enlisting in March of 1942 as a seaman, he became producer of "The Victory Hour," a Navy-sponsored program. In September of 1942, Salomon was commissioned an ensign and transferred to the staff of Rear Admiral Samuel Eliot Morison. From 1943 through 1946 he traveled extensively in the Atlantic and

Pacific theaters as an assistant to Morison's Naval History Unit. During this time, he made six combat landings.<sup>2</sup>

With the cessation of hostilities, Salomon remained with Morison's unit which had moved to the Naval War College in Rhode Island. In 1949, after Salomon had left Morison's staff and moved to New York City, Admiral Morison was honored at a testimonial given for the Naval History Unit. During the evening, the Admiral acknowledged Salomon's efforts in behalf of the Unit and stated that Salomon had provided much of the material found in the first two volumes of Morison's fourteen-volume History of United States Naval Operations. Then, in a gesture of appreciation, Admiral Morison presented Henry Salomon with the television rights to the fourteen-volume History of United States Naval Operations.<sup>3</sup>

Daniel Jones, long-time friend of Henry Salomon, related to this writer Salomon's delight and surprise at Admiral Morison's gesture. "Peter [as close associates called him] phoned me one morning and said, 'You'll never guess what happened at the testimonial dinner we gave for Sam Morison last night!' and then he explained how the Admiral had given him the television rights."<sup>4</sup>

At Harvard, Salomon and Robert Sarnoff had roomed together. Now, in possession of the Morison TV rights, Salomon approached his close friend, then Unit Operations Manager at NBC, with the idea of producing a filmed history

for television of United States Naval Operations during the war. Once Salomon had convinced Sarnoff of the project's viability, both men then went to General David Sarnoff, Chairman of the Board of the Radio Corporation of America.<sup>5</sup>

General Sarnoff looked favorably on the idea; however, he attached a condition to his approval. Salomon would have to get the Navy to sign a contract with NBC making the production a joint venture between NBC and the Navy Department. In addition, the only way for the Navy to alter any portion of the material would be on the basis of military security and not on taste.<sup>6</sup>

Now that Salomon had the approval of NBC including the cooperation of Robert Sarnoff, his next task was to convince the Navy Department of the project's value. For over a year he sought the Navy's approval for the project, and finally obtained official sanction from Secretary of the Navy Donald Kemble.<sup>7</sup>

After approving the project, now officially known as "The NBC-TV Navy Project," the Department of the Navy placed six enlisted and civil service personnel at Salomon's disposal. These people were assigned to the Naval Film Archives Photographic Center at Anacostia, Maryland.<sup>8</sup>

Captain Walter Karig, author of "Battle Report," a series of reports on Naval Operations of the Second World War and a career naval officer, was assigned as Liaison

Officer for "The NBC-TV Navy Project." He kept in close touch with Salomon and furnished technical advice and assistance when needed. On the occasions when problems developed over classification of certain footage desired by Salomon's film researchers, Captain Karig proved valuable in obtaining declassification.<sup>9</sup> Over 95 percent of the massive film footage which comprises the twenty-six half-hour episodes of "Victory at Sea" came from the Naval Film Archives.<sup>10</sup> Estimates of the amount of footage initially available for the series range as high as sixty million feet. With the conclusion of the production phase of the series in May 1953, some four million feet of film had been screened and duplicated.<sup>11</sup>

Although Salomon had been working on the problems of building a production staff from the time he obtained permission to proceed, he did not begin actively to seek out individuals or engage in interviewing until the spring of 1951.<sup>12</sup> One of the first men he sought was the distinguished author, C. S. Forrester, who was living in England. Forrester was widely known as the author of the "Admiral Hornblower" novels and other stories of the sea. Salomon, long an admirer of distinguished writers (men such as S. N. Behrman and Archibald MacLeish),<sup>13</sup> saw in Forrester a man who possessed the talents to deliver the drama and feeling of the war at sea. The hiring of Forrester was achieved after a

lengthy correspondence. There were, however, unforeseen problems in hiring Forrester which would appear later during the initial stages of production in 1951.<sup>14</sup>

Looking for his film editor and film director, Salomon utilized the talents of Stanton Osgood, an NBC operations director and former officer assigned to the Navy Film Training Unit.<sup>15</sup> Osgood recommended two men with whom he had been associated at RKO-Pathe, Isaac Kleinerman and Clay Adams. Isaac Kleinerman described his first meeting with Henry Salomon which took place over cocktails one evening in late 1951:

We liked each other right away, and I really had made up my mind before the interview was over that this was something I was very interested in. I told him I would call him in a day or two and called him the very next morning and said I would like to come on board. I found him to be a fascinating and stimulating individual, even though he had no film or TV experience. His mind seemed very receptive and this indicated to me that I would have a very free hand in the creative part of film editing.<sup>16</sup>

For his film director, Henry Salomon chose M. Clay Adams whose work had also been called to his attention by Osgood. Adams came to "The NBC-TV Navy Project" from his position as Director of Commercial Services for RKO-Pathe in New York.<sup>17</sup>

Daniel Jones became one of the two film researchers hired by Salomon. Jones was a long-time friend, having met Salomon as a result of the close friendship of their respective mothers. Jones also attended Harvard, graduating several years after Salomon. He told this writer that on several occasions between 1948 and 1950 he had related to

Salomon a desire to become associated with the motion picture industry in some form.<sup>18</sup> Almost at the same time Salomon hired Jones, he also contacted Douglas Wood, another old friend from Harvard. Wood "came on board" and was subsequently placed in charge of the Washington Operation.<sup>19</sup>

Donald Hyatt, Henry Salomon's co-producer for "Victory at Sea," became associated with "The NBC-TV Navy Project" as a result of the National Broadcasting Company Management Training Program. This program had been established at the close of the Second World War on a competitive basis for college graduates of exceptional promise. Hyatt came to National Broadcasting Company after his graduation from Dartmouth College in 1950. As an executive-in-training, he worked in virtually every aspect of the network's many departments. During the war, Hyatt, a native of New Britain, Connecticut, had performed duties as a pilot with the Army Air Corps, as a producer for the Army Air Forces Radio Network, and as an editor for several camp newspapers and Air Force bulletins.<sup>20</sup> He indicated that he was nearing the end of his year-long training program when he learned of "The NBC-TV Navy Project," and he went over to see "what it was all about." Hyatt described his first interview with Salomon as very pleasant; yet, neither man could see where Hyatt would fit into the staff. Henry Salomon had decided on his film director, his film editor, his writer, and had rounded

out his film research staff. During the interview, Hyatt did convey to Salomon his knowledge of NBC's corporate structure, but Salomon felt his office staff could handle any problems which might arise. Some two weeks after his interview, Hyatt said he received a phone call from Salomon.

"Peter called me and told me he had been having great difficulty in getting cooperation from the various network departments, and asked me if I was still interested and I told him I was, so that's how I became involved with 'Victory.'"<sup>21</sup>

Richard Rodgers, one of America's foremost musical composers, was approached by Salomon in the fall of 1951 and asked to write the symphonic score for the series. Rodgers was at first reluctant; however, Salomon persisted and after several weeks, Rodgers agreed. His one stipulation was that the arranging would be done by Robert Russell Bennett.<sup>22</sup>

At the time Rodgers was hired, Bennett was working in Hollywood scoring a film. Bennett told this writer that one day he received a call from Rodgers in New York. Rodgers wanted to introduce him to an NBC-TV producer named Henry Salomon.<sup>23</sup> During their conversation, Salomon told Bennett about the series and the proposed use of the NBC Symphony to record the score. At the conclusion of their conversation, Bennett agreed to join the project. Of his first meeting with Salomon, Bennett remarked, "He had a tremendous sense of humor, and would laugh at everybody's jokes, including his own."<sup>24</sup>

For the narrator of the series Salomon sought out the distinguished Broadway and film actor, Robert Montgomery. In 1951 he was the executive producer for the "Robert Montgomery Theater," a dramatic television program seen weekly on the NBC television network. However, within a few months Salomon and Montgomery found they had a basic disagreement about the content of the project. It resulted in Montgomery's leaving the series in late 1951.<sup>25</sup> He was replaced by Leonard Graves, an understudy to Yul Brynner in "The King and I." Graves was brought to Salomon's attention by Richard Rodgers.<sup>26</sup>

During this formative period of the project in the spring and summer of 1951, Salomon gave high priority to establishing job guidelines for his staff. By 25 June he had completed his initial recruiting. On 18 July 1951 he issued a lengthy organizational memoranda detailing the individual functions of the various staff members and cautioned against going outside the unit for requests and discussing the project with people not associated with the unit.<sup>27</sup>

As films operation director, Clay Adams determined the specific functions of the various members of the production team. Once established, these assignments changed very little. During the course of production, a few people occupying minor positions came and went; but the original group of key people stayed throughout the entire course of production.<sup>28</sup> This group consisted of Donald Hyatt, Isaac

Kleinerman, Daniel Jones, Douglas Wood, Richard Hanser, Richard Rodgers, and Robert Russell Bennett.

Donald Hyatt functioned primarily as Salomon's first assistant and in Salomon's absence acted in his behalf. He performed as the unit trouble-shooter and general gap-filler. Adams described Hyatt as a very flexible individual who could perform many different roles well.<sup>29</sup>

Isaac Kleinerman was the supervising film editor, and the only editor employed by Salomon to work on the NBC-TV Navy Project. He was one of the very first men Salomon interviewed and hired. Kleinerman's first assignment involved reviewing footage available at the Naval Archives in Anacostia, Maryland, and reading up on Samuel Eliot Morison's fourteen-volume History of United States Naval Operations.<sup>30</sup>

Daniel Jones became the project's film-librarian-researcher and detail man. He kept track of all film sources and correspondence between the unit and various agencies. He also set up the cataloging system for filing the thousands of cans of film as well as spending a considerable amount of time assisting Douglas Wood, who became the project's Washington film researcher.<sup>31</sup>

Wood was Salomon's man in charge of research at Anacostia. Adams described Wood as a tireless worker.<sup>32</sup> For a two-year period Wood pored over practically all the

film the Navy had from its World War II coverage. He worked under Adams' direction concerning what area of the war to concentrate on at any particular time. Adams believed Wood was well qualified for this job:

He had an unusual imagination and a marvelous creative flair. He could see pictorial values that would give us opportunities for unusual sequences, the kind of sequences a writer could never put into a predetermined script. Doug could see the possibilities of such footage and would bring it to our attention.<sup>33</sup>

Adams states that Wood's efforts provided "Victory at Sea" with a different look, one it would not have possessed had Wood not displayed this ability.<sup>34</sup>

Richard Hanser became associated with "The NBC-TV Navy Project" on 2 January 1952. By then the majority of the production staff had already been assembled. Hanser was originally brought in with the idea that he would be able to provide a rough script from which the author C. S. Forrester could work. It had become apparent that as talented a man as Forrester was, he found it extremely difficult to hold himself to the limits imposed by the pictorial continuity of the individual episodes. Salomon turned to Hanser, again through the efforts of Stanton Osgood. Shortly after Hanser arrived, Forrester gracefully bowed out of the series. Salomon then briefly considered the idea of writing the entire series himself, but realized he did not have the experience to keep such a demanding schedule and, as executive producer, he could not allocate the time. Consequently,

he decided to retain Hanser as the chief writer and to co-write the episodes with him. Hanser became the "nuts and bolts" man of the scripts, bringing to the task his background experience of writing for film and television.<sup>35</sup>

Richard Rodgers provided all the symphonic themes utilized in the thirteen-hour symphonic score, and Robert Russell Bennett arranged the entire score. Rodgers provided Bennett with composer "scratch sheets" and Bennett would make the various arrangements from these. In the early stages of production, Rodgers attended several screenings of rough cuts of the initial episodes. Bennett, in addition to his arranging duties, conducted the NBC Symphony during all the recording sessions.<sup>36</sup>

In his role as film operations director, Adams spent the early days of the production period getting the unit organized. As production progressed he performed many duties: supervised the search for film footage, screened the work-prints of all film duplicated for possible use, prepared the conceptual continuity outlines for each episode, reviewed Kleinerman's rough cuts with other staff members, supervised the design and concept of the titles and graphics used in the series, and supervised the recording of the narration. He was also in charge of the technical recording of the musical score and the final sound mix of the film.<sup>37</sup>

NOTES

<sup>1</sup> National Broadcasting Company feature: Biography of Henry Salomon, Junior, August 1957. National Broadcasting Company General Library, #30 Rockefeller Plaza, New York, New York.

<sup>2</sup> "Henry Salomon," in Current Biography, 1956, ed. by Marjorie Dent Condee (New York: H. W. Wilson Co., 1956), pp. 538-39.

<sup>3</sup> Daniel Jones, tape recorded interview, New York, September 1973.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Donald Hyatt, tape recorded interview, New York, September 1973.

<sup>7</sup> Ibid.

<sup>8</sup> Jones interview.

<sup>9</sup> Hyatt interview and Jones interview.

<sup>10</sup> Clay Adams, tape recorded statement from written questions, Sea Girt, New Jersey, October 1973.

<sup>11</sup> Isaac Kleinerman, tape recorded interview, New York, September 1973.

<sup>12</sup> Adams interview.

<sup>13</sup> Jones interview.

<sup>14</sup> Hyatt interview.

<sup>15</sup> Ibid.

<sup>16</sup> Kleinerman interview.

<sup>17</sup> Adams interview.

<sup>18</sup> Jones interview.

- 19 Ibid.
- 20 Hyatt interview.
- 21 Ibid.
- 22 Robert Russell Bennett, tape recorded interview, New York, September 1973.
- 23 Ibid.
- 24 Ibid.
- 25 Adams interview.
- 26 Ibid.
- 27 Saloman memo, NBC-TV Navy Project.
- 28 Adams interview.
- 29 Ibid.
- 30 Kleinerman interview.
- 31 Jones interview.
- 32 Adams interview.
- 33 Ibid.
- 34 Ibid.
- 35 Richard Hanser, tape recorded interview, New York, September 1973.
- 36 Bennett, interview.
- 37 Adams interview.

## CHAPTER III

### ASSEMBLING AND REVIEWING THE MATERIAL

Salomon had been working on various facets of the project since 1949.<sup>1</sup> Despite his initial planning, which both Hyatt and Adams agreed was extensive, the first six months of production entailed a period of floundering around.<sup>2</sup>

The big problem was attempting to find out what was available and then determining what portion of the material had potential value to the project. During the early stages of the screening operation, Douglas Wood, Daniel Jones, and Isaac Kleinerman went to Washington and rented an apartment. They searched motion picture catalogues published by the Navy, War Department, Army, and Marine Corps; then they examined the Navy's film library index cards and began screening film. This initial period of examination lasted from mid-May into August 1951.<sup>3</sup> During this period Adams traveled to Canada to examine film available from the National Film Board of Canada, and Jones researched the files of the Military Intelligence Division in Astoria, Long Island. On weekends, the men returned to New York and briefed Salomon on the progress of the research.

In August, two events occurred which facilitated the film research. First, Salomon asked for and received

additional support in the form of services and personnel from the Navy. On 17 August Adams issued a memorandum citing the expanding Navy support and warning against making unreasonable demands on the Navy Department.<sup>4</sup> Second, Salomon left for Britain to research the Admiralty archives. Previously, he had corresponded with the British government through the British Embassy in Washington and eventually received permission to screen and duplicate footage from the Admiralty files.<sup>5</sup>

After arriving in Britain, Salomon was joined by his co-producer, Hyatt, and the project's technical advisor, Captain Walter Karig. Hyatt noted they viewed a substantial amount of footage. The Admiralty footage was duplicated in Britain, then sent to the British Embassy in Washington, and then shipped to New York. The United States Navy paid the cost of the processing.<sup>6</sup>

Besides the United States Military Services, the British Admiralty, and other Allied government film sources, Salomon wanted to use a considerable amount of Axis footage. To accomplish this he needed authorization from Office of the Attorney General of the United States. Jones and Hyatt pointed out that the authorization might not have been forthcoming had the project not had official status. Salomon's reasoning for using the Axis footage according to Jones was "that to make the whole sweep of the series an epic, he must

show the struggle to be a conflict of men against men, that the narrow and blind flag-waving characteristics must be reduced." Salomon conceded there was a large amount of flag-waving, but insisted there was much fine footage shot by Axis cameramen.<sup>7</sup> The research team screened a considerable quantity of it. The Naval Photographic Center had in its custody a small amount of captured Japanese naval film of fleet operations. This material had been examined intensively by the Office of Naval Intelligence.<sup>8</sup> Additional Japanese footage was made available unexpectedly in late 1951, and this event will be described later in this chapter.

During the early part of the initial film research in Washington, Kleinerman assisted Jones and Wood and also participated in setting up the screening procedures.<sup>9</sup> Jones noted they at first by-passed all the training films, believing most of the footage would prove to be irrelevant. However, they screened all other types of edited films before viewing any uncut footage. A small number of those so screened are listed in a memorandum issued by Salomon to Kleinerman on 21 May 1952.<sup>10</sup>

Edited films dealing with any aspect of naval fleet operations were viewed first, since it was felt they would contain much usable footage. Jones related some advice he received from a civil servant at Anacostia:

Some of the more experienced people there said to me, "You can go through this whole library if you wish but

it will take you months and months and be a back-breaking job. However, all the really good footage--99.9 percent of the significant shots that no two editors would disagree on--probably has been used somewhere by someone in one of the edited films. So you should first go through the edited films and then finish out with the native roles from which these films were derived."<sup>11</sup>

From May through July and into August 1951, Jones, Wood, and Kleinerman spent most of their time in the Washington area at Anacostia. On 3 August, Kleinerman completed his review of Marine Corps footage at Quantico, a task which had engaged him since 23 July, and he then proceeded to leave the continuing research in the hands of Jones and Wood. On 6 August he returned to New York to set up his editing facilities and to begin assembling film for the initial episodes.<sup>12</sup>

As the film research and screening progressed on the twenty-six episodes which comprised the finished series, the amount of duplicated material arriving in New York from Washington would vary greatly. At one point, Kleinerman and Adams would find themselves swamped with footage for a certain episode or period of the war. At another, they waited for footage to complete an episode. It was a complex and often frustrating task. A memorandum concerning production scheduling which Clay Adams issued on 18 December 1951 is testimony to this.<sup>13</sup>

Jones and Wood attempted to compile comprehensive screening notes. Jones indicated these observations had to be brief and yet contain as complete a description of the

footage as possible if they were to be of any value to the filing system. He described some of the problems they encountered during this phase of their research.

We started to take our screening notes on handwritten cards, as we sat in that dark room looking into the viewer. We tried to do it typing it up on pages, but that didn't work, because you couldn't shuffle them numerically, and then we ambitiously started to take our handwritten notes and make a card for each Navy roll of film. There might be eight cards describing all the footage you saw in a cut picture that ran for an hour, or there might be more cards than that. Okay, but within that cut picture there might be many, many categories that you would want to file that information under, so we had an elaborate breakdown list. When we would type up our own notes, we did it on a Hectograph machine, and we invented an NBC style card with a little column for all the other categories you would want to check it out under. We would make as many copies as there were indicated under the master stencil, and we started cross-filing all these things which was terribly complicated. Eventually, it just got ahead of us, and we couldn't keep up with it. Eventually, Douglas Wood and I began writing on little pads, 4 x 5 pads, we'd stick two carbons in the pad. One carbon was black, the other red; and Douglas always kept one copy in Washington and sent me two. I would file one under the program it basically fitted. If it was anti-Submarine Warfare, it went in with that program. Then I had a spare card I could cross-file it under--some subject like "Good Sea Shots"--but the business of just cross-referencing the material became a hopeless proposition.<sup>14</sup>

Although the compilation of 60,000<sup>15</sup> index cards and the screening of miles and miles of film represents a significant achievement for the two film researchers, they did receive additional help from the Navy. For instance, as film was consigned to the Archives during and after the war, navy photographic technicians usually made up a cameraman's spot sheet. This sheet might have been written by the

cameraman who shot the roll, or it might have been made up by a lab technician at the Photographic Center. The spot sheet described what scenes were on a particular roll, and formed the basis from which Jones and Wood typed up their own cards. Sometimes Jones and Wood found additional technical data for certain rolls, consisting mostly of notations as to image sharpness, exposure, and the presence of scratches on the roll. Jones pointed out, "There was no way you could tell by looking at a card whether or not the footage was ineptly shot or superbly shot, or whether it had any dramatic quality." During the first few weeks of researching the footage, Jones made spot checks, and he said, "I looked first for any footage filed that had any reference to any ship I had been on, because I wanted to see what had been done out of personal curiosity."

Jones did find some conspicuous errors: "a ship purporting to be the Battleship Pennsylvania turned out to be a destroyer." Jones realized that obviously the file could not be trusted and wondered further if there might not be a great amount of footage not contained in any cut picture but containing material still useful for their purposes from an aesthetic viewpoint. Accepting this possibility, Jones and Wood decided to make up their own cards, describing what in each roll was of merit. If they found nothing, they discarded the entire roll.<sup>16</sup>

According to Hyatt, Jones and Wood undertook a very ambitious method of research.<sup>17</sup> Jones credits Wood with being "an indefatigable individual." Jones said of this aspect of their work, "We were there from eight o'clock in the morning until midnight every day for many months." Finally it became imperative to adjust the filing system as the material mounted in volume. Jones explained:

I eventually in self-protection had to quit trying to be a one-man librarian; it was just too much. So I decided that I was just going to take the film and have thirty or forty basic categories, and the film would come in and be filed in a can marked "Good Shots of the Sea," "Gun Fire," "Good Faces of Soldiers," or whatever it might be. Ike [Isaac Kleiner] could say, "Give me a good shot of a 20mm gun firing." Well, I knew where to find it; here's a whole can full. A gun going off is a gun going off; it's alphabet soup. Every film editor has to have a certain amount of plain alphabet soup. Obviously, if film were marked for a particular show because it showed a convoy leaving a place that had to be mentioned in the text, that's where the film went. So we had incoming footage for each shot spotted on a shelf marked with the name of that show. We did the shows roughly in the chronological order that they appeared on the air, except that we worked on all the anti-submarine shows, the Atlantic business, one right after the other, since they were so closely related.<sup>18</sup>

As stated previously, the bulk of the film material came from the Naval Photographic Center's Archives in Anacostia. Yet a substantial amount of additional film came from the United States Army Signal Corps, the United States Marine Corps, and various foreign Allied governments.

The Army footage which was screened dealt primarily with New Guinea, the Solomon Islands, the Philippines, and the European Theater. This footage was all black and white

35 mm. The Marine Corps footage consisted of 35mm black and white and 16mm color. Jones explained the use of the 16mm color by the Marines:

The Marine Corps footage was all at Quantico, and the 16mm was Kodachrome. They used color on the aircraft gun cameras in order to tell by the color whether it had caught fire or was just smoke. The Quantico footage was almost all Kodachrome. We would pick what we wanted and then have it processed at Anacostia because the Marine Corps used the Navy's lab.<sup>19</sup>

There was one colorful incident of film research during the production phase of the last group of four episodes. For Episode Twenty-four, "The Road to Mandelay," Daniel Jones told of the staff's attempt to obtain film from the Royal Indian Navy:

The Royal Indian Navy had the responsibility for convoying from Capetown to Calcutta and Bombay, and we had never seen any footage on the activities of the Indian Navy. India didn't have much of a Navy, but they had a regular Naval College and escort vessels. We had prevailed on them to send us what film they had, and they keep their film filed up in Simla, up in the mountains where it's cool. So they sent up to Simla, and the film eventually reached the Indian Embassy in Washington. I remember going down there and bringing it up here to New York. They were really beat-up prints, but we went through them and indicated what we wanted and sent them back to India. In due course the duplicates arrived.<sup>20</sup>

Salomon received extensive cooperation from all the foreign governments he contacted. As "The NBC-TV Navy Project" had been given official status by our government, Salomon was able to secure the cooperation of the Office of the Secretary of the Navy. He asked Navy Secretary Donald Kemble, who was enthusiastic over the project,<sup>21</sup> to issue

requests for cooperation to the various foreign governments Salomon felt might be able to contribute to the project's film search. Jones and Hyatt believe these communications, coming as they did from the Office of the Secretary of the Navy, contributed materially to the success the staff had in obtaining film from the British, Indian, Italian, Vichy, and Free French governments.

The valuable Japanese film footage, mentioned previously, was an unexpected bonus in late 1951. Hyatt explained that their representative in Japan, an NBC employee, had tried to negotiate with the Japanese newsreel companies for any film footage taken during the war. These companies maintained all of it had been burned or lost. Yet, when all treaty obligations were fulfilled and our military occupation ended, the Japanese newsreel companies cabled NBC to say they had found the missing newsreel film and they would be happy to send it along for so much per foot. It was plain that until the treaty obligations were signed, the United States owned all such film and the Japanese could not sell it.<sup>22</sup>

One film source possessing great potential was never made available to the production staff although it is available today. This source consists of footage taken by professional newsreel cameramen. Clay Adams and Daniel Jones made intensive efforts to obtain this footage but without success. Adams told this writer:

One of the production problems I could have mentioned, I suppose, was the fact that although we had carte blanche access to all the war-time footage of the Navy, the newsreel companies of all the major studios at that time extensively covered the war professionally. Thus some of the finest war coverage was owned by the newsreel companies. For example, to my knowledge, the only actual filming of the attack on Pearl Harbor was done by a newsreel cameraman who happened to be setting up his camera to take some pictorial shots from a high point overlooking the harbor when the first wave of Jap planes swooped down on the fleet. He was the one who got the famous shot of the USS Arizona at the moment it blew up. . . . However, because all the Hollywood studios hated the television with a vengeance because it was going to keep people out of their theaters, they had a standing policy not to give or sell a foot of film that they owned for use on television.

I was constantly bringing this to Salomon and we tried over and over again to try to break the ice without any success. One day, Danny Jones came up with a bright idea that Barney Ballabin, Chairman of the Board at Paramount Pictures, had a son who had been an officer in the Navy, and Ballabin was very pro-Navy. With that as a lead, Danny was able to make contact with Ballabin at his office in the Paramount Theater Building in New York and was able to set up a meeting for Jones and me to see him.

Apparently, Danny in his telephone conversation made liberal use of the fact that both he and I were officers in the Navy during the war and that we were making a film on the naval history of the war.

We arrived at Ballabin's office at the appointed hour and were greeted most cordially by the big man. He cut off his phones and sat back to chat leisurely about the Navy and what a wonderful thing it was that we were making a motion picture about the Navy in World War II. As we talked, I became more and more certain that we had hit pay dirt. Eventually, I broached the subject of having access to the Paramount Newsreel stock footage library for use in our films. Ballabin couldn't have been more cordial. Of course we could have use of their library, anything we wanted. He would set it up with the right people so we'd not have trouble. . . .

I don't know what it was exactly, but possibly when I discussed the method of paying for the footage and whether they could bill NBC on a monthly basis or some such thing--instantly the air changed completely. Ballabin suddenly realized that we had not been talking about a Navy Project for the United States Navy but for the National Broadcasting Company to be put on television. The meeting ended abruptly. Ballabin escorted Danny Jones

and me to the door, declaring it would be impossible for him to do anything for us, that there had been a misunderstanding--"Good day, gentlemen!"<sup>23</sup>

With the primary source materials now gathered, the production staff made New York the center of their operation. They worked in two locations: the editing facilities were at 1600 Broadway; the staff offices and technical recording facilities were at 30 Rockefeller Plaza. At first, though, they had no such luxurious space. In the early stages of "The NBC-TV Navy Project" the staff operated out of one small office on the twelfth floor of Rockefeller Plaza. Daniel Jones recalls that Henry Salomon's original conceptual outline was collated by himself and a secretary in the hallway outside the office, because the office was too small to permit arrangement of all the pages in a sequence.

Donald Hyatt as co-producer was responsible for a host of details: setting up the production facilities, obtaining equipment for Kleinerman and Adams, filing requests for services with various branches of the network, scheduling the use of recording equipment and the NBC Symphony Orchestra several weeks in advance, and working up a preliminary budget. In his own words, he "was acting as a production manager."

Adams's role was that of series film director. It was he who provided the primary guidance to the production staff. He directed the search for film from all possible

sources. He supervised the screening of the work-prints for all film pulled and the preparation of the conceptual outlines based on the mushrooming library of film. He reviewed the rough, intermediate, and final cuts of all episodes. Further, as director, he was responsible for the recording of the narration, for the technical recording of the musical score, and finally for the sound mix. Adams spent the majority of his time overseeing the physical operations and making decisions as to how the film was to be produced technically.<sup>24</sup>

In addition, Clay Adams wrote twenty-four of the twenty-six short conceptual outlines. Originally, these were to be Richard Hanser's work, but when Forrester left "The NBC-TV Navy Project," and Salomon appointed Hanser to collaborate with him on writing the series, the task fell to Adams. He said of these outlines:

Frankly, it was a pretty natural responsibility for me to have, as these were really pictorial continuity outlines, rather than script outlines, and from my long experience with documentary film-making I continually kept pressing Pete Salomon, trying to make him understand that in documentary film-making everything must stem from the pictorial material, and not the other way around, as Forrester, and even Pete, might want it to be.<sup>25</sup>

Adams prepared the outlines after consulting with Salomon, and the final approval on any outlines content was Salomon's. However, on technical matters Salomon left the decisions either to Clay Adams or Donald Hyatt.<sup>26</sup>

With the roles of the production team established and the film material beginning to flow into New York, the first hurdle was passed. The focus of the production work shifted to 1600 Broadway and Isaac Kleiner's editing facilities.

NOTES

- <sup>1</sup> Hyatt interview.
- <sup>2</sup> Ibid.; Adams interview.
- <sup>3</sup> Kleinerman interview.
- <sup>4</sup> Inter-office memorandum, from "The NBC-TV Navy Project," 17 August 1951.
- <sup>5</sup> Hyatt interview.
- <sup>6</sup> Jones interview.
- <sup>7</sup> Correspondence from Clay Adams, NBC-TV Navy Project, to Office of Alien Property, 17 December 1951, courtesy of Daniel Jones, NBC Special Projects, New York.
- <sup>8</sup> Jones interview.
- <sup>9</sup> Kleinerman interview.
- <sup>10</sup> Inter-office memorandum, from "The NBC-TV Navy Project," 21 May 1951, courtesy of Daniel Jones, NBC Special Projects, New York.
- <sup>11</sup> Jones interview.
- <sup>12</sup> Inter-office memorandum, from "The NBC-TV Navy Project," 24 July 1951, courtesy of Daniel Jones NBC Special Projects, New York.
- <sup>13</sup> Inter-office memorandum, from "The NBC-TV Navy Project," 18 December 1951, courtesy of Daniel Jones, NBC Special Projects, New York.
- <sup>14</sup> Jones interview.
- <sup>15</sup> Film screening card (see Appendix) courtesy of Daniel Jones, NBC Special Projects, New York.
- <sup>16</sup> Jones interview.
- <sup>17</sup> Hyatt interview.

<sup>18</sup>Jones interview.

<sup>19</sup>Ibid.

<sup>20</sup>Ibid.

<sup>21</sup>Hyatt interview.

<sup>22</sup>Ibid.

<sup>23</sup>Clay Adams, letter accompanying taped interview,  
10 October 1973, Sea Girt, New Jersey.

<sup>24</sup>Adams interview.

<sup>25</sup>Ibid.

<sup>26</sup>Ibid.

## CHAPTER IV

### EDITING

Kleinerman brought to "The NBC-TV Navy Project" extensive experience as a film editor. Previously, he had edited "This Is America," an RKO-Pathe documentary series similar to Fox Movie Tones' "March of Time." His interest in film dated from college years at City College of New York. While a student there he worked for a small production company as cameraman, sound man, promotions man, and film editor. After completing college, he enlisted in the Army in 1943 and was assigned to the Army Signal Corps Photographic Center at Astoria, Long Island. There he edited Army training films. Later, he was transferred to the Pentagon and became film editor for the Army Ordnance Branch. Following the war, he joined RKO-Pathe where he met and worked with Clay Adams.<sup>1</sup>

Despite the casual nature of their first meeting in 1951 and his quick decision to join the project, Kleinerman had no regrets. He found Henry Salomon a stimulating and exciting person with whom to work. During the first few weeks that Kleinerman was with the project, he spent the major part of his time reading Samuel Eliot Morison's fourteen-volume History of United States Naval Operations

and Captain Walter Karig's "Battle Report" series, and conferring almost daily with Salomon. Kleinerman said they talked about the many aspects of World War II and the project. He was the first of the staff besides Salomon to visit the Naval Archives.<sup>2</sup>

In late May 1951 he began spending four days a week at Anacostia, as he put it, "just randomly looking at film of World War Two." At this juncture of the project, he recalled, Salomon had no specific plan for reviewing or gathering the film material. On weekends, the two men would get together in New York, sometimes at Salomon's apartment, and Kleinerman would describe his impressions of the material he had been viewing.<sup>3</sup>

In early June, Daniel Jones and Douglas Wood joined the project as the two primary film researchers, and Clay Adams joined as the film operations director. During June the four men evolved procedures for screening the film at the Naval Archives and began the screening process. It was 3 August when Kleinerman concluded his participation in this aspect and on 6 August he returned to New York to set up his editing facilities.<sup>4</sup>

The only editing premise Kleinerman had was to make the series as good as he could. He amplified that by saying:

We were not trying to develop formulas; we were not consciously looking to develop new techniques. Speaking for myself, I have never worked that way. I have always felt

that the technique should not wag the dog. You try to use whatever techniques are available to you as a film maker, and depending on the situation you choose what to use. That was the way it was with "Victory at Sea." If there is a consistency of technique, it's because it is unique to this day that one man should have edited the entire series. In most series, editor A does one show, editor B does the next show, and it is the executive producer who gives the series its unity. Each editor can take the same batch of film and come up with something that is very different. They both tell the same story but differently. In our case it was all told the same way. I believe, and feel that most of the others believe, that because of this the series has greater cohesion.<sup>5</sup>

Kleinerman said he thought the most time-consuming aspect of the production was the building of the film library, and further, achieving maximum use of the film in the library. He pointed out that throughout the series only a very small portion of the film used had actually been photographed to be assembled in the manner in which he used it. For this reason he had to possess both extensive knowledge of his film and a strong chronology of the events of a particular episode. In Kleinerman's words:

. . . When it [film] came up from Washington, we had this huge cutting room with many racks, and each scene was broken down into its particular ingredients, and then when I would start editing a show, I would go through all the cans which were relevant, pick out all the odd bits and pieces of film, and lay them out on my editing table. In effect, I was creating a mosaic out of film where very few of the individual scenes were ever intended to go with the preceding or following scenes.<sup>6</sup>

Because of the very thorough organization of the film library, Kleinerman believes the raw material in the finished episodes looks as though it all had been photographed together.

None of the episodes appears to be visually disjointed. He utilized this approach throughout the entire twenty-six episodes. He explained that once he and his assistant editor, Silvio D'Alersia, had laid out the film for an episode, the actual assembly of the initial rough cut did not take very long.

The majority of the film stock used in the series was 35mm black and white. However, some 16mm film was also utilized. This came primarily from captured Axis footage and had to be enlarged to the 35mm format by optical printing before it could be incorporated into various episodes. Kleinerman pointed out that a small amount of color film, shot by United States Marine Corps pilots, was also used in the series. This footage was taken by the gun cameras of Marine aircraft.<sup>7</sup> It also was transferred to black and white and enlarged to 35mm.

Kleinerman emphasized that the greater quantity of the 35mm film was first shot on negative film stock. This was original footage, shot by thousands of cameramen all over the world before, during, and after the war. For editing, this footage was duplicated on a low-contrast positive fine grain film. It then became a positive fine grain master of the original. From the master, a duplicate negative was reproduced, and from the duplicate negative came the work-print.<sup>8</sup>

Such a duplication sequence was followed for most of the film used in the series; however, most of the Japanese footage was reproduced from fine grain positive prints. Further, Kleinerman indicated that near the end of the war, a small amount of reversal<sup>9</sup> black and white film was shot by American cameramen, and part of this film was duplicated and put in the series.

Besides the original footage, he utilized several sequences of reconstruction footage. Many Hollywood films make use of footage of this type. In many instances film technicians employ scale models and specialized cameras and lenses to achieve the desired effect. The idea of employing reconstruction footage in "Victory at Sea" was Kleinerman's. He told Salomon and Adams it was his belief footage of this type would contribute to the visual and emotional impact of the series. He explained:

In those days there were no restrictions, nor did we purport at any time that each and every frame of every scene we were using was an actual thing. What it was, was an attempt to re-create the mood, the atmosphere of World War II, and consequently, not only in "Victory at Sea" but in the following "Project Twenty" films, we did not feel we were going beyond bounds. Again, it essentially became my job to find material of this type. Some of this stuff would fall into your lap by accident; you were looking for something else and on the same roll or same section of film you would find a six-frame cut of a guy pulling a lanyard. Well fine! You stick it aside and when you felt you needed it, you used it. In "Mediterranean Mosaic" the shots of the ship getting hit by a torpedo, lockers flying open and a pretty girl [picture] on the inside of one of the lockers--obviously that was not photographed at the time it happened. . . . We used it.<sup>10</sup>

Kleinerman believes in terms of overall film potentially available for the series, the production staff was very restricted. The reason as stated previously concerns the American newsreel companies and motion picture companies who refused to allow the use of any footage from their film libraries. Kleinerman understood their position on this. He said, "They were very valuable archives, and they did not want to feed a competitive medium." Thus, the only two unlimited resources for this footage were the United States Navy and the British Navy. The balance of the reconstruction footage came from independent productions or second-rate films which someone now owned and for which he was only too glad to pick up an extra few dollars.<sup>11</sup>

In the beginning stage of viewing edited films at Anacostia, Kleinerman discovered the film "December 7th," a big Hollywood production directed by John Ford. This film, commissioned by the United States Government shortly after the attack on Pearl Harbor, was designed to whip up patriotism. However, "December 7th" never reached release, for by the time post-production work was completed in 1943, our position as a warring power had radically changed. After the war, there was a limited release of a truncated version.<sup>12</sup> Kleinerman realized there were valuable reconstruction sequences in it. He states that because of its commitment to "The NBC-TV Navy Project," the Navy Department decided to

make this footage available.<sup>13</sup> However, such releases were not always the case.

On several occasions, Kleinerman recalled, Captain Walter Karig, the technical advisor to "The NBC-TV Navy Project," was called upon to declassify footage. Usually Jones, Wood, or Kleinerman were successful in getting certain film released. Yet, on at least one occasion where Naval radar equipment was involved, the footage in question remained classified.<sup>14</sup>

Of the twenty-six episodes which comprise "Victory at Sea," Kleinerman believes the most difficult to edit was "The Battle for Leyte Gulf." He described the problems:

The one that I have used as the classic and the one I lecture on is "The Battle for Leyte Gulf." This included a number of engagements, most of which took place at night. So what do you do? There wasn't much film photographed at all. Fortunately, just at the time we started getting ready to do that [episode], a Japanese version of the battle came out and was translated into English. I read the American side and then the Japanese side, and then out of our own film library . . . I would say I re-created 99 percent of "The Battle for Leyte Gulf" from odd bits and pieces of film relating to nothing that ever took place [there]. Yet the accuracy is such that the Navy at one time was using that film in their strategic studies because of its accuracy. You might also say the first episode was hard because we were groping, but then, in terms of creatively exercising the imagination, I would say Leyte Gulf was the hardest.<sup>15</sup>

When Kleinerman had completed the editing of an episode, and after a series of reviews by Adams, Salomon, and Hanser, the next task in the production was the writing of the narrative script and the arranging of the music. These operations occurred almost simultaneously.

NOTES

<sup>1</sup>Biography of Isaac Kleinerman, CBS Personnel Department, New York, 1972.

<sup>2</sup>Kleinerman interview.

<sup>3</sup>Ibid.

<sup>4</sup>Inter-office memorandum, NBC-TV Navy Project, 24 July 1951, courtesy of Daniel Jones, NBC Special Projects, New York.

<sup>5</sup>Kleinerman interview.

<sup>6</sup>Ibid.

<sup>7</sup>The Marine Corps began the practice of using color film in late 1943. Military Intelligence officers thought it would help in determining whether Japanese aircraft (which had a large percentage of magnesium used in their construction) had caught fire.

<sup>8</sup>Kleinerman interview.

<sup>9</sup>Reversal Film: a type in which the developed image after processing yields a positive image rather than a negative.

<sup>10</sup>Kleinerman interview.

<sup>11</sup>Ibid.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

<sup>15</sup>Ibid.

## CHAPTER V

### WRITING THE NARRATION

Late in 1951, Henry Salomon realized that he was in need of additional writing talent, specifically someone experienced in writing for documentary film. Earlier he had sought out C. S. Forrester but now became aware of that distinguished author's difficulties in shaping his scripts to fit the cut film with which Kleinerman and Adams had been working.

Clay Adams pointed out that Forrester's concepts were almost impossible to handle in a documentary film production operation. For instance, he would describe a particular incident, historically quite important, assuming if he wrote it in the script they would be able to create the film depicting the event. Adams said, "Forrester never really understood that all we could put on the screen in terms of pictures was what had been filmed by some cameraman somewhere during the war, and that was it. We couldn't go back and reshoot it."<sup>1</sup> When Salomon received Forrester's rough draft of Episode One, it resembled a short novel and dealt with people's thoughts and vague concepts of the war leaders. Adams indicated these things had no reality in terms of pictorial sense.

He said Salomon realized they were losing valuable time but hoped Forrester would be able to accept certain

compromises in his style. Salomon now began to consider other alternatives. He briefly entertained the idea of writing the scripts himself, but recognized that as producer he would be deeply involved with production problems and have very little time left for writing. He also realized that he didn't possess the expertise required to complete the scripts.<sup>2</sup>

When Salomon brought this problem to Clay Adams' attention, Adams suggested to Salomon that he consider employing Richard Hanser, a former colleague of Adams at RKO. Shortly after Adams made his suggestion, Salomon interviewed Hanser and decided to hire him. Hanser joined the "NBC-TV Navy Project" on 2 January 1952,<sup>3</sup> some two weeks after Salomon had completed a reorganization of his staff. The thrust of the reorganization was to redefine the various individual staff roles. In his memorandum Salomon defined Hanser's role as one in which he would be responsible with Adams and Kleinerman for coordinating the story outlines for episodes and writing the rough drafts of the final scripts for Forrester to polish.<sup>4</sup>

Richard Hanser's qualifications were extensive. Born in Buffalo, New York, in December 1909, he prepared for the Protestant ministry, the fourth generation of his family to do this. After six years of study at Concordia Collegiate Institute in Bronxville, New York, he switched his major to journalism. After completing a bachelor's degree, he returned

to Buffalo and worked for the Buffalo Times as a reporter, feature writer, and columnist. He also authored numerous magazine articles. In the war years he served with the Psychological Warfare Branch of the United States Army in Europe and won an Army commendation for his portrayal of "Corporal Tom Jones" in German language broadcasts. At the end of the war he returned to New York and joined RKO-Pathe as a staff writer for the "This Is America" series. These were miniature documentaries which he characterized as being similar to the "March of Time" series.<sup>5</sup>

Within a few weeks of Hanser's arrival, C. S. Forrester bowed out of the series and returned to Britain. Clay Adams analyzed Forrester's difficulty as being an inability to adjust his writing style. Adams said:

As good a writer as he was for publication, his attempts at writing film, a form totally new to him and in which he had no experience at all, just didn't work. He just couldn't get the idea that his prose had to be fitted to pictures as they went by the screen at ninety feet a minute.<sup>6</sup>

Hanser believes it was Forrester who contributed the title "Victory at Sea," and Salomon was always grateful because it was an excellent title and fitted the series well.

Soon after joining the NBC-TV Navy Project, Hanser discovered that Forrester's efforts consisted of very little writing which could actually be used in the series. Hanser recalled the content of the series had been largely decided

by the time he arrived. He indicated that his approach was to read up on the particular phase of the war on which they were working; then, when he received a shot list from Kleinerman, Hanser would draft a rough script, using the shot list as a guide. He tailored the various paragraphs to fit the footage and then read his paragraphs aloud, using a stop watch to time himself.<sup>7</sup>

The next step was for Hanser and Salomon to review the rough script. Hanser described their procedure:

I would get together with Salomon, often at his own apartment, and we would sit for hours in a comfortable little den and go over it line by line, and he often would make wholesale changes in it, working on the basis of what I had written. It would vary--sometimes the changes were extensive; on the other hand sometimes the original script as I wrote it with hand-written word changes remained basically the same.<sup>8</sup>

Hanser also said that he and Salomon often debated points in various episodes, but in the end Salomon's views always prevailed.

Hanser said many literary sources were consulted during the scripting. The two basic references used were Morison's fourteen-volume History of United States Naval Operations and Captain Karig's eight-volume "Battle Report" series. Hanser indicated they often consulted the Life History of the war and various other books which were beginning to be published during the early 1950s.<sup>9</sup>

The amount of research, writing, and rewriting depended in a large part on the nature of the material of a

particular episode. Hanser feels his general research was extensive. He described this aspect of his work:

When there was an episode with a lot of action which required a lot of explanation--what were those fellows doing there? why were they taking that island?--you had to explain that. On the other hand, there would be episodes where you could set up what the situation was, and then the action could carry itself.<sup>10</sup>

Hanser detailed two episodes where he and Salomon set the stage, using a brief narrative, and then let the action film sequences play:

The Mediterranean episode, "Mare Nostrum," where we set up at the beginning the clash of the British and Italian naval forces. By setting up that situation we could then let the battle scenes go on without any narration, just the music and the action. You would see the Italian fleet come charging in and attacking the British, and the British responding, and the guns going off, and planes dropping bombs, and this could go on for a considerable length of time; or the "South American Episode" beneath the Southern Cross, where Richard Rodgers wrote that lovely tune, and Robert Russell Bennett made a magnificent arrangement, and so whenever possible we left out the narration and you would see the ships on the sea without having to talk about them.<sup>11</sup>

One of the brilliant aspects to Salomon's approach, according to Hanser, was his ability "to let things play." Hanser said: "Salomon didn't feel, as many documentarians do, that something terrific had to be happening all the time to hold the interest of the audience." He cited the series' initial episodes dealing with "Anti-Submarine Warfare" in which there are long sequences of what Hanser described as "dumpy little freighters, plodding along," during which nothing is really happening. Yet it had been established in

the minds of the audience how important and dangerous the Atlantic convoys were. Because the nature of the film sequences had been established, Hanser concluded:

You sense the tension of the situation, so that it was not an empty spectacle of nothing happening, and he would let that play, and he [Salomon] did that over and over in the series; namely, charging a situation with meaning and emotion, and then letting it play itself out.<sup>12</sup>

As the series progressed, Hanser became more adept at determining what stylistic approach Salomon wanted for a particular episode. Completion time for a rough script averaged between one week and ten days. The initial script he and Salomon worked from contained the facts, quotes, and color which they had decided on during the script conference. Then an average of two or three days was required for rewriting and editing before the script was finalized.<sup>13</sup>

One script which gave Hanser great difficulty was "Guadacanal," Episode Six.<sup>14</sup> He recalled:

The Guadacanal Episode was a very difficult one because it was such a key one, and we had to make clear why this little known island that no one had ever heard of before was selected as a battleground to begin with, and why it was so bitterly fought for, and also what happened there. You know, whole books have been written on what happened there, 350-page books, and we had to tell all this in half an hour.<sup>15</sup>

Once the narrative scripts had been finished and approved by Salomon, the next step in the production procedure was to record the narration on quarter-inch tape.

NOTES

- <sup>1</sup> Adams interview; Hyatt interview.
- <sup>2</sup> Hanser interview.
- <sup>3</sup> Inter-office memorandum, NBC-TV Navy Project, courtesy of Daniel Jones, NBC Special Projects, New York, 12 December 1951.
- <sup>4</sup> Ibid.
- <sup>5</sup> "Biography of Richard Hanser," NBC-TV Personnel Department, New York, 1972.
- <sup>6</sup> Adams interview.
- <sup>7</sup> Hanser interview.
- <sup>8</sup> Ibid.
- <sup>9</sup> Ibid.
- <sup>10</sup> Ibid.
- <sup>11</sup> Ibid.
- <sup>12</sup> Ibid.
- <sup>13</sup> Ibid.
- <sup>14</sup> Copy of narrative script for Episode 6, "Guadacanal," courtesy of Richard Hanser, NBC-TV Special Projects, can be found in the Appendix.
- <sup>15</sup> Hanser interview.

## CHAPTER VI

### NARRATION, MUSIC, AND MIXING

When the narrative scripts had been completed, they were passed on to Adams. One of his many duties included supervising the technical recording of the narration; however, he was often preoccupied with so many other duties that he could not find time to supervise the recording when the studio had been scheduled. He therefore often called Hyatt to take charge of this task.<sup>1</sup>

Hyatt recalled that during the long period of production one of his several functions was to keep things moving; in his words, "I became a sort of production manager." The initial recording of the narration took place in the facility for quarter-inch tape at NBC. Hyatt said the sessions would often last for several hours. He explained how he and two technicians would sit in a small control room, while narrator Leonard Graves read through the script in an adjoining announcer's booth. Hyatt elaborated on the technical aspects:

. . . Leonard would do a paragraph maybe five or ten times or whatever it took to get it right (meaning for inflection and time); then we had to choose which sentences and paragraphs were right. Then I would go down to the quarter-inch tape editing room and edit the tape to conform to the takes we had chosen. We had maybe an hour or two of talk from Leonard, and this had to be reduced to a script time of perhaps fifteen minutes so it became a long editing process. . . .<sup>2</sup>

As referred to in Chapter II, Leonard Graves was not Salomon's original choice for the series narrator.<sup>3</sup> At first Salomon had wanted a well-known name; he believed such a person would lend prestige to the project. That was one reason he hired C. S. Forrester as writer. For the narrator, Salomon wanted Robert Montgomery. Yet after obtaining Montgomery's services, Salomon faced a problem somewhat similar to the one he had with Forrester.<sup>4</sup>

Both Adams and Hyatt stated that when Montgomery came to read the script for the first time at a preview screening of Episode One set up by Salomon, the actor felt Salomon's approach was all wrong and advised wholesale changes. After lengthy discussions by Salomon, Hyatt, and Adams, Montgomery agreed to read the script as it was written; but the reading was less than desirable.

Hyatt remembers that on the way back to the office from the screening at which no tape had been produced, Salomon was dismayed:

Peter said, "What are we going to do? We've all worked so hard and now this guy won't do it!" So I said, "I think we ought to fire him," but Peter answered, "We can't very well do that. He's a big name at NBC and a personal friend of Robert Sarnoff's."<sup>5</sup>

Hyatt maintained it was the only way as it was obvious Montgomery was dead set against Salomon's approach to the project.

Adams recalled it was his impression Montgomery was attempting a "Hollywood hatchet job" on the series. Salomon was thoroughly frustrated and upset by Montgomery's recalcitrance. Over coffee at a nearby restaurant Adams tried to convince Salomon to go immediately to Robert Sarnoff and tell him what had happened, and that he (Adams) would be happy to come in and verify the facts if that were necessary. Salomon took his staff's advice and saw Sarnoff the next day. Shortly after Salomon's meeting with Robert Sarnoff, Hyatt and Adams learned they were looking for a new narrator. Adams thinks that had Salomon and Sarnoff not been close friends, the series might have been taken away from Salomon or canceled because of the Montgomery incident.

Only a short time later, Richard Rodgers brought Leonard Graves' name to Salomon's attention. Adams remembers Leonard Graves as a delight to work with and feels Graves' voice was a perfect complement to the pictures and music. He said, "Over the years since "Victory at Sea" was shown, a number of people have asked me, 'Where did you find that narrator, and who was he? He was marvelous.'"<sup>6</sup>

The many technical aspects to "The NBC-TV Navy Project" are voluminous; so, too, its musical score. The "Victory at Sea Suite," as it is known, runs some thirteen hours. This mammoth amount of music was arranged by Robert Russell Bennett from some twelve themes composed by Richard Rodgers.<sup>7</sup>

In the course of researching this project, it was learned that the score which has been recorded and released in four different albums by RCA was almost aborted. At the outset of "The NBC-TV Navy Project" Salomon had intended to use library music for the series.

After some two months' work on the project, Kleinerman related, that one weekend when he and Salomon were discussing various problems, Salomon suggested doing an original score for the series. Kleinerman mentioned the expense:

I told him we were not budgeted for it, but he said we'll work out a way to get the money, so then we started kicking around names of composers. I suggested people like Aaron Copland, Samuel Barber, or Virgil Thompson, men who had some experience in the field, but Salomon said he didn't think so and suggested Richard Rodgers. Then I said he would never do it.<sup>8</sup>

Kleinerman was proved correct at first, for when Salomon contacted Rodgers he was turned down. Salomon persisted, however, and eventually Rodgers agreed but with the stipulation that Robert Russell Bennett be hired to do the arranging.

Bennett related how he had first been contacted by Salomon and Rodgers via a telephone interview while in Hollywood, and later met the producer for lunch in New York. Bennett described Salomon in these words: "He was a wonderful man and had a tremendous sense of humor; he would laugh at everybody's jokes, including his own."

In working with Rodgers, Bennett said they would get together when Rodgers had some tunes to play for Bennett; or Bennett, after viewing some of Kleinerman's rough cuts or raw footage, would call Rodgers and cite a specific area of an upcoming episode which he felt Rodgers should know about.

Bennett elaborated on his and Rodgers' relationship:

. . . Overall I got twelve themes to work with. . . . I would call him up and say, "Dick, I see something coming up in a couple of weeks that I think I can use a nice southern tune." So he wrote that tune which became "No Other Love," and he sent it over to me as a pencil sketch. . . . Sometimes I got tunes without ever seeing him or having him play them for me.

Bennett went on to say:

. . . Whenever Rodgers had a tune, I never fooled with it; I varied it a hundred ways, then took my variations and made variations on them, but I never tried to kick a tune around by lengthening it or shortening it, or adding different notes to it. This was all sacrosanct as far as I was concerned. . . .<sup>9</sup>

Bennett viewed much raw footage and all rough cuts. As soon as the work-print was frozen, he would sit down and begin to work out his arrangement. He began to create the music for an episode during the rough cuts, but the final arranging had to wait until the print was frozen. Bennett had always worked from cutters' footage, and had the habit of making various notations about the footage at the bottom of each page of his score. These notations told him where he should be in relation to a particular scene. At the recording sessions, in which he conducted the prestigious

NBC Symphony Orchestra, made up of Toscanini's hand-picked musicians, Bennett kept a footage counter running next to his director's podium. If a music cue was out of synchronism with a visual cue, he could spot it immediately and make the necessary adjustments, or stop and go back and re-start the orchestra.<sup>10</sup>

Clay Adams was very impressed with Bennett, especially his uncanny sense of timing. Adams said of this:

. . . He also had an uncanny sense of timing. We all used to kid him that he must have a footage counter in his head. At a recording session, which was generally done to a projected picture on a small screen that Bennett could glance at while he was conducting, we had a small sound-proof booth made up in which we could run a 16mm projector which projected through a glass window on to a home-type screen on a stand. It was a very crude amateurish set-up and the 16mm print was just a reduction image print made from our 35mm work-print because their recording studio policy wouldn't allow a 35mm projector on the stage of the theater. Yet Bennett had such a sense of timing and such a total recollection of the cuts of the edited film that time after time he was able to calculate back in his mind for a minute or so before a specific shot--of a ship blowing up, for example--and would slow down or speed up the tempo of his conducting so at the instant of the shot he would come in with a pre-written crash of the tympanies, cymbals, etc., in exact sync with the picture.<sup>11</sup>

Bennett believes his most difficult arranging task concerned Episode Eighteen, "Two If By Sea." This one dealt with the struggle to capture the islands of Peleliu and Angaur. He explained the footage for this episode was filled with hideous pictures, and that he had been told eight cameramen had died during the filming of this bloody struggle.

He called this battle a tragic episode, for he related how the American military commanders realized later in the war they could have by-passed Peliliu. For this episode Bennett arranged a short four-mood piece which he felt fitted the action. He said he once told Rodgers half jokingly, "You write the pretty music and I'll write the ugly music."<sup>12</sup>

After the music score for a particular episode had been recorded, a major portion of the actual production for that episode had been completed. The production tasks which had been accomplished by this time for any particular episode included: (1) Kleinerman had completed editing the work-print for the episode in question and the work-print was now frozen to a certain length of time; (2) any graphics, or titles, to be included in the episode had been ordered from the art department; (3) any optical effects to be incorporated into the finished episode had been delivered to the film laboratory for printing; and (4) the narrative scripts had been finalized, the narration recorded, and edited to conform to the time limitations imposed by the frozen work-print. The next step was to mix the music and narration to the work-print.<sup>13</sup>

One of Don Hyatt's duties as co-producer was the scheduling of the various recording studios and of the mixing sessions. Clay Adams was in charge of the technical recording and mixing at these sessions which were accomplished

at the RCA mixing facility at 411 Fifth Avenue in New York.<sup>14</sup>

Adams recalled the average time required to mix an episode was about three hours, figuring one hour per reel of film, and for each episode there were at least three reels of 35mm film, plus three reels of musical score and three reels of narration. The amount of time could vary, according to Adams, as each episode presented different problems. The use of sound effects in the early episodes posed additional problems. He indicated these effects would often clash with the music score and frequently had to be shifted or dropped entirely. After the first three or four shows had been finished, Salomon decided to drop the sound effects almost entirely. He told Adams they were getting in the way of the music. Salomon did use sound effects again during Episode Fifteen, "D-Day."<sup>15</sup>

Adams also said that on several occasions during the cutting stages of an episode certain scenes were re-edited by Kleinerman when it was discovered a change in the picture sequence would make Russell Bennett's score fit better. Prior to the mix, only Silvio D'Alersia, Kleinerman's assistant, and Russell Bennett had seen the music track laid out with the picture track. This was done using a movieola in the editing facilities.<sup>16</sup>

It was also during the mixing that any narration shifts were made. Hyatt remembers these shifts were

physically minor, amounting to an adjustment of a few frames, but were major from an aesthetic viewpoint. He said, "They contributed greatly to the rhythm and flow of the program." Salomon was very concerned with the music level during the session and according to Hyatt often asked the technicians to raise the level.<sup>17</sup>

When Salomon was satisfied, the three reels of mixed narration, music score, and sound effects were immediately copied on to quarter-inch tape for protection. The work-print was then returned to the editing facilities at 1600 Broadway where a negative cutter began conforming the original footage for the particular episode to the work-print. In the beginning stages of production, Kleinerman's assistant, Silvio D'Alersia, performed as the negative cutter; but as the series progressed, Kleinerman needed Silvio D'Alersia and later added Craig Gilbert to assist him in different aspects of the editing of episodes.<sup>18</sup>

Following the sound mixing and conforming of the original footage to the work-print, the next step in the production process was the printing. The master-mixed sound track and the conformed original footage were taken to the film laboratory for printing. This was done by Pathé Film Laboratories on Park Avenue in New York. For each episode at least two release-prints<sup>19</sup> were made: one of these became the air-print and one became the protection print. Normally

this step ends the production process. However, in the case of "Victory at Sea" an additional step was taken in an attempt to improve the quality of the sound. It involved the use of magnetic striping of one release print.<sup>20</sup>

During the initial stage of the production in 1951, Clay Adams had mentioned to Salomon the virtues of magnetic recording. Salomon, Adams recounted, was very happy with and enthusiastic over the Rodgers-Bennett score which was being mixed by the same RCA sound engineer who worked on all of Toscanini's performances.<sup>21</sup> Adams confided to Salomon that he was bothered by the optical sound track standards cutting off all sounds above 8,000 cycles. He said although Salomon was oblivious to the technical aspects of this, Salomon recognized it was important. Because of his very good relationship with Robert Sarnoff, Salomon arranged to have the NBC Engineering Department modify two of its 35mm Telecine Projectors to play back magnetic sound.<sup>22</sup> Further, Adams brought to Salomon's attention a relatively new process called Magna-Striping which had been developed by Reeves Sound Laboratories of Stamford, Connecticut, and maintained this process would materially enhance the sound track. They decided to have one of the two release-prints taken to Reeves and coated with a magnetic stripe. This print was then taken back to the Pathé Laboratories and re-synchronized to the mixed 35mm magnetic tape and recorded.<sup>23</sup>

When it came time for the broadcast of each episode, the air-print became the one with the magnetic stripe, and the protection print utilized the optical sound track. The process was so new that RCA and Reeves Sound Laboratories engineers and technicians visited "The NBC-TV Navy Project" on many occasions. Several times during the actual broadcast, the magnetic striping began to unravel while on the air, forcing the network air director to shift to the protection print with the optical track.<sup>24</sup>

Production of the series ceased in late May of 1952 with the delivery to the Pathé Laboratories of Episode twenty-six.<sup>25</sup>

NOTES

- <sup>1</sup>Adams interview.
- <sup>2</sup>Hyatt interview.
- <sup>3</sup>See Chapter II, page 15.
- <sup>4</sup>See Chapter II, page 17.
- <sup>5</sup>Hyatt interview.
- <sup>6</sup>Ibid.; Adams interview.
- <sup>7</sup>Bennett interview.
- <sup>8</sup>Kleinerman interview.
- <sup>9</sup>Bennett interview.
- <sup>10</sup>Ibid.
- <sup>11</sup>Clay Adams, personal letter to Duncan Harvey,  
10 October 1973.
- <sup>12</sup>Bennett interview.
- <sup>13</sup>Hyatt interview.
- <sup>14</sup>Adams interview.
- <sup>15</sup>Ibid.
- <sup>16</sup>Ibid.
- <sup>17</sup>Hyatt interview.
- <sup>18</sup>Kleinerman interview.
- <sup>19</sup>Answer-print: the print which is reproduced from  
the original conformed footage. For "Victory at Sea," at  
least two such prints of three reels each were printed for  
each episode.
- <sup>20</sup>Adams interview, August 1974.

<sup>21</sup> Adams interview, October 1973.

<sup>22</sup> Hyatt interview.

<sup>23</sup> Adams interview, August 1974.

<sup>24</sup> Hyatt interview; Adams interview, August 1974.

<sup>25</sup> Adams interview, August 1974; Hyatt interview.

## CHAPTER VII

### SUMMARY

It is believed that Henry Salomon evolved the concept of a film history of U.S. Naval operations in World War II before he was presented with the television rights to Samuel Eliot Morison's fourteen-volume History of United States Naval Operations in 1949.<sup>1</sup> Admiral Morison's gift (my emphasis) presented Salomon with a means to bring to fruition his concept. In late 1949 Salomon approached his former Harvard classmate, Robert Sarnoff, then director of Unit Productions for the National Broadcasting Company. Together they sought approval for the project from General David Sarnoff, board chairman of the Radio Corporation of America. General Sarnoff tentatively approved the project but stipulated that it must be a joint venture between the United States Navy and NBC, and that the Navy would have no right of censorship except where classified military information was concerned.<sup>2</sup>

From 1949 through 1950 and into 1951, Salomon attempted to satisfy the requirements of NBC and the Department of the Navy. Finally, in early 1951 he succeeded in ironing out the various differences, and a joint contract was drawn up.<sup>3</sup>

The project was officially known as the "NBC-TV Navy Project," and the television series which resulted from it was titled "Victory at Sea." As Salomon attempted to bring the two parties together, he continued to evolve and refine his concept. During this time, he wrote and rewrote his initial conceptual outline. After a lengthy correspondence, he succeeded in employing C. S. Forrester as his script writer. Additionally, he carried out extensive research in an attempt to locate additional film sources.<sup>4</sup>

In the winter of 1951 Salomon began to assemble his production staff. During these months he contacted Stanton Osgood, a vice president with the National Broadcasting Company, and requested his help in locating people skilled in film and television production. One of the first men Osgood suggested was Isaac Kleinerman.<sup>5</sup>

Kleinerman was a documentary film editor for RKO Pathe in New York when Salomon interviewed and hired him to edit the proposed series in early spring of 1951. Salomon next employed M. Clay Adams, also a former RKO employee, as film operations director. Then Salomon hired Daniel Jones and Douglas Wood, whom he had known at Harvard, as film researchers. Almost at the same time, Salomon employed Donald Hyatt as his co-producer. Hyatt was just completing his year-long executive training program at NBC and was in the process of looking for a department in which to work.<sup>6</sup>

Also in the spring of 1951, Salomon decided to seek additional funding from NBC to produce the original symphonic score for his series. Prior to this time, he had thought of utilizing film library music as background for the series. Salomon again broke with tradition by seeking Broadway composer Richard Rodgers to write the score. Rodgers consented, but only after Salomon had agreed to employ Rodgers' favorite arranger, Robert Russell Bennett.<sup>7</sup>

In the early spring, Salomon contacted the actor Robert Montgomery, and asked him to narrate the series. Montgomery agreed but within a few months, the two men found they had a basic disagreement concerning the concept of the series and Montgomery was replaced by Leonard Graves, an actor on Broadway, who came to Salomon's attention through Richard Rodgers.<sup>8</sup>

Hyatt, Kleinerman, and Adams described the first several months of the "NBC-TV Navy Project" as a period of "foundering around." At this time the staff was trying to gain an overview of the massive amount of material which confronted them. This task was enormous, both in terms of film available and in devising methods for review of the material.<sup>9</sup>

The precise date for the start of the actual duplication of film material is not known. However, all those persons interviewed agreed that the actual production phase

began between the last week of May and the first week of June, 1951.<sup>10</sup> Throughout the entire production phase, from 1951 through 1952, Salomon had his staff continue to search for additional film sources to complement their basic supply from the Naval Archives at Anacostia, Maryland. To this end several staff members reviewed footage in the possession of other agencies of the United States Government. Those agencies included the United States Army, Marines, Coast Guard, and the Office of Alien Property Division, U.S. Attorney's Office.<sup>11</sup> Further, Salomon asked for, and received, help in making initial contacts with foreign governments through the Office of the Secretary of the Navy.<sup>12</sup> This aspect of Salomon's production procedures was made possible by the enthusiastic support for the "NBC-TV Navy Project" shown by Secretary of the Navy Daniel Kemble.<sup>13</sup>

As part of his production procedures, Salomon allowed his editor, Kleinerman, almost complete creative freedom in editing, stepping in only when he felt history was not accurately being recorded; he also allowed his editor the freedom to utilize reconstruction footage.<sup>14</sup> Salomon assigned his film operations director, Clay Adams, the task of writing the twenty-six episode continuity outlines. Adams wrote these, based on the film which the researchers had located.<sup>15</sup> Salomon sought to have his editor and researchers decide how to catalogue the massive amount of

material with which they were dealing.<sup>16</sup> Salomon assigned his co-producer, Donald Hyatt, the role of production manager. Hyatt kept things moving along and acted as a fill-in for various members of the staff, when needed. Hyatt also spent some time supervising the project's budget.<sup>17</sup> Finally, when Salomon found himself faced with the problems of replacing his writer and narrator, two men he had personally sought out, he listened to the advice of his co-producer and film operations director in dealing with the problem.<sup>18</sup> On still another occasion, Salomon took the advice of his film operations director and asked for additional technical support from NBC to improve the series' sound track by the use of a new magnetic recording process for film.<sup>19</sup>

Throughout the entire production phase, Salomon adopted a policy of letting his staff attempt to work out whatever problems they encountered. He stepped in only as a last resort.<sup>20</sup> Salomon took a special interest in writing the narrative scripts with Richard Hanser and was careful not to allow the series' concept to be narrowed into a patriotic flag-waving series of United States naval victories.<sup>21</sup> Salomon kept encouraging his staff to expand their knowledge of the war years by reading and searching for any new material written from any perspective which might help clarify or put into perspective the complex events which comprised World War II Naval Operations.<sup>22</sup>

In the course of the research for this paper, the writer learned that without exception, the men who worked with Salomon on the "NBC-TV Navy Project" believe that he considered himself to be more of a poet and dramatist than a journalist-historian.<sup>23</sup> Perhaps Salomon summed up his operational procedures most concisely during an interview in 1955 when he told Marya Mannes of The Reporter:

We will not be reporting, nor will we unreel history by the yard. . . . We will attempt to give twentieth-century man the opportunity to stand apart from himself, and the world in which he lives. . . . If we do our work well, our drama will be so alive in its impact that its meanings and emotions will echo and re-echo in the viewer's mind long after the sight and sound of our programs have disappeared. . . .<sup>24</sup>

NOTES

- <sup>1</sup>Hyatt interview; Jones interview; Adams interview.
- <sup>2</sup>Hyatt interview.
- <sup>3</sup>Ibid.
- <sup>4</sup>Ibid.
- <sup>5</sup>Kleinerman interview.
- <sup>6</sup>Hyatt interview.
- <sup>7</sup>Kleinerman interview.
- <sup>8</sup>Ibid.
- <sup>9</sup>Jones interview.
- <sup>10</sup>Jones interview; Hyatt interview; Kleinerman interview; Hanser interview; Adams interview.
- <sup>11</sup>Adams interview; Hyatt interview; Kleinerman interview.
- <sup>12</sup>Hyatt interview.
- <sup>13</sup>Ibid.
- <sup>14</sup>Kleinerman interview.
- <sup>15</sup>Adams interview.
- <sup>16</sup>Jones interview.
- <sup>17</sup>Hyatt interview.
- <sup>18</sup>Ibid.; Adams interview.
- <sup>19</sup>Adams interview.
- <sup>20</sup>Hyatt interview.
- <sup>21</sup>Jones interview.

view.  
<sup>22</sup>Kleinerman interview; Jones interview; Hyatt inter-

<sup>23</sup>Hyatt interview; Hanser interview.

<sup>24</sup>Marya Mannes, The Reporter, 17 November 1955, p. 38.

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Scripts from all twenty-six segments of the TV series, "Victory at Sea." Script of the movie. Script of the 90-minute version. These scripts contain the narration for the films, and they are all complete.

APPENDIX A

Mr. Isaac Kleinerman

5/21/51

Henry Salomon, Jr.

NAVY PROJECT ... films

Grant Leehauts tells me that the following films should be seen with the idea that we can use part of them in some of the Navy series:

Deep Diving Series

Medicine in Action

Remember These Faces

The 957th Day

My Japan

The Black Cat

Iwo Jima

Tokyo Rose

CIC

The Naval Rating Series

These are all available at Anacostia.

NATIONAL BROADCASTING COMPANY, INC.

INTERDEPARTMENT CORRESPONDENCE

TO All concerned DATE 6/25/51  
 FROM Henry Salomon, Jr. SUBJECT Navy Project --  
 Permanent telephone extensions

The NBC-USN TV Project, located at 1600 Broadway, New York 19, New York, Room 502, Tel: Circle 7-8300, now has the following permanent telephone extensions.

Adams, M. Clay	Film Director	Ext. 648
Hartnett, Jeanne	Secretary	" 648
Hyatt, Donald B.	Assistant to Producer	" 648
Jones, Daniel W.	Editorial Assistant	" 647
Karig, Walter Captain, USN	Navy Technical Advisor (Wash. No. Liberty 5-6700, ext. 53571)	" 341
Kleinerman, Isaac I.	Film Editor	Ext. 647
*Montgomery, Robert	Narrator	" 253
Salomon, Henry, Jr.	Producer	" 648
Sudol, Elvina J. YNC, USN(w)	Research Assistant	" 341
Wood, Douglas	Washington Representative (Wash. No. Ludlow 2-2400, ext. 297 -- Naval Photographic Laboratory)	" 647

\*Mr. Montgomery's office is located at 30 Rockefeller Plaza, Room 606.

THIS SUPPLEMENTS MEMORANDUM OF 6/20/51

Mr. Henry Salomon, Jr.

7/17/51

H. Clay Adams

Production Schedule

Attached, for your information, is an approximate production schedule on the Navy project outline at various production stages through which each episode must be taken.

In scheduling the series much of the work for various episodes will overlap, and I have accordingly prepared a production schedule for the entire series in which an initial unit of eight episodes will be in production at various stages at one time. Following this first unit of eight we will then produce the balance of the series in units of six episodes each, to a total of twenty-six.

According to the present schedule which I have drawn up, our first episode would be completed on November 23rd, the first eight by December 14th and the first fourteen episodes by March 7, 1952. The entire twenty-six episodes will be completed by the end of July 1952.

By March 7th we will have roughly assembled an additional episode to the fourteen mentioned above, and if it seems necessary at that time to show delivery of fifteen to the Navy in accordance with our contract, I am sure the fifteenth episode can be pushed ahead and probably completed during March.

Although it will probably be unwise to keep strictly to a rigid schedule as outlined above, I believe these should be our target dates and every effort made to meet them or better them as we progress.

HEA:jh

H. Clay Adams

cc: I. Kleinerman  
D. Jones  
D. Hyatt  
D. Wood

7/17/51

## NBC-USA TV PROJECT

Principal Production Schedule Phases,  
PER EPISODE.

## Approximate Time

Per Phase      Accumulated

	<u>Per Phase</u>		<u>Accumulated</u>
① Library Footage Search based on content outline			
② Dips and Work Print preparation at Anacostia.			
③ Initial Review of Selected Footage for episode in work.	8	days	8
④ Conference and revision of outline to conform with availability of library and/or obtainable additional footage.	2		10
⑤ Set Script Continuity, with indication of balance.			
⑥ Set up Special Shooting and/or wild recording requiring Navy cooperation.			
⑦ Assembly of Film continuity to revised outline.	5		15
⑧ Lay Out Animation and order same.			
⑨ Order Titles			
⑩ Editing in progress.	15		30
⑪ 1st Draft Script completed.			
⑫ 1st Rough Cut completed.			
⑬ Animation and Titles delivered.			
⑭ Interlock of picture and reading of script.	2		32
⑮ Final Editorial Changes and freezing of picture.	3		35
⑯ Screening for Music Score and Narrator.	1		36
⑰ Final Narration Script completed	5		41
⑱ Navy Commercials delivered.			
⑲ Fine Grains for opticals ordered.	2		43
⑳ Opticals ordered.	1		44
㉑ Voice Recording.	1		45
㉒ Sound Effects tracks assembled.	3		48
㉓ Music Recording.	1		49

All Hands

7/18/51

Henry Salomon, Jr.

Organization

We are all engaged in the preparation of an enormous, important series of television programs. It is well within our combined abilities and talents to point the way such enterprises will go in TV for years to come. Ours is an opportunity second to none.

It is one thing to have an opportunity, another to do something about it. On the action side it is important that each of us does his or her job as competently as creative imagination and hard work prescribe. It also follows that each pays attention to his particular job while contributing to the whole. I assume that each of you is interested in the whole, or you would not be where you are. On this assumption, and without in any way detracting from your enthusiasm for the general welfare, I am outlining below my conception of the specific jobs. It is my desire that each one of you adhere to his job and deal with the person within the organization who is responsible for the specific problem under consideration. Our physical limitations make this imperative. This, I believe, will make for greater efficiency and in the end for greater results.

Six sentences of caution. In the course of your work, it is necessary to determine what you need or want. At that time, make the necessary request to Mr. Adams, Mr. Hyatt or me, and it shall be yours. However, under no circumstances should these requests be made to anyone outside this unit without prior approval. And it follows that no plans, schedules, decisions etc. are to be made (or definitely discussed) with outsiders. At all times keep the individual to whom you are responsible fully informed on your activities and progress. Finally, the nature of most arrangements for realizing this project are confidential, and should be discussed with no one.

Owing to the fact we are a small unit doing an envied job, it is doubly necessary that at all times each of us bends over backwards in courteous, thoughtful treatment of others in NBC. If we do this and if we try to anticipate one another's problems, we will achieve a distinction not usually associated with production units.

Don Hyatt's job is that of my assistant. He reports directly to me, fulfilling all the functions of the Producer which the producer has not the time to handle himself. His only responsibility to others in the unit is for administration, a word I interpret narrowly and strictly. In my presence and in my absence he is acting for me.

Clay Adams' job is that of Director and he, too, reports directly to me. He is responsible for the technical production of the films and as such all others within the unit (with the exception of Montgomery, Forester and the composer) come under him.

All Hands

7/18/51

Henry Salomon, Jr.

Organization

Page -2-

Ike Kleiner is the film editor. He reports to Adams and is responsible for the editing of all the footage that will make up the series.

Dan Jones' job is the film coordinator and general assistant to both Adams and Kleiner. It is his responsibility to coordinate all the film from the many sources and to see to it we know where the film is we might need. He reports, primarily, to Adams and, if the occasion requires, to Kleiner.

Douglas Wood is our Washington representative. He represents us in any manner necessary and is responsible for obtaining and coordinating all film in Washington and Quantico. He is our officer-in-charge at Anacostia. He reports primarily to Jones for film, for most decisions to Adams. Owing to the nature of his job there may be rare instances involving matters of policy, etc. with the Navy Department or other government agencies that will require his reporting directly to Hyatt or me.

Silvio D'Alisera's job is that of cutter. He reports to Kleiner and assists him in every possible way.

Chief Sudol's job is research assistant, Captain Karig's secretary when he needs one, and general stenographic helper. She reports to Captain Karig and Hyatt.

Jeanne Hartnett's principle job is that of my secretary and general receptionist for the unit. From time to time she can help others in the unit but she, like Sudol, reports to Hyatt, and all major stenographic work required by others must be cleared through Hyatt.

Henry Salomon, Jr.

cc: Hyatt  
Adams  
Kleiner  
Jones ✓  
Wood  
D'Alisera  
Sudol  
Hartnett

6202

Messrs Kleinerman, Jones, Wood, D'Alisera

7/24/51

H. Clay Adams

Schedule for the immediate future

During the next few weeks, we would like to assemble a master file which will supply an initial working indication of the available Navy, Marine Corps, Army and other government library footage having potential value to our program series. This phase of our search should cover the entire series from broad viewpoint in order to:

1. Avoid missing advantageous material during the assembly of the initial episodes which would undoubtedly result if we confine our search to the specific and more obvious indexed categories.
2. Eliminate as soon as possible from further study, the time consuming review and/or screening of the vast amount of footage which has no value to the project.

Accordingly, in order to save time and expedite compiling this information, I believe it will be wise to forego any screening, viewing or tabbing of actual footage until a "once over" survey of all available index cards has been made. Excepting of course, footage which is now being screened or viewed for the initial episodes of the series, or footage on which Ike Kleinerman or I might request a further check for the early episodes. Working from information contained in the index cards, the first step will be to prepare a card for our project file which will briefly describe all scenes or sequences which seem to have potential value to the series. Once this is completed, we will then have a working basis to weigh one possibility against another and to pull actual footage for viewing or screening before ordering it to the lab.

In order to coordinate our efforts toward making this broad appraisal of all available footage, the following is the schedule for the immediate future:

**Ike Kleinerman ...**

Will make a survey of available Marine Corps footage at Quantico with the help of Sgt. Phipps. Phipps will be there from July 23rd to August 3rd and we should concentrate on this activity during this time to take full advantage of Phipps' TAD. There are also some loose ends at Anacostia which Ike will work on with Kennedy to get selected footage into the Navy Lab for the initial episodes. He will divide his time between Quantico and Anacostia until Aug. 3rd. If possible, Ike should get his Washington work cleaned up by that time in order to start assembling film for the first group of shows starting Aug. 6th.

**Silvio D'Alisera ...**

Will concentrate his activities at Quantico during the next two weeks. He will prepare to work with Ike in New York starting Aug. 6th.

P. 1013

7/24/51

H. Clay Adams

Schedule for the immediate future

Page -2-

Douglas Wood ...

As soon as the immediate specific film search for Ike has been cleared, he will give top priority to a review of the entire Navy card index, eliminating all reels which have no usefulness to the project and feeding a brief description of all potential footage to New York for incorporation in our working file. It should be stressed that it is more important to complete this initial survey as quickly as possible than to get bogged down in a mass of detailed information merely to embellish our filing system. This can come later.

Dan Jones ...

Will complete his review of MID material at Astoria during this week (ending July 27th). He will then go to Washington to work with Douglas Wood reviewing the Navy files until this is completed. Unless some specific search requirements develop from other Washington sources, the Navy library should be given top priority for the next two or three weeks.

Clay Adams ...

I will be in Ottawa during the week of July 30th reviewing library footage available from the National Film Board of Canada. On my return I would like to get started with Ike screening the footage selected for the first group of episodes and laying these out so that I can begin definite story continuity conferences with Peter Salomon.

Dan Jones has now organized the Project filing system under which all library footage ordered or available for the program series will be catalogued. Everyone searching for material should compile his notes in accordance with the form worked out by Danny so that this file will be uniform for material from all sources throughout the project. Rough notes on the forms supplied by Danny should clear through him and he will check, cross index and see that the transcribed cards are properly catalogued in the master file.

In passing, I would like to emphasize that the effectiveness and dramatic impact of our program series will depend, to a great extent, on the imaginative appraisal of the available footage reviewed by each of us. To achieve distinction and wide audience appeal, we definitely do not want to select footage merely by the mechanical process of trying to match an outline scene for scene. Any effective variation or unusual pictorial presentation of our story will be a "plus" as long

Messrs Kleinerman, Jones, Wood, D'Alisera

7/24/51

M. Clay Adams

Schedule for the immediate future

Page -3-

as it truthfully represents the facts of our main theme. Suggestions or thoughts which occur to anyone during the development of the series, in this respect, will be most welcome.

M. Clay Adams

cc: Mr. Henry Salomon, Jr.

12 3073

Messrs Kleinerman, Wood, Jones and D'Alisera

8/17/51

M. Clay Adams

We have requested and expect to obtain increasing cooperation from the Navy in terms of services and additional personnel for the project. In return we have a responsibility to the Navy to see that we do not demand an unreasonable expenditure of raw stock for processing selected footage. Because of the nature and size of the project, it is recognized by all that we will require a huge working library of footage, however, we want to guard against any future criticism for extravagance in this respect.

I believe the greatest possibility for waste lies in the tremendous quantities of ordinary and similar material which will be found throughout our search, such as: carrier take-offs or landings, ships at sea, guns firing, etc. Only the best of these should be selected. We can easily find additional material of this type whenever needed. On the other hand, there need be no hesitation in selecting all potentially useful material which is unique, unusually dramatic or exciting, exceptionally visual, significant in action, etc., etc.

M. Clay Adams

cc: Mr. Henry Salomon, Jr.

C. Adams, I. Kleinerman, D. Jones, D. Wood,  
S. D'Alisera, E. Sudol, J. Hartnett  
Henry Salomon, Jr.

8/22/51

London Trip

On August 28th I sail for England on the Queen Elizabeth, arriving in London, September 3rd. While in London, I will be at the Savoy. You will be able to reach me there or care of MGC's London representative, Romney Wheeler. I leave England on September 29th on the Queen Mary, arriving back in New York on October 3rd.

Captain Walter Karig and Mr. D. B. Hyatt will join me in London. They are flying over via Naval Air Transport Service.

During my absence, it is my wish that at least four and possibly six of the episodes are put together in rough cut form. These episodes will include numbers two through five, and possibly seven. Should footage be lacking on any of these, you will proceed in chronological fashion. In addition, I hope that the whole routine of production will be ironed out both here and in Washington. This includes establishing a working relationship with Pathe Lab, and Lee Blair on animation.

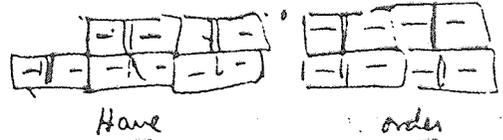
During Mr. Hyatt's and my absence, Mr. Adams will handle all matters which you would ordinarily discuss directly with us.

I realize that the above job is a big order. However, if we get over this initial hump satisfactorily, I am certain that in the long run our respective jobs will function more smoothly. Good luck.

PRE - SAILING CONFERENCE - 28 AUG.

✓ Navy commercials - live Navy - Montgomery "Now we take you to Washin" <sup>Stan -</sup> <sub>claid.</sub>

✓ Drawers - how many did we order?  
we have 5 - need ~~10~~



✓ Bulletin Boards

✓ Buckets - fill with water.

"W-ward Approaches" Mrs. Parker. GIS. Technicolor. TV rights? Stan O. check.

✓ Paper-stickum - we got 1 roll.  
" need a case (12? 10?)

Jack Keermair } pinch hit for Don: their phone numbers: office numbers:  
Stan Osgood }

✓ Apartment rent - Aug., Sept. HS sign one.

✓ Advance for my trip to Ottawa - HS signed. ~~HS signed~~

Pathé Indist's - Walcott, prices. RK<sup>o</sup>-Ronin. Mr. Young. No contract.

Racks - s.o.s. Ike.

✓ Typewriter - if we need beyond 1 month, renew. Clay sign.

Classification - Secret films - declassif. Walter clear.

CIA - Joe Bryan - Bob Winston, his asst. not empowered.

✓ Storage at 106<sup>th</sup> St. LaPort - ~~Let~~ get it at 1600.

Table.

✓ Negative cutter. Ike. Union wages.

ONI - clay handle: - Comdr. Joyce.

✓ Brush pen + brush pen ink - ordered.

✓ Dusty Rhinos. pinclits for Walter.

✓ Scale - ordered.

Mr. C. S. Forester

12/13/51

Henry Salomon, Jr.

Episode # 16 -- South Atlantic  
"Beneath the Southern Cross"

Inasmuch as this episode has been added since the final factual outline was compiled, here are the facts we must cover and the places we must visit.

In the first place the theme for the episode is "Blockade" for which we have a good deal of excellent German material. The South Atlantic is the extremity of the sea lanes, but played an important part in the war because of raw materials. The pace of the war here was more leisurely than in other theaters, but the events here had far-reaching effects on the outcome of the war. In addition to blockade, we might approach this episode from the point of view of geo-politics.

The places we want to cover:

Panama Canal  
Aruba  
Trinidad  
Martinique  
The Guineas (if we can get the film)  
Brazil (Recife, Bahia, Rio)  
Coastal Convoy Routes  
Antisubmarine Warfare  
Montevideo (Graf Spee)  
Ascension Island  
Falkland and South Georgia Islands  
Dakar  
Union of South Africa

*Jap subs in Germany*  
*German impoverished*  
*economy*  
*Germans in Japan*

cc: Messrs. M. C. Adams  
I. I. Kleinerman  
D. W. Jones / \_\_\_\_\_  
D. F. Wood  
D. B. Hyatt

December 3, 1951

Management & Liquidation Branch  
Office of Alien Property, Room 140  
HOLC Building  
First and Indiana Streets, N. W.  
Washington, D. C.

Attention: Mr. Lewis E. Rubin

Gentlemen:

Reference is made to your letter dated November 27, 1951, requesting titles to the MID No.'s listed in your letter. They are as follows:

- MID 2123 -- Underwater mine; Submarine school; torpedo plane (Italian)
- 2237 -- Maginot Line
- 2243 -- Carelin inspects Maginot Line
- 2244 -- Christening Ital. Battleship "Impero", Siegfried Line: *Save for Med*  
No-Man's Land
- 2257 -- Arming English Merchant ship
- 2265 -- Italian Fleet at Sea. *Hold till Med.*
- 2272 -- Italian Battleship "Littorio" making trial run.
- 2277 -- Lend Lease supplies arriving in England.
- 2313 -- British attack "Altmark" in Norwegian fjord.
- 3233 -- American Naval Preparation for War
- 3237 -- Shipbuilding (liner)
- 3238 -- "The Sea Is Our Lifeline".
- 3281 -- Jap destruction of US Fleet.

Very truly yours,

M. Clay Adams  
Film Director

*Sent copy to Doug.*

December 17, 1951

Mr. Harold I. Baynton  
Assistant Attorney General  
Director, Office of Alien Property  
Washington 25, D. C.

Dear Mr. Baynton:

Reference is made to your letter of November 21 in which authorization was given for NBC and the Department of the Navy's use of Alien Property Custodian Motion Picture film as requested in the list submitted by us at that time.

The below list contains 7 MID titles all understood to be in the custody of the National Archives. None of these has appeared on any of our previous requests.

MID-1999	U-Boat Inspection
MID-3476	German Air Ministry Research, 140
MID-3478	" " " " "
MID-3479	" " " " "
MID-3492	" " " " "
MID-3496	" " " " "
MID-3497	" " " " "

It is requested that you authorize my representative to screen and dupe stock footage from the above films, and that a copy of such authorization be mailed to me at this office.

Very truly yours,

M. Clay Adams  
Film Director

Copy to Doug 12/18  
with roughs of card notes -

INTERDEPARTMENT CORRESPONDENCE

Messrs. Kleinerman, Hanser, Jones, Wood

DATE

December 18, 1951

Clay Adams

SUBJECT

Production Schedule

To establish an order of priority for stock footage search, continuity outlines, scripts, assembly of available footage, editing and other phases of production, the following will be the order in which programs will be put together in the immediate future:

<u>Program</u>	<u>Outline</u>
1. # 2 - A/S Warfare I	-- Completed - Rough Cut completed
2. # 3 - A/S Warfare II	- " - " " "
3. #17 - A/S Warfare III	- " - Being Edited
4. # 4 - Pearl Harbor	- In work - Tabbing film
5. # 5 - To Midway	- " " - " "
6. #14 - Normandy	- To come - Added footage to be tabbed
7. #11 - Top of World	- To work - " " " " "
8. #16 - South Atlantic	- To come - " " " " "

With the exception of specific scenes which are being sought to fill open gaps in the edited films, Nos. 1, 2 and 3 should be considered finished except for editorial polishing and final scripts, timed to the cut picture. Otherwise no further time should be spent searching for or tabbing film for these programs.

First priority should now be given to search and tabbing footage for Nos. 4 and 5 in accordance with requests already submitted to Douglas Wood.

Following completion of the above, search and film tabbing will be started on Nos. 6, 7 and 8 in accordance with specific requests and outlines as soon as they can be completed.

cc: Mr. Henry Salomon, Jr.

*MOR*

Messrs. Adams, Kleinerman, Hanser  
Jones, D'Alisera, Wood and Gilbert  
Henry Salomon, Jr.

12/19/51

## Organization

As you no doubt know, during the past couple of weeks I have been engaged in reorganizing our unit. Inasmuch as this reorganization affects each one of you, I set forth herein a general description of the overall organizational set-up, how I plan for it to function, and a brief outline of each person's specific responsibilities.

It was not so long ago that we all were engaged in doing any and all jobs that came along, regardless of whether they fell within our province or not. This was brought about through necessity which the circumstance of creating a new unit demanded. Each of you have done an admirable job, assuming an interest in the project that is truly unique. I hope that nothing transpires which in any way will diminish this interest. However, the time has come when we have a very tough production problem to meet, and if we are to achieve our objective each of us must adhere strictly to his job. It is not necessary for me to remind you that the load each is carrying is a full time job, the fulfillment of which will demand each working strictly within the structure of the organization as I have set it up. This means reporting and informing the necessary person within the organization on whose shoulders specific responsibilities lie, while at the same time not involving everyone with every problem. In short do your own job and involve no one else unless necessary. This calls for discretion and imagination which each of you has in large measure. In other words this places responsibility on individual shoulders, freeing each of us to give the project his maximum time, talent and energy.

All problems fall roughly within two categories -- (1) the overall creative direction and policy and (2) the functional and specific creative work. The first category is my responsibility, aided as I am by Don Hyatt. The second category is the responsibility of Clay Adams, supported by Ike Kleinerman and Dick Hanser, and aided by Dan Jones, Douglas Wood, Sil D'Alisera, and Craig Gilbert.

Now a word about myself and Don Hyatt, whose job is spelt out here as it is so interwoven with my own. I am, as you know, responsible for the entire project. This means that I must set the direction for the overall creative effort, as well as tend to all problems dealing with policy both within and without NRC, Category One. In addition I must answer for decisions made in Category Two, but I have no intention of becoming involved with the details. Let me explain how this will work. Most operational details will be handled by Clay Adams and it will be part of Don

Messrs. Adams, Kleinerman, Hanser,  
Jones, D'Alisera, Wood and Gilbert  
Henry Salomon, Jr.

12/19/51

Organization

-2-

Hyatt's job to keep track of them when they would involve me, unless, of course, they are of such importance Clay would automatically take them up directly with me. In the past it has been too easy to dump details in my lap which do not belong in my province, nor should they be there. A little cooperation and adherence to the above will eliminate 90% of this. The project has reached a state of development where no one person can possibly carry all the details in his head without going nuts, and I don't want anyone to go nuts, including myself. In the long run this will not only benefit me but all of you as well. I will now be able to concentrate on the work with Forester, Rodgers, Montgomery, and NBC in connection with the future welfare of all.

In addition to the above, Don Hyatt reports directly to me, acting as my right hand doing all the many things which I have not the time to do myself. His only responsibility to others in the unit is for administration, a word I interpret narrowly and strictly. In my absence and in my presence he is acting for me.

Clay Adams. Clay is responsible for the direction of the film production and, like Hyatt, reports directly to me. Rightly or wrongly I have had the feeling in the past that in some instances he has been by-passed because of the fact we all know each other so well. Let's not do this in the future. Clay is and must be it for production. In addition to all technical problems, he is responsible for the coordination, scheduling, and general administration of all men and material. To this is added animation, recording, procurement of film (after consultation with Don Hyatt or me) together with the running of 1600 Broadway. Speaking for Clay, let's not bother him with details we can solve ourselves. Like the rest of you, he has enough to do.

Ike Kleinerman. Perhaps more than anyone else in the unit, Ike has been plagued with details far outside the realm of his job of editor. From now on, Ike has the extraordinarily difficult job of editing an episode on the average of one every two weeks. Ike can do it if he is left alone. In many respects Ike is the center of the entire operation, and in just as many respect, the rest of us exist to see that Ike has what he needs before he needs it. Ike reports to Clay for operations and with Clay to me on contents or matters of creative import which cannot be ironed out between himself, Clay and Dick Hanser.

Dick Hanser. Dick reports to us formally on January 2, 1952. He

Messrs. Adams, Kleinerman, Hanser  
Jones, D'Alisera, Wood and Gilbert  
Henry Salomon, Jr.

12/19/51

Organization

-3-

is Forester's assistant and will be responsible for coordinating the story outline with Clay and Ike, writing the rough draft of the final scripts for Forester to polish off. Like Ike he reports to Clay for operations and with Clay to me on contents and matters of creative import which cannot be ironed out with Clay and Ike. This will make for a strong Director-Writer-Editor team, the whole purpose of this reorganization.

Silvio D'Alisera. As soon as Craig Gilbert reports to New York, Sil will cease his present duties, and devote his entire time acting as Ike's assistant. He is responsible solely to Ike, and will not only aid Ike in every possible way, but will assemble in very rough form episodes for Ike to edit.

Craig Gilbert. Henceforth Craig will assume all of Sil's former job. He is to work with and assist Ike and Sil. He is primarily responsible to Sil and ultimately to Ike.

Dan Jones. Dan's job is the film coordinator and general assistant to both Adams and Kleinerman. It is his responsibility to coordinate all the film from the many sources and to see to it we know where the film is we might need. He reports, primarily, to Clay Adams and, if the occasion requires, to Ike Kleinerman.

Douglas Wood. Douglas is our Washington representative. He represents us in any manner necessary and is responsible for obtaining and coordinating all film in Washington and Quantico. He is our officer-in-charge at Anacostia. He is responsible to Dan Jones. Owing to the nature of his job there may be rare instances involving matters of policy, etc. with the Navy Department or other government agencies that will require his reporting directly to Hyatt or me, but not before clearing through Dan Jones.

In view of the above, it is evident that we will all have more than enough to do each hour and each day of the week. Because of this, all screenings, all story conferences, meetings, etc. will be scheduled ahead of time, and will be held only at such times. All concerned will be notified of such screenings and meetings in advance, and in this connection Dan Jones will assume the responsibility of notifying Captain Karig whose busy calendar precludes his spending needless time in New York

Messrs. Adams, Kleinerman, Hanser  
Jones, D'Alisera, Wood and Gilbert  
Henry Salomon, Jr.

12/19/51

Organization

-4-

Henceforth, and commencing immediately, let's adhere to the above. If we do, each will have time to do his job well and complete the series on schedule, while giving his best to make the series as perfect as we all desire.

cc: Captain Walter Karig, U.S.N.

p. 1 of 3.

NBC-NAVY TV PROJECT  
PRODUCTION SCHEDULE - EACH EPISODE

<u>Production Steps</u>	<u>Personnel Involved</u>	<u>Time Involved</u>	<u>Cumulative Time</u>
Decision on order of production.	Salomon		
(a) Determination is made of the specific phases of the war and desired content for inclusion in Episode. Also general balance of Episode should be indicated.	Salomon to Adams		
Review of NBC Index Cards from which requests are made to Washington for footage to be tabbed.	Adams to Wood via Jones	1 days	1 days
Stock Footage Ordered:			
(a) Navy footage tabbed from Can Nos. as requested by New York. (Average per Episode - 15,000 feet)	Wood	5 "	6 "
(b) Footage from New York or other sources.	Jones and/or occasionally Gilbert D'Alisera	2 "	
(c) NPC or other laboratory processing.	allow	30 "	
(d) Receipt of duped footage and Gilbert checking in at 1600 B'way.	Gilbert	2 "	8 "
Rough Assembly of footage for Episode in work.	D'Alisera	2 "	10 "
1st Screening of available footage at 1600 B'way.	Adams Hanser D'Alisera	2 " 2 " 2 "	12 "
Continuity Outlines:			
(a) Story Conference	Salomon Adams Hanser Karig	1 " 1 " 1 " 1 "	13 "
(b) Outline written	Hanser to Adams	2 "	15 "
Approval of Continuity Outlines.			
(a) If changes are necessary	Salomon Hanser to		

8.	Order Animation and Titles	Adams	1 days	- days
9.	Assembly of film for editing in accordance with approved outline, deleting unnecessary material if any. Kleinerman would set up best method of servicing his needs on this.	D'Alisera	1 "	16 "
10.	Editorial 1st Rough Cut:			
	(a) From film and outline as prepared	Kleinerman	5 "	21 "
		D'Alisera	3 "	
		Gilbert	3 "	
	(b) Order <u>special material</u> as required for editorial deficiencies.	Kleinerman	1 "	22 "
		Jones	3 "	
		Wood	3 "	
		Gilbert	3 "	
11.	1st Rough Cut Screening	Adams	$\frac{1}{2}$ "	22 $\frac{1}{2}$ "
		Kleinerman		
		Hanser		
	(a) Polishing changes resulting from screening.	Kleinerman	1 "	- "
	(b) Shot list and footages prepared for script.	D'Alisera	$\frac{1}{2}$ "	- "
	(c) 1st Draft Script timed to cut picture (narrative for content and timing purposed only).	Hanser	2 "	24 $\frac{1}{2}$ "
12.	Edited Picture screening together with reading of Timing Script. (Follow-up m*6)	Salomon	$\frac{1}{2}$ "	25 "
		Adams	$\frac{1}{2}$ "	
		Hanser	$\frac{1}{2}$ "	
		Kleinerman	$\frac{1}{2}$ "	
		<u>Karig</u>	$\frac{1}{2}$ "	
13.	Editorial changes in final cut where necessary.	Kleinerman	1 "	26 "
14.	Script changes in Timing Script where necessary.	Hanser	1 "	- "
15.	Approval screening of final picture and Preliminary Script	Salomon	$\frac{1}{2}$ "	26 $\frac{1}{2}$ "
		Adams	$\frac{1}{2}$ "	
		Kleinerman	$\frac{1}{2}$ "	

Picture frozen and Preliminary  
Script sent to Forester for  
final narration.

Salomon

Opticals and Sound Effects Track  
ordered.

D'Alisera

1 days

27½ days

\*\*\*\*\*

NOTES: The following phases are to be accomplished following completion of Forester's Final Script, Roger's music commitments, availability of Montgomery and the NBC Symphony, etc. These are not known factors and therefore cannot be planned according to a rigid schedule. It is probable that Programs will be "voiced", recorded and re-recorded as groups of episodes rather than individually. Basic scheduling of these operations will necessarily have to be arranged by Mr. Salomon. Technical arrangements and supervision of recording sessions will be handled by Adams.

Screening for Montgomery where desired.	Salomon Montgomery	½ days "
Screening for music writing and arrangements.	Salomon Rogers Bennet	½ " " "
Music writing and arranging	Rogers Bennet	
Narration recording	Montgomery Salomon Adams	½ " " "
Music recording.	NBC Symp. Adams	½ "
Setting up sound tracks for scoring.	Kleinerman D'Alisera	½ " "
Re-recording combined tracks	Adams	½ "
Lining up picture and track for laboratory release printing.	D'Alisera	½ "

Mr. J. J.

NATIONAL BROADCASTING COMPANY, INC.

# INTERDEPARTMENT CORRESPONDENCE

TO Mr. Robert W. Sarnoff

DATE 12/27/51

FROM Henry Salomon, Jr.

SUBJECT VICTORY AT SEA

Since issuing the consolidated factual and story outline of the Navy Project on August 22nd, I have made several ammendments, in addition to formulating tentative titles for the separate episodes. I, therefore, am including a new index to supplant the earlier one. The titles, of course, are subject to change, although I see no possibility of changing the overall title, Victory At Sea, which all agree is satisfactory.

Henry Salomon, Jr.

NBC

USN

cc: Messrs. S. L. Weaver, Jr.  
F. W. Wile, Jr.  
E. D. Madden  
E. L. Munson  
T. A. McAvity  
D. Taylor  
R. Montgomery  
R. Rodgers  
C. S. Forester

cc: Rear Admiral R. F. Hickey, USN  
Brig. Gen. J. C. McQueen, USMC  
Captain Walter Karig, USN  
Colonel Robert Boyd, USMC

Mr. Jones

All Hands

January 15, 1952

Clay Adams

Navy Project  
Production Schedule

Starting at once, we are setting up a more specific and rigid production schedule which we expect to follow throughout the development of the remaining episodes in our series.

As we all know, the final appraisal of our efforts will be made on the basis of efficiency of production as well as on the quality of the production. If the project were to run substantially over schedule or its budget, this factor would go far to offset any praise which might otherwise be due it.

This schedule has been derived from a production plan under which programs will be completed at the rate of one every two weeks. Like a live TV program series, coming off an assembly line in regular weekly intervals, the various elements in ours must be carefully synchronized in order to achieve a regular flow of finished episodes. In effect, each of us working on the project can devote a maximum average of two weeks or 10 working days to each episode in the series. Adding to the complexity of the problem, it is obviously impossible for all phases of any one program to be worked on simultaneously. The inter-relation of each person's job is so closely geared that we are all basically serving each other. If any of us fail to deliver the required work at the time the next one is ready to begin his part of the job, everything from that point on will have to be readjusted and the entire schedule falls apart.

For the above reasons, I would like everyone involved to analyze his part of the work as set up in the new schedule. If there is any concern over meeting the requirements called for, or if anyone has any suggestions for making the schedule more effective, comments will be most welcome.

The following is the basic schedule:

1. Programs will be put into production in groups of four.
  - a. A new episode will be started one week apart for four consecutive weeks.
2. The Editorial and Preliminary Script work on each episode will be divided into two phases:
  - a. One week is allowed for the initial organization, Continuity Outline and 1st Rough Cut.
  - b. A second week is allowed for filling pictorial gaps, editorial polishing, final timing and development of synchronized narrative script.

- c. There will be a period of approximately three weeks between the above two phases on each episode to allow for ordering and delivery of titles and animation as well as for searching and laboratory processing of specific additional footage required to complete the episode.
3. Five weeks previous to the initial screening of stock footage for any episode, Mr. Salomon will determine the next program to go into production. He will, at this time, give Adams the specific phases of the war to be covered and desired content of the program. The relative emphasis and general balance of the program will also be determined at this time.
4. Based on the above, Adams reviews the NBC Film Catalogue file and, via Jones, will order basic library footage required to form the nucleus of the program.
5. Four weeks before the scheduled initial screening of footage for the program in New York, Wood will receive specific footage requests from Adams and start tabbing this material. Gilbert will keep a check on the delivery of this footage to insure its receipt and assembly on reels by the scheduled screening date.
6. D'Alisera will assemble the footage ear-marked for a given episode at least one or two days prior to the scheduled initial screening with Adams and Hanser.
7. Based on an analysis of the available stock footage, Adams and Hanser will hold a story conference with Salomon at which time the specific format for the program will be determined. A brief Continuity Outline (to be used primarily as an editorial guide for Kleinerman) will be prepared by Hanser for final approval by Salomon within three days following this meeting.
8. Upon completion and approval of the Continuity Outline, the following will take place:
  - a. D'Alisera assembles film for editing in accordance with Kleinerman's requirements (1 day allowed).
  - b. Kleinerman prepares 1st Rough Cut, based on the Continuity Outline and also determines and orders additional footage needed for final cut. (5 days allowed).
  - c. Wood, Jones, D'Alisera and Gilbert (as required) order new "fill" stock footage from various sources based on Kleinerman's needs. (1-3 days allowed for this with delivery of new material no more than 3 weeks later).
9. The above steps will be repeated for four consecutive weeks on four consecutive episodes. After completion of the Continuity Outline and 1st Rough Cut on the fourth episode of each group, we will go back to the 1st Program in the group (Rough Cut 3 weeks previously) for:

- a. Final editorial work.
- b. Completion of a Timing Script.
- c. Approval by Mr. Salomon.

10. Episodes 2, 3, and 4 in the group will follow immediately after until the entire group of four is frozen and ready for Forester's final narration script, music arranging and recording. The cycle is then repeated on the next group of four programs. With the exception of screening dates, which will be scheduled to allow for Rough Cut screenings, Narrative-Picture Interlock Screenings and Approval Screenings of various episodes on the same day -- the schedule allows for the following:

- a. Inserting new material in 1st Rough Cut after receipt from various sources: 1 day.
- b. Polishing changes in Rough Cuts: 2 days.
- c. 1st Draft Timing Script after screening and preparation of Synchronizing Shot List: 2 days.
- d. Final changes in picture and script for approval screenings: 1 day.

11. The remaining production steps, involving completion of Forester's Final Narration Scripts, Rodgers' music writing and arranging, Voice and Music recording by the NBC Symphony and final re-recording will be scheduled by Mr. Salomon in accordance with the above basic schedule and outside commitments of those involved. It is probable that Programs will be "voiced," recorded and re-recorded as groups of episodes rather than individually and therefore cannot be planned according to a rigid schedule.

It is my plan to prepare each week a specific production schedule covering all phases of work to be accomplished during the following week. Copies of this weekly schedule will be posted at 1600 Broadway, a copy sent to Washington and a copy to Mr. Salomon's office. If for any reason it becomes impossible for anyone to conform to this schedule, it is most important that I be informed of this as soon as possible so that an attempt can be made to readjust the work of others involved.

To acquaint you with the proposed format of these schedules, I am attaching, herewith, copies of the schedule for this week and next.

M.O.A.

20/1/47

"VICTORY AT SEA"  
Production Schedule

JANUARY 14-20

Editorial:

KLEINERMAN finishes 1st Rough Cut on "ASW-III" and orders through January 23 any needed footage for final cut (Monday and Tuesday). Starts 1st Rough Cut on "Pearl Harbor" (Wednesday through Friday).

✓ D'ALISERA screens stock footage on "Midway" with Adams and Hanser (Monday). Prepares "Pearl Harbor" footage for Kleinerman (Tuesday). Works with Kleinerman remainder of week.

GILBERT checks in new library footage and works with Kleinerman where needed.

Script:

✓ HANSER screens "Midway" footage with Adams and D'Alisera (Monday).

SALOMON, ADAMS and HANSER confer on "Midway" story outline (Tuesday morning). HANSER prepares Continuity Outline following this meeting (Tuesday, Wednesday, Thursday).

SALOMON, ADAMS and HANSER meet (Friday morning) for approval of Continuity Outline. HANSER makes revisions if necessary (Friday).

Stock Footage:

J+W reviewed all Normandy footage delivered to date. ADAMS and JONES supply WOOD with instructions for tabbing "Normandy" footage and fill material needed for "Midway" (Monday).

WOOD tabs stock footage for "Normandy" and "Midway" (through Friday).

JONES continues completion of catalogue files, arranges for additional "ASW-III" footage if needed, and tabs local footage as requested by Kleinerman. *Coast Guard Normandy caus.*

Animations:

SALOMON and ADAMS meet with Cineffects people and Veidt to resolve Graphics and Title designs for the series (Wednesday). If possible, specific animation order should be placed for 1st four programs immediately following this meeting.

SALOMON obtains NBC clearances as necessary for title copy on 1st four programs. SALOMON and ADAMS confer immediately following this for final determination of title format so that work can be started. This is necessary before final timing cut can be made on these episodes and music requirements can be made known to Rodgers.

"VICTORY AT SEA"  
Production Schedule

JANUARY 21-27

Editorial:

KLEINERMAN finishes 1st Rough Cut on "Pearl Harbor" and orders through January 28 any needed footage for final cut (Monday and Tuesday). Cuts in new footage required for completion of "ASW-I" (Wednesday). Screens "ASW-I" with Hanser and Adams for Timing Script and decision on revisions required to trim episode to program running time (Thursday). Makes trimming changes and final cut (Friday and following Monday).

D'ALISERA and/or GILBERT prepares footage shot list on "ASW-I" for Hanser (Thursday). Assist Kleinerman on preparing final cut of this episode.

Scripts:

HANSER and ADAMS screen completed Rough Cut on "ASW-I" with Kleinerman (Thursday). HANSER writes Timing Script based on decisions made to trim episode to program running time and footage shot list (Friday and following Monday).

Stock Footage:

ADAMS and JONES supply WOOD with instructions for tabbing new "South Atlantic" footage (Monday).

WOOD tabs footage for "South Atlantic" and covers any loose ends still existing in footage requests for "Midway" and "Normandy" (through Friday).

JONES continues completion of catalogue files, arranges for added "Pearl Harbor" footage, and tabs local footage as requested by Kleinerman.

Animations:

ADAMS orders titles for 1st four episodes, gets into work any animation not yet ordered for these and orders animation for "Midway" (Monday and Tuesday).

Mr. M. Clay Adams

1/21/52

Henry Salomon, Jr.

D. W. Jones

Henceforth Dan Jones' title will be Assistant to the Director. In this new capacity he will be responsible solely to Clay Adams. Anyone needing Danny's assistance will speak to Clay. Then we will be able to determine what priority should be put on each request for his help. Unless something very urgent comes up, the card index system has top priority with him for the near future. When that is cleaned up he will be free to help Clay in the myriad of things that are in the offing as the new production schedule gets into full swing.

I want to take this opportunity to stress once again the importance of each adhering strictly to his own job with the minimum of interference with the other fellow. In this way, and in this way only, we will be able to achieve the deadlines set forth by Clay. And those deadlines we must meet.

cc: Messrs. I. I. Kleinerman  
R. F. Hanser  
D. B. Hyatt  
S. D'Alisera  
D. W. Jones

Mr Douglas Wood

January 31 1952

Clay Adams

SCHEDULE PRODUCTION

Following the "Alaska Murmansk" the next group of four programs to go into production will be:

- (1) Production #9 Guadalcanal
- (2) " #10 Rings Around Rabaul  
(Central and Northern Solomons,  
and The Admiralty Islands.)
- (3) " #11 The Conquest of Micronesia  
(Gilberts and Marshalls.)
- (4) " #12 Melanesian Nightmare  
(New Guinea.)

For tabbing purposes the general content for "Guadalcanal" will cover:

- a. Early Marine build-up.
- b. Training and rehearsals for first amphibious landings.
- c. Material to cover decisions by King, Nimitz, and Halsey.
- d. Material covering the first shore offensives: shelling; aerial; beach landings; and etc.
- e. Possible animation to Battle of Savo Island.  
(Douglas: Try to obtain and send to New York for screening the Navy's Chief of Staff reports on Savo Island.)
- f. Suitable live-action footage to attempt a reconstruction of the Naval Battle of Guadalcanal.

The above is for your general information and will be followed immediately with a listing of can numbers from which we hope to obtain this material.

Clay Adams

cc.: Henry Salomon, Jr  
Daniel Jones

Mr. Charles Henderson

3/6/52

Henry Salomon, Jr.

The United States Navy

As you are aware, one of the most crucial points around which our entire operation revolves is the United States Navy. Our relationship with them is enormously important. In the past one of the reasons we have had difficulties with the Navy is that I have been unable to spend as much time as I should in Washington, and secondly the fact that too many people have been getting into the Washington act. One of your primary duties, commencing immediately, is to deal with the Navy. You, and you alone, are to talk to and make all arrangements with the Navy and all other government agencies.

In order to assure the effectiveness of the above, you will see to it that those who received copies of this memo are completely cognizant of your function and how you intend to operate. You are to point out that nobody is authorized to speak with the Navy on any matter of any importance. Only in this way will we be able to maintain effective collaboration.

Henceforth, if anybody in our unit has any information about the Navy, it is to be reported immediately to you. They are to accept all facts without question or discussion. When this information has been supplied to you, you will then be able to cope with whatever the current problem is.

We are spending a lot of money and effort to make our relationship with the Navy everything that it can and should be. I want nothing to happen to negate this program. And I want to add here that members of the unit should not in any way get upset, elated, depressed or confused about statements or conversations with the United States Navy. From now on that responsibility is solely yours.

cc: Messrs. M. C. Adams  
I. I. Kleinerman  
D. B. Hyatt  
D. W. Jones  
D. F. Wood

RECEIVED  
TV NAVY PROJECT

MAR 7 1952

M. CLAY ADAMS

APPENDIX B

CAPTION Views of Malta CAN # 2268 ✓

DESCRIPTION: entering thru breakwater ships in harbor (Brit.?)  
also Reel 2 - German land howitzers (good)

- MID
- INDEX
- ENEMY
- ALLIED
- AIR
- SEA
- AMPHI
- SHORE
- HUMAN
- GEOG.

REMARKS:

9/10-150

PHOTOGRAPH:  Good  Poor  N.G. PROD. Journal 49 IN LAB \_\_\_\_\_  
 35mm  16mm  16 color DATE \_\_\_\_\_ DEL'D \_\_\_\_\_  
 Neg.  P.G.  Dups  Print

FOOTAGE \_\_\_\_\_ SCREENED BY Jones OCCASION Arch NBC # 411  
 \_\_\_\_\_ NBC TELEVISION \_\_\_\_\_ 504

CAPTION German planes attack British transports CAN # 2269 ✓

DESCRIPTION: CU German siege mortars firing pan of smoking great seaport Germans occupy city (Lille & Boulogne) wreckage of Brit. evac. vehicles (dramatic)

- MID
- INDEX
- ENEMY
- ALLIED
- AIR
- SEA
- AMPHI
- SHORE
- HUMAN
- GEOG.

REMARKS: This means "transport column" of trucks Germans invade lowlands & NE Fr. coast

# MASTER

PHOTOGRAPH:  Good  Poor  N.G. PROD. Journal 50 IN LAB \_\_\_\_\_  
 35mm  16mm  16 color DATE \_\_\_\_\_ DEL'D \_\_\_\_\_  
 Neg.  P.G.  Dups  Print

FOOTAGE \_\_\_\_\_ SCREENED BY Jones OCCASION Arch NBC # 417  
 \_\_\_\_\_ NBC TELEVISION \_\_\_\_\_

APPENDIX C

"NBC-TV NAVY PROJECT"

LIST OF INTERVIEWEES

1. Adams, M. Clay. Director and Owner, Clayco Films, Inc., P. O. Box 377, Sea Girt, New Jersey.
2. Bennett, Robert Russell. Composer and Arranger, Special Projects Unit, National Broadcasting Company, #30 Rockefeller Plaza, New York, New York.
3. Hanser, Richard. Senior author, Special Projects Unit, National Broadcasting Company, #30 Rockefeller Plaza, New York, New York.
4. Hyatt, Donald B. Director of Special Projects, National Broadcasting Company, #30 Rockefeller Plaza, New York, New York.
5. Jones, Daniel. Director of Research for Special Projects Unit, National Broadcasting Company, #30 Rockefeller Plaza, New York, New York.
6. Kleinerman, Isaac. Columbia Broadcasting Systems News Producer, Columbia Broadcasting Systems, 524 West 57th Street, New York, New York.

APPENDIX D

# VICTORY AT SEA

(New Index)

<u>Title</u>	<u>Subject</u>
1. Design For War	Anti Submarine Warfare I, 1939-1941
2. The Pacific Boils Over	Pearl Harbor, December 7, 1941
3. Sealing The Breach	Anti Submarine Warfare II, December 1941 --Summer 1943
4. Midway Is East	Japanese Conquest of the Western Pacific and the Battle of Midway
5. Guadalcanal	Guadalcanal
6. Full Fathom Five	U.S. Submarines, Part I
7. Rings Around Rabaul	Central and Northern Solomons, and The Admiralty Islands
8. Mare Nostrum	Command of Mediterranean, 1939-1942
9. Sea and Sand	North Africa, Winter 1942-1943
10. Magnetic North	Alaska and Murmansk
11. The Conquest of Micronesia	Gilberts and Marshalls
12. Melanesian Nightmare	New Guinea
13. D-Day	Normandy
14. The Blue Route	Sicily, Italy and South of France
15. Beneath the Southern Cross	South America and Africa
16. Killers and the Killed	Anti Submarine Warfare III, 1943-1945
17. The Turkey Shoot	Marianas
18. Two if by Sea	Pelcliu and Leyte Landings
19. The Battle For Leyte Gulf	The Battle for Leyte Gulf
20. Return of the Allies	Reconquest of the Philippines, South China Sea and Borneo

<u>Title</u>	<u>Subject</u>
21. Silent Boats	U.S. Submarines, Part II
22. The Fate of Europe	Mediterranean, Black Sea and Near East
23. The Road to Mandalay	China, Burma, India and The Indian Ocean.
24. Suicide for Glory	Iwo and Okinawa
25. End of an Empire	Surrender of Japan and Aftermath of War
26. Design for Peace	Korea, End and Epilogue

1. Prologue. UP TO SPRING, 1940.

Sea scapes of all kinds. Island, cliffs, open sea and fog. Smooth. Rough. Freighters at sea in peacetime. (One passing Statue of Liberty?) German tanks going through a town. Jap children kowtowing. PANAY sinking. Poland. GRAF SPEE -- anything at all on subject. British anti-submarine stuff up to that date. Neutrality Patrol up to then. Dunkirk. Norway. All sneak attacks ending with Pearl Harbor.

1. Jap fleet in Pacific.
2. Drive on Borneo and SE Asia petroleum and rice fields as result of:
3. Japan's elaborate war plans -- mock up of Pearl Harbor.
4. Japan meanwhile had, over 40 years, conquered Korea, beaten Russia, established itself on Asiatic mainland.
5. War in China -- puppet Kingdom of Manchukuo.
6. Narrator poses question -- why this expansionist urge? What started Japan on career?
7. ADM Perry opens Japan. Japs send men over the world to study Occidental methods: British Navy, German Army.
8. Japan an island insufficient of self-support. Needed raw materials for her growing industries -- food for her growing population.
9. Vast chaos in China.

10. World War I gave Japan large territorial gains and political parity with Occidental powers at no expense.
11. Post World War I while U.S. was intent on peace, disarmament and isolation, Japan preoccupied with strengthening armed forces. Squabble over 5-5-3 ratio of fleets.
12. What was U.S. doing over these decades? Spanish American War gave us Guam, Philippines, vital stake in Pacific.
13. T. Roosevelt builds Great White Fleet. Policy of showing The Flag.
14. World War I; Navy's role. Fleet languishes afterward.
15. U.S. joins England-Japan in opposing Chiang Kai-shek.
16. Congress refuses to fortify Guam; turns Philippines loose. Japan sees U.S. retreating from Asia, enlarges activities against China, denounces 5-5-3 treaty.
17. PANAY "incident." The Jap militarists firmly in the saddle.
18. Across the world, Communism becomes aggressive. Gives Mussolini excuse to seize Italy.
19. Hitler, at first an imitator of Mussolini, dominates Europe.
20. Appeasement policy of western powers toward Hitler emboldens Japan. Rome-Berlin-Tokyo Axis.
21. U.S. closes eyes to wars breeding on both flanks. Isolationism flourishes. The Prohibition Era; its end. The great Depression.
22. War breaks out in Europe. Quickie on Sitz-Krieg, Surrender of France, Seige of Britain, Fire of London.
23. Tension grows with Japan. Japs send special envoy to Washington.

24. U.S. moves to strengthen Philippine forces.

25. Then ... (Newspaper headline: JAPS BOMB PEARL HARBOR).

2. Anti-Submarine Warfare I (to Mid-summer, 1942) (THEME - SEA)

All British and U.S. material up to that date. Sea  
scapes. Convoys. Wrecks on the U.S. East Coast. Iceland.  
Lend-Lease destroyers. British ships repairing in  
American yards. Bismark? Lack of preparedness. German  
material. Flash backs to World War I.

1. International Limitation of Naval Armaments
2. Pacifist Propaganda
3. The "Billy Mitchell" Crusade
4. Development of Fleet Aviation
5. Development of Amphibious Warfare
6. General Progress
7. Comparison of Naval Strength

The Naval Antagonists, 1939 - 1940

1. The Nazi Navy and Naval Policy
2. The Royal Navies
3. The Neutrality Patrol of the Atlantic Squadron

Transatlantic Convoys under Anglo-Canadian Escort, September 1939 -  
December 1940

1. Convoy Definitions
2. The Transatlantic Convoys
3. Effect of the Fall of France, June 1940

"Short of War" Policy, June 1940 - March 1941

1. The "Two-Ocean Navy"
2. Martinique and Neutrality Patrol
3. The Destroyer-Naval Base Deal with Britain
4. Lend-Lease
5. Staff Conversations and Basic Strategic Decisions,  
August 1940 - March 1941
  - a. Admiral Stark and Exploratory Conversations
  - b. The Basic Strategic Concept of the War
6. Transatlantic Escort Plans and the Support Force

"Short of War" Operations, March-August 1941

1. British Transatlantic Convoys, March-May 1941
2. Greenland and Western Hemisphere Defense
3. The Crisis of Midsummer, 1941
  - a. Unlimited National Emergency
  - b. The Escort-building Program
  - c. Azores or Iceland?
  - d. Casco and Argentina
  - e. The Atlantic Conference

### The United States Navy Joins Battle, September-December 1941

1. From Patrol to Escort Duty
  - a. Occupation of Iceland; Operation Plans of July
  - b. Attack on USS GREER; de Facto War Begins
  - c. Atlantic Patrol
  - d. Navy Begins Escort Duty
2. First Blood for the Nazis
  - a. Attack on Convoy SC-43; USS KEARNY
  - b. Sinking of USS REUBEN JAMES; Winter Escort Duty
3. Convoy Procedure and Early Lessons
  - a. Procedure
  - b. Communications
  - c. The Fueling Problem
4. The First American Convoy to the Orient, WS-124

### The German Submarine Offensive of 1942 January - July 1942

1. Transatlantic Convoys, December 1941 - June 1942
2. The Assault on Coastal and Caribbean Shipping
  - a. From New England South
  - b. Gulf Sea Frontier
  - c. Caribbean
  - d. Off the Canal Entrance
3. First Kills of U-Boats

### The Organization of Anti-Submarine Warfare, 1939-1942

1. The Complex Problem
2. Administration and Sea Frontiers
3. Weapons and Devices
  - a. Anti-Submarine Weapons
  - b. Sound Gear and Sound Schools
  - c. The Anti-Submarine Warfare Unit
  - d. Scientists at Operational Level
  - e. Radar in Anti-Submarine Applications
  - f. The High Frequency Direction-Finder
4. The Anti-Submarine Fleet
  - a. Subchasers
  - b. The Subchaser School at Miami
  - c. Cutters, Gunboats and Destroyers
5. Air Power and the Submarine
  - a. The Army Anti-Submarine Air Command
  - b. The Naval Air Patrol
6. Coastal Convoys
  - a. Atlantic Coast Shipping Lanes
  - b. "Bucket Brigades"
  - c. Convoys Extended Coastwise
  - d. Caribbean Convoys
  - e. The Interlocking System

Amateurs and Auxiliaries

1. The Patrols
  - a. Inshore
  - b. Ship Lane
  - c. Coastal Picket
  - d. Civil Air
2. Mystery Ships
3. Fisherman and Air Observers

Merchant Ships and Their Armament

1. Ship Production
2. Naval Armed Guards

3. Anti-Submarine Warfare II (to Summer, 1943) (THEME - AIR COVERAGE)

Similar material for Atlantic only with special reference to air cover of Atlantic. Light carriers. Air fields. Iceland. South Atlantic. First glimmer of hope.

Ten Months' Incessant Battle, July 1942 - April 1943

1. Trends
2. Transatlantic Convoys
  - a. Daylight Attacks
  - b. The Midwinter Blitz
  - c. Troop Convoys
  - d. Heineman's Harriers
3. Gulf and Caribbean
4. Central Transatlantic Convoys
5. North Russia Convoys
  - a. Tuscaloosa's Mission
  - b. Convoy PQ-18
  - c. "Trickle" and Renewed Convoys
  - d. American Seamen in North Russia Ports

"Deus E Brasilerio," September 1941 - April 1943

Unescorted ships with Armed Guards

Analysis and Conclusion, April 1943

1. The Situation from the German Point of View
2. The Situation from the Allied Point of View

4. Pacific Boils Over I (THE-E - OIL) Defeats in Asian waters. Conquest of Malaya. Wake Island. Guam. Philippines. (To end of January, 1942.)

Pearl Harbor. British material on PRINCE OF WALES and REPULSE. Manila. Oil fields in the area. Tankers. Damage to oil fields before Jap occupation? Indian Ocean. China. Malaya. Burma. India. Madagascar, etc.

Japanese invasion of Philippines, Dec. 8-25, 1941

Fall of Guam, Dec. 10

Landings in Malaya, Dec. 8-25

U.S. evacuation of Philippines

Meanwhile in Central Pacific:

Defense and loss of Wake

Nimitz takes over

The Malay Barrier

ABDA Command

Balikpapan

Ordeal of MARBLEHEAD

Timor lost, Darwin bombed, Bali occupied

Battle of Java Sea, Feb. 27, 1942

Loss of HOUSTON and LANGLEY

Events in Indian Ocean

5. Pacific Boils Over II (THEME - PRODUCTION AND TRAINING)

Java Sea. Japanese advance to Borneo and New Guinea. Counter-raids - Gilberts, Marshalls, Tokyo, and Wake. Battles of Coral Sea and Midway. (Up to April, 1942)

Building Navy, training men. Building merchant shipping.

Good shots of production, in addition to material regarding the battles.

MacArthur in Australia

Build-up of South Pacific - Noumea, etc.

Battle of Coral Sea, May 7-8, 1942

Loss of NEOSHO, S.M.S and LEXINGTON

In Australia - "Battle of Sydney"

Midway Preliminaries

Battle of the Fourth of June

Attacks on YORKTOWN, sinking of HIRYU

Midway - Pursuit phase

Loss of YORKTOWN

The Great Victory

6. Guadalcanal (THEME - RADAR) Sea battles around Guadalcanal up to August, 1943. Landings there. Marine fighting.

Shots illustrating the use, development and training for radar, and material dealing with surface battles around Guadalcanal.

Decisions by King, Nimitz and Halsey (Karig III, pp 68-70)

Rehearsals - staging areas

Pictorial views of target

Landings August 7th, 1942

Tulagi - Henderson Field

Battle of Savo Island

Marines Ashore - Battle of Teraru River

Ashore - Battle of Bloody Ridge

Ashore - Battle of Henderson Field

Situation ashore (animation on maps)

Naval Battle of Guadalcanal, Nov. 12-15, 1942

Battle of Eastern Solomons, Aug. 24th, 1942

Battle of Cape Esperance, Oct. 11-12, 1942

Battle of Santa Cruz Islands, Oct. 26-27, 1942

Flash ashore showing tactical situation

Battle of Tassafaronga, Nov. 30, 1942

Guadalcanal secured, Jan. 1943

Battle of Rennell Islands, Jan. 29-30, 1943 (Emphasis on CHICAGO)

Japanese Evacuation of Guadalcanal

U.S. raids "up the slot"

7. New Guinea (THEME - AMPHIBIOUS WARFARE) Port Moresby, Lae, Salamaua, Finschhafen. Huon Peninsula.

Amphibious material, as well as material for all the battles. Emphasis on development and crudeness of early amphibious operations.

MacArthur and Australia

New Guinea - Mindanao Axis

The perpetual fight - MacArthur vs Navy vs Joint Chiefs vs White House

Holding Papua

Buna-Gona Campaign, Sept. 1942 - Jan. 1943

Battle of the Bismarck Sea, March 2-5, 1943

MacArthur moves forward - U.S. 6th Army (Kreuger), 8th Army (Eichelberger), and Australians

Woodlark and Kiriwina, June 30, 1943

Lae, Sept. 4, 1943

Finschhafen, Sept. 22, 1943

8. Submarines, Part I (THEIR - DIFFERENT HANDLING BY THE HIGHER  
COMMAND OF SUBMARINES BY U.S. AND JAPAN)

Material of submarine training, with special reference  
to torpedoes. Material dealing with submarine actions  
up to the end of 1943.

Then rose from sea to sky the wild farewell --  
Then shriek'd the timid and stood still the brave --  
Then some leap'd overboard with dreadful yell,  
As eager to anticipate their grave ...  
And first one universal shriek there rush'd,  
Louder than the loud ocean, like a crash  
Of echoing thunder; and then all was hush'd,  
Save the wild and the remorseless dash  
Of billows ...

Byron

Brief background of submarines

U.S. subs vs German vs Japanese subs, including weapons, tactical  
and strategic employment, etc.

U.S. subs in Atlantic and Mediterranean

Doenitz vs Hitler

The real hunting ground -- The Pacific

Life lines of the Japanese Empire

The war of attrition

Life Undersea

The Rising Sun Sunk

From a position of one of the world's then great Maritime  
powers, Japan's Merchant Marine was reduced to about the  
size of the "Old Fall River Line"

NOTE: This program and program 21 cannot be specific at this  
time as to episodes or individual submarines as there is  
less material on subs than any branch of the Navy. We will  
be dictated by available film. However, we will be able to  
cover the idea of this and program number 21 satisfactorily.

9. Central Solomons, North Solomons, and Admiralties (THEME - LAND BASES AND SEABEES)

Material showing development of land bases in the Pacific.

As well as of these battles:

Casablanca Conference, January 1943 (Morison VI, pp 5, etc.)

Bombardment of Munda Air strip (New Georgia)

Russell Islands Occupied

Interin DD actions up the slot

Invasion of New Georgia

Rendova, June 30, 1943

Munda, July 1-5

Battles of Kula Gulf and Kolombangara, July 5-16

New Georgia secured

Landing on Vella Lavella, Oct. 6-7

Seizure of Bougainville Beachhead

Trident and Quadrant

Battle of Empress Augusta Bay, Nov. 2, 1943

Carrier Strikes on Rabaul, Nov. 2-13

Securing of Bougainville Beachhead

Battle of Cape St. George, Nov. 25

Moving into New Britain, 1st MarDiv

Arawe, Dec. 15, 1943

Cape Gloucester Dec. 26, 1943

Air strikes beat Rabaul to impotence

Occupation of Green Island, Jan. 10

Occupation of Eminrau, March 20

Battle of Perimeter - Bougainville subdued

Admiralties Annex, Feb.-May 1944

Bismarck Barrier Broken - South Pacific secured

10. Command of Mediterranean (THEME - SEA POWER VS AIR POWER)

British material on actions in Mediterranean. Reinforcement of Malta with planes. Everything up to the Casablanca landings. Italian Navy, etc.

Missions to Malta, April-May 1942

This episode will be dictated by film available in London.

The role of the Mediterranean in the present day scheme of things, as well as World history, should be emphasized.

11. North Africa (THEME - INTER-RELATIONSHIP OF ALLIED POWERS)

Convoys to Africa both U.S. and British. Landings on African coast. Some Stalingrad material. Anything bearing on the theme.

Diplomatic Contest

Tactical situation with British, Germans and Italians

The Free French

The Crossing

Landings at Follhala, Nov. 8

Battle for the beaches

The Naval Battle of Casablanca

The Northern Attack - Mehdia, Nov. 7-11

The Southern Attack - Safi, Nov. 7-11

Morocco Secured

Preparations for Algeria and Tunisia

Landing at Algiers

Capture of Oran

Race for Tunisia

North Africa Secured

→ Pantelleria

12. Alaska and Murmansk (THEME - WEATHER)

Weather forecasting and prediction. Stations in Greenland, etc. Material bearing on weather conditions in the Bering Sea and on route to Russia. Convoys to Russia. Scharnhorst. This program will deal with the Top of the World as it affects strategy, tactics, etc.

The North Russia Run, December 1941-July 1942

1. Conditions and Urgencies
2. The Tough Month of March
3. Task Force 39
4. Convoys PQ-16 and PQ-13
5. The Ordeal of PQ-17

Alaska - Geographic, military and sentimental significance

Occupation of Aleutians by Japanese - June 1942

Decisions and pressure on Joint Chiefs of Staff

ADM R. A. Theobald's Army - Navy - Canadian command for Aleutian - Alaskan Theater

Dutch Harbor

Bombardment of Kiska

U.S. Occupation of Tanaga

U.S. Occupation of Adak, Aug. 30, 1942

U.S. Occupation of Amchitka, Jan. 12, 1943

Battle of the Komandorskis, March 26, 1943

Recovering Attu, May 11-30, 1943

Occupation of Kiska, Aug. 15, 1943

North Pacific Secured

13. Gilberts and Marshalls (THEME - FAST CARRIER WARFARE)

Attacks on Tarawa, Makin, Kwajalein, Truk, Eniwetok.

Carrier force stuff dealing with the theme up to the end of February.

Problem of Truk and Pacific strategy

Drive through the center, classic Navy formula

The "real" offensive begins

Why and What about the Gilberts?

Staging 2nd MarDiv

Saga of NAUTILUS

Preliminary bombardment and R.A. Spruances fast carrier operations

Landing on Betio, Nov. 20, 1943

Makin secured

Tarawa secured

Sinking of LISCOMB BAY, Nov. 24, 1943

What next and Why?

The Amphibious revolution

Staging for Kwajalein

Southern Attack, 7th Army Div.

Northern Attack, Roi and Namur, Marines

Complete success and strike on Truk

Speed up of Central Pacific Campaign

Capture of Eniwetok, Feb. 17, 1944

U.S. neck "way out"

14. New Guinea II (THEME - BY-PASSING)

Attacks on New Britain, New Ireland and cleaning up New Guinea to Sept. 1944. Importance of Rabaul and Kavieng should be emphasized.

Reminder of New Britain

Saidor, Jan 2, 1944

Reminder of Admiralties

Kavieng impotent, cancel out the amphibious operation - on up the New Guinea coast

"Leap frog" technique, by-pass Wewak and Madang

Got the big prize - 3 airfields at Lake Sentani

Fast Carriers support MacArthur

"Uncle Dan" Barbey's landing at Hollandia, April 22, 1944

Cleaning up New Guinea in preparation for the return to the Philippines

Wakde, May 17, 1944

Biak, May 27, 1944

Nocmfoor, July 2, 1944

Sausafor, July 30, 1944

Moratoi, Sept. 15, 1944

The New Guinea bad dream over

15. Normandy (THEME - COMMUNICATIONS)

All material for Normandy landings including Mulberries.

Material for development of ship-to-shore communications

for shore bombardment. All types of communications.

European Strategy

Diplomatic struggle

Final Decisions - across the channel

General Eisenhower and SHAEF

The build-up

American Naval bases

Admiral Sir Bertram Ramsay and Royal Navy

Admirals Stark (COMNAVFL) Kirk, Hall and their subordinate  
naval forces

Immediate Preparations

Preliminary Naval and air action

Across the channel movement

American landings, June 6, 1944

British landings

Beachhead secure

Brief summary of European Campaign

16. Sicily and France (THEME - MEDICAL)

Rest of the story in the Mediterranean after conquest of North Africa. Material showing progress of a casualty from wounding to recovery.

The Soft Underbelly of Europe

The Balkan argument, pros and cons

Sicily - 60 days after German collapse in North Africa

Admiral Cunningham and Royal Navy

Vice Admiral Hewitt and Western task force

Air Marshal Sir Arthur Tedder, RAF, and Lt. Gen. Carl Spaatz with 4000 planes furnish air umbrella for 2,500 ships and 250,000 troops

King George VI visits North Africa

Choking bases - Algiers, Gibraltar to Mers-el-Kebir, Oran, Arzuc, Tunis, Bizirto, Tripoli and Alexandria

Eisenhower message to soldiers and sailors

The landings

End of Campaign with fall of Messina on Aug. 17, 1943

Importance of Syracuse, Augusta and Palermo

Why Salerno? - Bay of Naples

The bloody landing

Occupation of Ventotene, Ponza, Procida, Ischia and Capri

Fall of Naples

Necessity to outflank the Nazis

Landings at Anzio

Fall of Rome, June 4, 1944

Reminder of Normandy

South of France in Continental strategy

Staging.

Paratroopers

ADM Hewitt, Gen. Patch, Gen. Saville

The four landings

17. Anti-Submarine III (THEME - PLANES VS SUBS)

The first CVEs. Effect of sub campaign on civilian life.

Fighting against Wolfpacks. Teams. Ascension. Azores.

This program will include all remaining anti-submarine material, ending with complete victory for Allied Powers but with indicated threat as to what the Russians have done regarding submarine development and construction since the termination of World War II.

18. Marianas (THEME - AMPHIBIOUS WARFARE II)

Development of amphibious warfare. Saipan, Minesweepers.  
Bombardment. Turkey shoot. Tinian. Battle of Philippine  
Sea. Guam.

The ~~Ma~~ Marianas in the political, geographic and military scheme of things.

Brief history and U.S. rule prior to 1942

Staging for amphibious landings - Hawaii 3,350 miles away and Solomons  
2,200 miles away

Saipan first -- 100 miles nearer Japan than Guam and deny enemy use  
of its airfields for raids on USN

The landing, June 15, 1944

Admiral Spruance and the fast carriers

First B-29 raids on Japan from Chinese bases, June 15

The enemy fleet

The Battle of the Philippine Sea, June 19, 1944

"Marianas Turkey Shoot"

Saipan Secured

Reoccupation of Guam, July 21, 1944

Amphibious technique perfected

Conquest of Tinian, July 24, 1944

Marianas Secured

Build-up of Guam by Seabees

19. Peleliu-Leyte Landing (THEME - CHAIN OF COMMAND)

Roosevelt, Nimitz and MacArthur -- shots of meeting. Staging of attack on Leyte. Landings. Attacks on Peleliu.

Roosevelt aboard BALTIMORE arrives in Pearl Harbor to confer with Nimitz and MacArthur, August 1944.

Situation in the Pacific and decisions

Argument for seizing Peleliu and Yap

Halsey's fast carrier operations in the Philippines with startling results

Quebec conference -- Roosevelt and Churchill -- take Peleliu, cancel Yap and move into Ulithi and Leyte.

The Palaus invaded and subdued at the cost of 7,794 casualties -- 1,209 of them killed or missing

Augur and the Great Fleet anchorage at Ulithi

Preparations for Philippines, early and final plans

Staging

Command set-up, MacArthur, Nimitz, Halsey, Kinkaid and Krueger

Halsey's 3rd fleet activities

Wilkinson lands 24th Army Corps, Leyte, Oct. 20, 1944

Barbey lands 10th Army Corps, Leyte, Oct. 20, 1944

Rumblings from the enemy

How secure is Leyte Gulf?

## 20. Leyte Gulf (THEME - MOBILITY OF FLEET)

Fleet train. Fueling at sea. Rolling up bases and other material bearing on this problem. Battles of Surigao Strait, Samar, Cape Eugano, etc. Loss of PRINCETON. Kamikaze. Lingayen Gulf. Mopping up Philippines and Borneo.

The Sho Operation, principle Japanese plan for the defense of the Philippines and safeguarding her oil lines to Borneo and East Indies.

Japanese plans

American intelligence and preparations

First Kamikaze attacks

The Battle of Surigao Strait

The Battle off Samar

The Battle off Cape Eugano

Japanese Losses and retreat

Halsey retires toward the Ozawa's carrier force

Cleaning up - as tidy a victory for the U.S. as that of the Greeks over the Persians at Salamis

Loss of the PRINCETON

Interim Operations (very briefly)

Failure of the Air Force

Kamikaze warfare and jeep carriers

Landings at Ormac, Mindoro etc.

Typhoon, Dec. 1944

Planning and build up for Luzon (Lingayen Gulf)

Farewell to Bougainville and Solomons

Wilkinson and Barbey Landings in Lingayen Gulf

Fast Carrier operations in the South China Sea

Mopping up the Philippines and Borneo (June-July 1945)

21. Submarine Operations II (THEME - EXCHANGE OF GOODS AND IDEAS)

Special missions. Cutting down Japanese overseas communications, and attacks in Jap waters. Submarine in Malta (British).

Submarines in Scandinavian waters. Submarines in preliminaries to Philippine battles.

Full fathom five my father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.

Shakespeare

See note at bottom of program number 8.

This program should be treated as a series of vignettes such as Somerset Maugham's "Quartet". The following are indicative of the types of episodes to be covered.

1. Evacuation of the Philippines, Jan-March 1943
2. Landing Agents in New Britain and Solomon Islands - 1942
3. ARGONAUT carrying 114 men and 7 officers on Carlson's Makin Island Raid.
4. Mining Operations
5. Reconnaissance of Aleutians, May 1943
6. Landing supplies to Guerillas in Philippines 1943-1944
7. Intelligence operations along China coast.
8. DARTER and DACE preliminaries to Battle for Leyte Gulf.
9. Anti-picket boat sweeps in Bonins
10. Suitable summary, conclusion and tribute to submariners

22. Mediterranean and Near East (THEME - EXCHANGE OF GOODS AND IDEAS)

The European Land Campaign

USN Crossing the Rhine

Europe secured

Red Sea Operations

Importance of oil

Iran and Iraq

Persian Gulf Command

Trade with Russians (OSS material)

Significance of Near East in World Affairs

23. CBI (THEME - UNCERTAIN)

British film on disputed command of Indian Ocean.

SARATOGA and RICHLIEU with Lord Mountbatten's British Far Eastern Fleet,  
summer of 1944.

Like Program number 10 (Command of Mediterranean) this one will be  
determined when we get to London. We must consult Lord Mountbatten  
on this one.

24. Iwo and Okinawa (THEME - BRIDGE OF SHIPS)

Building of auxiliary and merchant ships. Everything to do with logistics. Relationship of volume of shipping available to offensive power anywhere. Preparations for attack. Attacks on islands. Islands in U.S. occupation. YAMATO? Yamamoto? Death of FDR?

Formosa in the scheme of things

Should we invade China?

Navy Group China

Why Iwo and Okinawa?

Conquest of Iwo Jima, March 17, 1945

Uncommon valor a common virtue

One more step before invading Japan

Perry was in Okinawa 92 years before Spruance

The vast preparations

Spruance's Fifth Fleet and Buckner's 10th Army

Kelly Turner and the amphib

The invasion, Easter Sunday, April 1, 1945

Turner to Nimitz: I may be crazy but I think the Japs have quit the war.

Nimitz to Turner: Your message received. Omit all after crazy.

All hell breaks loose, April 6, 1945

Kamikaze warfare in all forms

The guys that took the beating - the Picket boats

Battleship BANZAI - sinking the YAMATO

Fight ashore

Death of F.D.R.

The fleet that came to stay - 32 -

25. Surrender (THEME - INTELLIGENCE)

All Intelligence stuff. Examining prisoners. Captured material, and air photos. Shots of both victories - Japan and Germany. Demobilization.

Build up of Okinawa for invasion of Japan

Great fire raids on Tokyo, Yokohama, etc.

Plans for the invasion of Japan

Preparations

The Royal Navy in the Pacific

U.S. fleet makes a few passes at Japan

Russia enters the Pacific War

Meanwhile in Nevada .. ?

Brith of the Atomic Age

Hiroshima, Aug. 7, 1945

Internal Japanese struggle

Nagasaki

American terms and Japanese reply

Japanese surrender, Aug. 15

Formal surrender on MISSOURI, Sept. 2

The occupation of Germany and Japan

Peace and returning victors

The American scene

Mothballs, baseball and to hell with defense

Apprehension

26. KOREA, END AND EPILOGUE

Shots of Naval side of Korea. Mobilization, etc.

Our Russian Allies

Bikini (all tests Navy will allow for security)

Diplomatic struggle

The H-bomb

Death of Forrestal

Unification

New weapons

Russian development of submarines with captive German scientists

U.S. Anti-submarine effort

Trouble the world over

Naval war games

South Korea invaded by Reds

Out of the Pacific Ocean into San Francisco

United Nations

Cut in FDR with idealistic statement on hopes of UN  
then cut to tirade by Russians

Korean War

U.S. and UN action

Demoting the fleet

Call up USN and USMC reserves

Lessons of World War II

North Atlantic Treaty

General Eisenhower and SAFE

Sixth Fleet in the Mediterranean

Montage of Navy in Historical terms

Montage of Navy in material terms

Montage of Navy in emotional terms

Development of the theme: Men-ships-sea

The theme in Peace and War

What is the Navy?

"One World"

The Navy a truly international weapon for peace and the defense  
of democracy.

What is Western man fighting for and what are his means which  
permit him to do so?

APPENDIX E

NARRATION ESTABLISHES THE NAZIS NAVAL PREPAREDNESS FOR THE WAR, HER CAREFULLY LAID PLANS FOR BLOCKADING THE SEA LANES WITH U-BOATS AND HER WELL TRAINED CREWS.

DISSOLVE TO:

Sequence 3. (1½ - 2 minutes)

In direct contrast with the trim Nazi subs and crew, we DISSOLVE TO a crew of dock workers loading an unkempt freighter in a small Canadian harbor. This is followed by shots of a typical small Canadian-British convoy of the early months of the war, as it forms, as it starts on its voyage accompanied by the "fishing fleet escort," and heads to sea with only a few Corvettes to protect it. From this, we go to several scenes of the British Naval High Command in conference as they, presumably, face the problem of supplies in the face of the U-boat menace.

NARRATION POINTS UP THE CONTRAST BETWEEN THE NAZI NAVAL PREPAREDNESS AND THE BRITISH-CANADIAN UNPREPAREDNESS. THESE ARE THE ANTAGONISTS.

DISSOLVE TO:

Sequence 4. (1½ minutes)

Back to the sea. From a L.S. of a small convoy at sea, we pick up a Nazi U-boat, its crew on the prowl. They sight the convoy in the distance and go into action. Scenes aboard the sub as the crew is called to battle stations -- the sub dives -- the skipper mans the periscope -- the torpedoes are made ready -- shots through the periscope of the convoy -- torpedoes are fired -- the hits -- several freighters in the convoy are sunk -- etc. We follow this with shots of the tossing Corvettes as they make a feeble and blind attempt to depth charge the elusive sub, but without success.

NARRATION POINTS OUT THE HELPLESSNESS OF THIS EARLY SHIPPING AGAINST U-BOAT ATTACKS. THE SUPPLIES NEEDED SO DESPERATELY BY BRITAIN TO BUILD UP HER FORCES IN EUROPE WERE ENDING UP ON THE BOTTOM OF THE ATLANTIC.

FADE OUT

FADE IN

Sequence 5. (2 $\frac{1}{2}$  - 3 $\frac{1}{2}$  minutes)

We introduce the next sequence with a few shots depicting the "sitzkreis" in the European phoney war. A shot of French soldiers on leave in Paris, British Tommies playing cards or relaxing near the front lines, soldiers hanging out their wash on top of the Maginto Line, the public address system interchange of comments and music between Allied and Nazi soldiers sitting across from one another on the front line, etc. as available... Out of this, with a bang, we move into a montage starting out with a Stuka dive and bomb explosion, to Nazi armored columns roaring across the screen, to quick cuts of guns firing, the Nazi armies racing forward, the Allies in retreat, roads clogged with fleeing peasants, etc. The montage ends with a repeated pattern of similar shots, almost in rhythm, showing Nazi planes dive bombing -- tanks or guns firing -- the marching feet of German occupation forces -- the motorcycle-motorcade entrance of a city with Hitler standing in the front seat of his Mercedes while the "conquered" people weep, throw flowers and return the Heil Hitler. As each of the repeated pattern of scenes appears we hear the voice of the narrator calling the roll call, in effect, of the occupied countries or cities -- "DENMARK," "ROTTERDAM," "BRUSSELS," "PARIS," etc. The sequence ends on shots of the British evacuation at "DUNKIRK."

NARRATION TRACES THE NAZI MARCH ACROSS EUROPE FOLLOWING THE MONTHS OF THE PHONEY WAR, ENDING ON THE REMINDER THAT THE BRITISH WERE FORCED TO LEAVE BEHIND ALMOST HER ENTIRE STOCK OF WAR SUPPLIES.

DISSOLVE TO:

Sequence 6. (1 $\frac{1}{2}$  - 2 minutes)

This sequence covers the situation in mid-1940. The French coastal ports under German control -- shots of U-boat activities at these new bases in preparation for a stepped-up offensive -- shots of Doenitz and his staff conferring, presumably on new plans and tactics. This is topped-off with shots of Hitler and Mussolini meeting to signify the Axis pact and the Italian fleet in port or at sea in the Mediterranean to cover Italy's entrance in the war at this phase.

NARRATION MAKES A SUMMARY OF THE SITUATION IN MID-1940. FALL OF FRANCE CHANGED THE WHOLE BATTLE OF THE ATLANTIC PICTURE. BASES ON COAST DOUBLED U-BOAT OPERATIONS. BRITAIN LOST MOST OF HER DESTROYERS AT DUNKIRK. WOLF-PACK TECHNIQUE DEVELOPED BY DOENITZ. ITALY ENTERED WAR TYING UP MORE SHIPS IN THE MEDITERRANEAN.

DISSOLVE TO:

Sequence 7. (3 $\frac{1}{2}$  - 5 minutes)

Opening on shots of the London Blitz, we follow with scenes of Churchill arriving at 10 Downing Street or conferring with his staff on the urgency of the situation. Then shots of Roosevelt meeting with his Cabinet, or Chiefs of Staff or Sec. Knox to cover our policy decisions on Britain's pleas for assistance. This is followed by available scenes to cover the 4 piper DD deal for bases, shipbuilding scenes of DE's and merchant ships, scenes of stepped-up production of armaments for the Lend-Lease agreement and scenes of American boys being called up in the first days of the "draft." We then go to a condensation of the material on the occupation of the weather and radio station on Greenland, followed by scenes of the American relief of the British garrison in Iceland. The sequence ends with brief coverage on the Roosevelt-Churchill Atlantic Charter meeting.

NARRATION COVERS BRITAIN'S PLEAS TO THE U.S. FOR ASSISTANCE, MADE EVEN MORE URGENT BY THE AIR BLITZ. THE "SHORT-OF-WAR" U.S. POLICIES ARE BRIEFLY TOUCHED ON AS INTERIM AID WHILE ROOSEVELT SQUEEZED THROUGH THE DRAFT BILL AND STARTED OUR OWN BUILD UP FOR THE WAR TO COME.

FADE OUT

FADE IN

Sequence 8. (3 - 4 minutes)

Opening this sequence with a U-boat wolf-pack at sea and a few shots of the activity aboard these subs while lying in wait, we now introduce a larger convoy of late 1941. We attempt to capture some of the feeling aboard one of these convoys -- the changing weather, formation keeping, the escort maneuvering in its patrol pattern, constant watches, the ever-present dangers of the U-boat. From a L.S. of the convoy at sea, we

DISSOLVE TO a GRAPHIC CHART showing the North Atlantic and the pattern of typical convoy routes from Canada of the 1940-41 period. Following this, there is a MATCH DISSOLVE from this chart to a huge wall map on which Canadian crews and control officers of the RCN are placing markers, receive and send communications, etc. as they follow the convoy across the Atlantic. After a brief glimpse of this, we DISSOLVE back to the convoy at sea. Here we see that U.S. destroyers are part of the escort and American merchant vessels with armed guards make up part of the convoy... Suddenly, without warning, subs have attacked. Before we see the U-boats, there are torpedo explosions in 2 or 3 of the merchant ships in the convoy. There follows the intense activity on the part of the escort vessels. Depth charges burst the surface of the sea, men operating the sonar gear try desperately to make a sound contact, etc. With this activity on the surface, we go below and discover the U-boat crews. They have evaded the depth charge attack and prepare for another attack. By cutting to the interiors of several different U-boats, with different skippers at the periscope, we see the wolf-pack at work in the convoy. More torpedoes are fired and several more ships are seen as they are hit and sink to the bottom.

NARRATION TO COVER THE FIRST CONVOYS IN WHICH THE U.S. PARTICIPATED BEFORE OUR ENTRY INTO THE WAR. THE U-BOAT SLAUGHTER CONTINUED, HOWEVER, WITH THE SUCCESSFUL TACTICS OF DOENITZ'S WOLF-PACKS.

DISSOLVE TO:

Sequence 9. (1 - 1½ minutes)

The German wolf-pack returning to its coastal base. The crews disembark, are greeted by their cohorts and we build a mood of their victory celebration.

OVER MUSIC OF THE GERMAN SUBMARINERS' VICTORY SONG, THE NARRATION COMMENTS ON THE DISASTROUS PROPORTIONS TO WHICH U-BOAT SINKINGS WERE MOUNTING BY THE END OF 1941.

DISSOLVE TO:

Sequence 10. ( $\frac{1}{2}$  minute)

An animated GRAPHIC chart of the North Atlantic. FADING IN one after the other, we see groups of symbols which indicate the number and position of ship sinkings (Morison, Vol. I, pp 19-20, 58). As new groups appear, the North Atlantic becomes literally saturated with these symbols, giving a vivid picture of the extent of these sinkings.

DISSOLVE TO:

Sequence 11. ( $\frac{1}{2}$  - 1 minute)

From the previous graphic picture of ship sinkings, we slowly DISSOLVE TO scenes of the sea similar to the opening seascapes. After two or three, we come to one in which we see an ugly oil slick covered with debris followed by one in which a few exhausted survivors from a sinking are seen floundering in the open sea. From this, we end on a shot of a lone U-boat periscope as it moves away and out to sea searching for its next victim.

FADE OUT

THE END

ASW #1

R E E L I

898 1/2 feet

<u>SCENE</u>			<u>F E E T</u>	
1)	-fade in-	Main Title	-fade out-	90'
2)	-fade in-	(4) Calm Seas	-dissolve-	40 N
3)		periscope thru water		15 A
4)		skipper at periscope		6
5)		L.S. convoy on horizon		4
6)	(2)	skipper at periscope		8
7)		periscope down		1 1/2
8)	(3)	orders to fire torpedo		4
9)		torpedo is fired		2
10)		skipper lifts periscope		2
11)		torpedo wake		2
12)		order to fire another torpedo		3
13)		torpedo is fired		2
14)	(2)	torpedo wake		8 1/2 C
15)		ship is hit		5 1/2
16)	(2)	U Boat watched thru periscope		4 A
17)		ship sinks	-fade out-	18 A
18)	-fade in-	German fleet at sea	-dissolve-	50 1/2
19)		U Boat construction and launchings	-dissolve-	43 1/2
20)		U Bost leaves Germany	-dissolve-	37
21)		Br. Brass plan counter measures	-dissolve-	9 B
22)		Br. ship building and launchings	-dissolve-	69
23)		load supplies on convoy ships (Canada)		35 C-15 1/2
24)		arm convoy ships (Canada)		25 C
25)		raise Canadian flag to top of mast		9 C
26)		smoke pours from ships stack		1 1/2
27)		CU Canadian flag on mast		1 1/2
28)		Convoy pulls out of Canada	-dissolve-	4 1/2 B
29)		convoy at sea	-dissolve-	15 (35)
30)		convoy in very rough sea	-dissolve-	106 B+N+C
31)		convoy in calm cold sea		26 B
32)		men relax on deck		15
33)	(5)	lookout	-dissolve-	20
34)		sub on surface -- submerges	-dissolve-	22 A
35)		sub skipper at periscope -- rides waves		47
36)		sub torpedoman fires torpedo		3
37)		torpedo travels thru water		3 1/2
38)		C.V. watch ticking off seconds		3 1/2
39)		sub comm. and 2 men look at water		4 1/2
40)		torpedo travels thru water		2
41)		ship blows up		1
42)		torpedo travels thru water		1 1/2
43)	(3)	ship blows up		7 1/2

REEL I  
ASW #L  
898 1/2 feet

<u>SCENE</u>		<u>FEET</u>	
44)	DE's cut thru water	4	C
45)	bridge of DE	1 1/2	C
46)	load and fire depth		B
	charges -- they explode -dissolve-	34	
47)	convoy underway -fade out-	18 1/2	
48)	-fade in- PHONEY WAR, Nazi's put up		N.
	banner taunting Frenchman	6	
49)	Germans send up propaganda		
	balloons	8 1/2	
50)	Germans set up a loudspeaker		
	in front line	4 1/2	
51)	Germans serenade Frenchmen		
	(PHONEY WAR) tubas, clarinets, etc.	4	
52)	Frenchmen in trenches (listen to music)	2 1/2	A
53)	loudspeakers set up on rivers edge	3	
54)	French officer looks thru binocs	2	
55)	loudspeakers set up on river edge	2 1/2	
56)	French soldiers in trench	3 1/2	
57)	French soldiers eat in Maginot		
	Blockhouse	8	
58)	French soldiers clap hands as one		
	does a jig	12	

END OF REEL ONE

SCENE		FEET
1)	stukas in flight, peel off, drop bombs	16 A
2)	Nazi's fire their R.R. guns	7
3)	SCENE MISSING <i>same as Sc. 1</i>	
4)	seg. of German tanks and planes rolling on	18
5)	SCENE MISSING <i>same as Sc. 1</i>	
6)	Germans fire artillery pieces	5
7)	Germans tanks roll on	11
8)	SCENE MISSING <i>Same as Sc. 1</i>	
9)	Germans fire artillery and explosions -dissolve-	7 1/2
10)	pan on ruins of a French City	12 1/2 N
11)	roadway signpost "DUNKERQUE"	2 1/2
12)	Br. on the beach and take survivors aboard ship	30
13)	ship wreckages on the beach and in harbor	18
14)	body floats in on beach -dissolve-	7
15)	Germans parade thru Arch of Triumph (PARIS)	9 A
16)	C.U. Frenchman weeps	3 1/2
17)	Germans march in Paris	4
18)	French watch (sad, bewildered, crying.)	17
19)	deserted sidewalk cafe	3
20)	Hitler on balcony -- Eiffel Tower in b.g. -dissolve-	15 1/2
21)	C.U. Swastika up on flag pole	4
22)	honor guard and band as Hitler and Staff march by to sign pact	28
23)	int. train -- Frenchman signs surrender	12 1/2
24)	Hitler outside train -- joyous -- does a hop -dissolve-	15 1/2
25)	Ger. Adm. steps off plane -- greeted by Navy Captain.	7 1/2
26)	German soldiers cheer	6
27)	Adm. Gen. and Staffs go over plans for Channel defenses	10 1/2
28)	Adm. tours coastal defense setup	8
29)	pan on barrel of coastal gun looking out on channel -dissolve-	6
30)	map of Nazi overrun Western Europe	8
31)	travel shot of U Boats at dock	11
32)	A.V. of U Boat turns at sea -dissolve-	16 1/2
33)	C.U. Nazi Eagle	3 1/2
34)	German airfield -- planes take off -dissolve-	19 1/2
35)	German planes in flight	12
36)	Br. device for picking up planes	2 B
37)	INT. -- Br. plotting room -- more Nazi sticker on map into channel	13
38)	German planes in flight -- hit a barrage balloon -- it burns	14 A
39)	German planes strafe Br. airfield	6
40)	German planes drop bombs	11

REEL II  
 ASW #1  
 875 feet

SCENE

FEET

SCENE	DESCRIPTION	FEET	NOTES
41)	AV of hits on London	3 1/2	A N
42)	CU "AIR RAID SHELTER" poster	2 1/2	
43)	Br. in subway Sta. shelter	9 1/2	
44)	German plane drops bombs	2	
45)	women in shelter (pray and hide heads)	5 1/2	
46)	dusk -- silhouette of city	4	
47)	NITE -- bldg. is hit	1 1/2	
48)	NITE -- Brit. AA guns fire	3 1/2	
49)	NITE -- bldgs. burn	24	
50)	C.D. men fight flames	2 1/2	
51)	NITE -- bldgs. burn	8	
52)	NITE -- harbor in flames -- explosions -dissolve-	7	
53)	Dawn -- the city smoulders	15	
54)	men work amidst the rubble	5 1/2	
55)	EXT. tall bldgs.	5 1/2	
56)	EXT. House of Parliament tower and clock	3	APC
57)	crowd outside bldgs.	4	APC
58)	Brit. high command exit bldg. -dissolve-	19 1/2	APC
59)	newspapers roll off the presses	4	N
60)	people buy newspapers	6 1/2	
61)	crowd look at map outside news office -dissolve-	6	
62)	INT. Congress	3 1/2	
63)	speaker wraps gavel	2 1/2	
64)	Lend-Lease Act paper	7	
65)	FDR signs name -- Gen. Marshall, Stimson and others watch	15 1/2	
66)	AV of ships we are to give England	16	
67)	Brit. sailors take over the ships	16 1/2	
68)	cu. "The Two Ocean Navy Act"	3 1/2	
69)	shipyard workers -dissolve-	24	
70)	ship is launched -dissolve-	19 1/2	
71)	series of ship launchings -dissolve-	36 1/2	
72)	EXT. steel mill chimneys smoking away	5 1/2	
73)	seg. of defense workers (steel-grinders, buffers, planes, tanks.)	18	
74)	running shot on stockpile of supplies -dissolve-	7 1/2	
75)	cu. "THE SELECTIVE SERVICE ACT"	4	N
76)	Cu. Navy Recruiting Poster	2 1/2	
77)	construction of Army Camps -dissolve-	12 1/2	
78)	ships in harbor at Greenland	10	
79)	tower atop cliff in Greenland	4	
80)	American flag from ship in harbor	4 1/2	
81)	Brit. flag at base on land	3 1/2	
82)	Naval officer and man in Radio Room -dissolve-	7 1/2	
83)	Marine guard on beach	3 1/2	
84)	ships in harbor	5	
85)	camouflaged AA position along the beach	4	
86)	pan on ships at dock	10 1/2	
87)	U.S. planes lined up on runway	6 1/2	
88)	B17 takes off	8	
89)	flight of fighters flies over -dissolve-	10 1/2	
90)	Churchill comes aboard -- is greeted	10	
91)	U.S. flag flies fro mast	2 1/2	
92)	Churchill and FDR meet	13	

SCENE		FEET	
1)	Convoy at sea	21	N
2)	pennant raised on ships mast	2	I
3)	navigation officer shoots a beam	8 1/2	C
4)	ships in convoy	2 1/2	
5)	navigation officer shooting a beam	5 1/2	
6)	ships in convoy	19	
7)	man sends message with flags	3	B
8)	radio operator sends message	3 1/2	
9)	captain at map in bridge	5 1/2	
10)	convoy at sea	5	
11)	blinker lite signals	13	
12)	captain on bridge -- looks thru binocs	2 1/2	
13)	lookout scans with binocs	1 1/2	C.G.
14)	LS convoy	8	
15)	map of convoy route -- Canade to England	28	
16)	girls at wall map	8	CAN.
17)	officer and servicewoman at desk in map room	4 1/2	
18)	girls pinpoint position of convoy on map	10 1/2	
19)	LS convoy at sea	5	N
20)	lookout scans with binocs	6 1/2	C
21)	4 stack DD or DE goes by convoy	5 1/2	Pelich...
22)	Canadian flag from mast of ship in convoy	4 1/2	C.G.
23)	2 stack DD or DE goes by convoy	9	C
24)	lookout scans with binocs (American)	4 1/2	N
25)	C. G. Chief scans with binocs	2	
26)	AA gun crewman scans with binocs	3 1/2	
27)	gun crew at positions	6	
28)	CU engine pistons turn	2	
29)	pressure gangs (boiler room)	2 1/2	
30)	CU engine pistons turn	2 1/2	
31)	man climbing up mast	4	B
32)	convoy in rough sea	15 1/2	N + B
33)	U Boat in rough sea -- crewman comes up on deck -- latches hook to avoid being swept over -- sub rides thru very rough sea	28	A
34)	U Boat crewmen scan with powerful binocs -- spot convoy	15	
35)	relay the message below decks	4	
36)	CU subs engines tapping	3	
37)	CU subs dials on gauges	2	
38)	sub crew in sub	2	
39)	top Nazi Naval Brass confer at wall map	14 1/2	
40)	U Boat on surface -- seen with binocs -- man comes up with message	12 1/2	
41)	LS U Boat submerges	8 1/2	
42)	U Boat (wolf pack) ride on surface seen, blinker signals)	32	
43)	INT. activity in submerging a sub	13 1/2	
44)	wolf pack submerges	24	
45)	U Boat skipper scans with periscope	10	

REEL III  
 ASW #1  
 955 feet

SCENE

FEET

SCENE	FEEET	MARKS
46)	6	A
47)	5	C
48)	11	B
49)	4	ARMY
50)	5	ARMY
51)	2 1/2	C
52)	3	J
53)	5	
54)	10 1/2	
55)	6 1/2	
56)	4 1/2	B
57)	4	
58)	3	
59)	7	J
60)	5	
61)	4	
62)	10	
63)	5	
64)	5 1/2	N
65)	4	
66)	3 1/2	
67)	2 1/2	C
68)	1 1/2	
69)	2	
70)	3 1/2	
71)	2 1/2	
72)	6 1/2	
73)	3 1/2	N
74)	9 1/2	
75)	3 1/2	
76)	8	C
77)	10	A
78)	12	
79)	15	
80)	4	
81)	15 1/2	
82)	4 1/2	
83)	5 1/2	
84)	11 1/2	
85)	3 1/2	
86)	10 1/2	
87)	6	
88)	2 1/2	
89)	5	
90)	1	

Handwritten notes and marks on the right side of the page, including letters A, B, C, N, J, and symbols like a vertical line with a hook and a cross-like symbol.

REEL III  
 ASW #1  
 955 feet

SCENE		FEET	
91)	ship blows up	3	A
92)	DE -- fire depth charge, charge explodes	11 1/2	N
93)	another U Boat skipper at periscope	4 1/2	A
94)	torpedo fired and thru water	4	
95)	still another U Boat skipper at periscope	5 1/2	
96)	man fires torpedo and torpedo leaving sub	2 1/2	
97)	U Boat skipper counts the seconds	1	
93)	ship blows up	2 1/2	
99)	U Boat skipper smiles	1	
100)	smoke from burning ships at sea -dissolve-	4 1/2	
101)	U Boats sailing into home port	27	
102)	crowd smiles	1 1/2	
103)	U Boat crewmen wave	7	
104)	pennant on tonnage sunk flies from sub	4	
105)	crowds greet as crew comes ashore	5 1/2	
106)	Army brass band plays	2 1/2	
107)	Naval officer greets and decorates sub crewmen -dissolve-	23	
108)	Crowds cheer as U Boat crew leave airport in cars and drive thru city	29 1/2	
109)	mob cheers as crew marches by	24 1/2	
110)	crewmen march into bldg.	16	
111)	CU Nazi flag, dissolves to bell peeling, dissolves to CU Nazi flag -dissolve-	11 1/2	
112)	map of ships sunk -dissolve-	20	
113)	oil slick, debris, survivors, empty liferaft	42 1/2	N
114)	body floats in water -dissolve-	10 1/2	1
115)	periscope thru water -- it submerges	12	N
116)	END TITLE	10	

END OF REEL THREE

APPENDIX F

8/12/52

GUADALCANAL

PROGRAM #6

NARRATION

GUADALCANAL  
PROGRAM #63. Cargo Ships &  
Island

99-12

POURED FROM SOME HUNDRED FACTORIES; HEAPED FROM SOME THOUSAND FARMS; SPEWED OUT IN FANTASTIC ABUNDANCE BY AMERICAN LABOR AND MACHINES -- THE SUPPLIES FOR WAR ARE HEAPED UPON AN ISLAND BASE IN THE SOUTH PACIFIC. ALL THE WORLD KNOWS ITS NAME: GUADALCANAL.

9. Toward End of  
PAN Of Supply  
Dumps

160-0

SPRINGBOARD FOR ATTACK, STOREHOUSE FOR THE STUFF OF VICTORY: GUADALCANAL. YET, IN 1942 THIS WAS WILD JUNGLE, 90 UNCHARTED MILES OF FESTERING MALARIA AND RAIN FOREST, BYPASSED FOR CENTURIES BY HISTORY, FORGOTTEN BY MAN. BUT BY JUNE OF 1942, THE UNPREDICTABLE FORCES OF WAR BEGIN TO LINK SAN FRANCISCO IN THE UNITED STATES WITH GUADALCANAL IN THE SOLOMON ISLANDS. THE FIRST MARINE DIVISION EMBARKS FOR THE SOUTH PACIFIC. DESTINATION: NEW ZEALAND. MISSION: UNDETERMINED. SOMEWHERE, ON SOME UNSPECIFIED BATTLEGROUND, SOMETIME, IN THE UNCERTAIN FUTURE, THE UNTESTED MARINES WILL CLASH WITH THE TESTED SOLDIERS OF JAPAN. BUT FIRST -- THE TEDIOUS ORDEAL OF THE CONVOY -- UNEVENTFUL, INTERMINABLE WEEKS AT SEA.

GUADALCANAL  
PROGRAM #6

38. Ships in Convoy  
(ANIMATION)

424-1

THE OCEAN LIFE-LINE TO THE SOUTH PACIFIC IS  
THE WAR'S LONGEST AND THE WAR'S MOST  
TENUOUS. STRETCHING 6,540 MILES FROM  
CALIFORNIA TO NEW ZEALAND, IT TIES AUSTRALIA  
TO THE UNITED STATES. BREAK THIS LINE, STOP  
THE SHIPS -- AND AUSTRAL-ASIA AND ASIA WILL  
BE FOREVER JAPANESE.

43. Jap Woman &  
Child

461-9

ACROSS THE WORLD, FROM THE ISLANDS OF JAPAN,  
OTHER CONVOYS, OTHER SOLDIERS, LEAVE FOR THE  
UNKNOWN AND SAIL AWAY TO WAR. THEY, TOO, SET  
A SOUTHERLY COURSE FOR ISLANDS WITH NAMES  
UNKNOWN TO THE MEN WHO MUST FIGHT AND DIE  
ON THEM. FOR THEM, TOO -- THE ROUTINE OF  
SHIPBOARD LIFE, THE PLACID PRELUDE TO  
CARNAGE.

GUADALCANAL  
PROGRAM #652. PAN Jap Convoy  
(ANIMATION)

539-4

AFTER THE CONQUEST OF RABAU IN THE BISMARCK ARCHIPELAGO, THE JAPANESE PUSH DOWN THE SOLOMON ISLANDS. THE TWO OPPOSING FORCES SLOWLY CONVERGE. (PAUSE) EARLY IN JULY 1942 A LONE AMERICAN PLANE SETS IN MOTION A CHAIN OF EVENTS WHICH WILL BRING THOSE FORCES TOGETHER AT A PLACE WHICH NEITHER SIDE HAS FORESEEN OR PLANNED. AIR RECONNAISSANCE REVEALS THE JAPANESE ARE BUILDING AN AIRFIELD ON OBSCURE GUADALCANAL. WHAT THE PLANE HAS SEEN CHANGES THE COURSE OF THE PACIFIC WAR.

65. Airview Pentagon

610-3

THE PENTAGON -- WASHINGTON -- SEAT OF AMERICAN WAR PLANNING. THE JOINT CHIEFS OF STAFF RECAST THEIR GLOBAL STRATEGY TO MEET THE JAPANESE MENACE TO THE ALLIED POSITIONS IN THE SOUTH PACIFIC WHICH THREATENS TO CUT THE SUPPLY LINE TO AUSTRALIA. RESOURCES ARE SLIM, TRAINED TROOPS ARE LACKING, BUT THE JAPANESE CAN GO NO FURTHER. GUADALCANAL MUST BE TAKEN. ADMIRAL KING CASTS THE DIE.

GUADALCANAL  
PROGRAM #6

71. New Zealand  
Street

654-8

NEW ZEALAND LIES IN THE SHADOW OF THE  
NEW JAPANESE ADVANCE. FOR THE UNITED STATES  
FORCES STATIONED THERE, LITTLE TIME REMAINS  
TO ENJOY THE CORDIAL HOSPITALITY OF A  
SINCERE ALLY.

79. Marines Marching  
On Pier

689-7

THE MARINES HAVE THEIR MISSION NOW: TO  
LAUNCH THE FIRST OFFENSIVE LAND ACTION IN  
THE PACIFIC WAR. UNDER GENERALS  
VANDEGRIFT AND RUPERTUS, THE FIRST  
DIVISION IS ORDERED TO GUADALCANAL,  
ORDERED TO SEIZE THE ISLAND AND ITS  
AIRSTRIP. THIS MEANS ANOTHER CONVOY --  
BUT IT IS VERY DIFFERENT. THIS CONVOY,  
LOADED AND GEARED, SAILS FOR COMBAT, SAILS  
FOR BATTLE.

FADE CUT

783-7

E N D O F R E E L I

GUADALCANAL  
PROGRAM #6

## 104. Ships Firing

37-6

AUGUST 7th, 1942 -- EXACTLY EIGHT MONTHS AFTER PEARL HARBOR -- THE UNITED STATES OF AMERICA TAKES THE OFFENSIVE AGAINST THE EMPIRE OF JAPAN. FOR THE FIRST TIME THE AMERICAN OVERTURE TO ASSAULT PRELUDES INVASION OF THE ISLANDS ACROSS THE PACIFIC. THE THEME OF THE FUTURE IS PLAYED ON THE BEACHES OF GUADALCANAL.

117. Transports &  
Marines

115-12

THE ORDER TO COMMIT THE TROOPS HAS BEEN GIVEN: "LAND THE LANDING FORCE!" THE DAY OF HIT-AND-RUN IN THE PACIFIC IS OVER. THE HOUR OF HIT-AND-STAY HAS COME. THE FIRST AMERICAN AMPHIBIOUS OPERATION IN WORLD WAR II IS ENACTED LIKE A DRESS REHEARSAL. BOMBARDMENT HAS DRIVEN THE ENEMY OFF THE BEACHES. THE MARINES WALK ASHORE, INTO THE ISLAND.

124. LC Heading  
For Shore

173-2

EIGHTEEN MILES ACROSS THE SOUND, OTHERS LAND ON TULAGI ISLAND. VIOLENTLY OPPOSED BY JAPANESE MARINES, AMERICAN MARINES FIGHT THEIR WAY ASHORE.

GUADALCANAL  
PROGRAM #6

126. Jap Planes

209-14

AND IN THE AIR THE JAPANESE STRIKE BACK SWIFTLY, STRIKE BACK HARD. BOMBERS FROM RABAUH HIT AMERICAN TRANSPORTS BEFORE THEY CAN UNLOAD SUPPLIES VITALLY NEEDED TO SUSTAIN THE LANDINGS. DAMAGE TO THE TRANSPORTS AT SEA MEANS NEAR DISASTER TO THE MARINES ASHORE.

135. Air View  
Freighter

259-0

THE SHATTERED TRANSPORTS WITHDRAW. STRIPPED OF SUPPLIES, THE MARINES DARE NOT WASTE A MOMENT ENCOUNTERING THEIR IMPLACABLE, IMPERSONABLE, HATEFUL Foe: THE JUNGLE. NOW IT BEGINS: THE TRAIL AND THE TERROR THAT MAKES GUADALCANAL NOT A NAME BUT AN EMOTION.

142. PAN Airfield

318-6

THE AIRSTRIP IS TAKEN THE DAY AFTER LANDING. AND THE MARINES CHRISTEN IT HENDERSON FIELD TO HONOR A FALLEN BUDDY. THEIR OWN GEAR DESTROYED, THE ENGINEERS USE JAPANESE EQUIPMENT TO PREPARE THE FIELD FOR THE FIRST AMERICAN PLANES.

GUADALCANAL  
PROGRAM #6

149. Jap Bombers

367-8

IF THE JAPANESE REACTED SLUGGISHLY ON THE BEACH, THEY UNLEASH FULL FURY FROM THE SKY. THEIR OWN FIELD NOW MENACES THEIR OWN FLANK. THEY GO ALL-OUT TO DESTROY IT FIRST, PLANNING TO RETAKE IT LATER.

155. Jap Transport

431-2

UNDER THE DARK COVER OF NIGHT, THE JAPANESE FILTER REINFORCEMENTS ASHORE -- SPECIAL LANDING TROOPS, IMPERIAL MARINES, CRACK UNITS. THEIR GENERAL HIMSELF HAS WARNED: "THIS IS THE DECISIVE BATTLE BETWEEN JAPAN AND THE UNITED STATES, A BATTLE ON WHICH THE RISE OR FALL OF THE JAPANESE EMPIRE WILL DEPEND." NO TROOPS ARE BETTER FITTED THAN THESE TO MASTER THE JUNGLE. FEARLESS, THESE MEN HAVE BEEN SCHOoled IN STEALTH AND INFILTRATION. THEY ARE EXPERTS IN AMBUSH AND CONCEALMENT.

176. Marines  
Stalking In Jungle

609-2

AND THE AMERICANS.....? THEY MEET SAVAGERY WITH SAVAGERY. THEY FIGHT,.....AND THEY FIGHT, .....AND THEY FIGHT.

GUADALCANAL  
PROGRAM #6

188. Casualty &  
Medics

704-6

IN ALL THE HISTORY OF HUMAN SLAUGHTER, FEW  
TROOPS HAVE EVER ENDURED SUCH SCOURGING AS  
THE MARINES ON GUADALCANAL. THE CASUALTIES  
MOUNT: FROM THE FIGHTING, FROM MALARIA,  
FROM DENGUE, FROM THE RIT AND CORRUPTION OF  
THE JUNGLE, WHICH KNOWS NOT MERCY.

FADE OUT

771-1

E N D R E E L I I

GUADALCANAL ISLAND. FIGHTS OF THE MARINES LEAD TO THE VICTORY.

THE MARINES ON GUADALCANAL. THE VICTORY.

GUADALCANAL  
PROGRAM #6196. Japs & AA  
Gun

05-12

SALUTE THE RISING SUN! THROUGHOUT THEIR  
EMPIRE, THROUGHOUT NEWLY-CONQUERED SOUTHEAST  
ASIA, THROUGHOUT THE SOUTH PACIFIC, THE  
JAPANESE PRIDE OUT OF RESPECT FOR THEIR  
SYMBOL OF NATIONAL SUPERIORITY. THEIR'S NOT  
TO REASON WHY, THEIR'S BUT TO DO AND DIE.  
AND DIE THEY WILL, AND DIE THEY DO IN A  
SERIES OF THE MOST TERRIBLE SEA BATTLES IN  
HISTORY. DOWN FROM THEIR ISLAND FORTRESS  
TO THE NORTH, RABEUL, COMES THE IMPERIAL  
JAPANESE NAVY WITH TIME-TABLE REGULARITY --  
"THE TOKYO EXPRESS." BUT SAILORS OF THE  
UNITED STATES AND AUSTRALIAN NAVIES SACRIFICE  
THEIR BLOOD FOR THEIR BROTHER MARINES WHO  
CANNOT HOPE TO CONTROL GUADALCANAL AGAINST  
AN ENEMY WHO CONTROLS THE SURROUNDING SEAS.  
THE JAPANESE COME DOWN THE "SLIT" OF WATER  
BETWEEN THE SOLOMON ISLANDS AND HEAD FOR  
THE SOUND CALLED "IRON BOTTOM" BECAUSE IT IS  
STREWN WITH THE HULKS OF DEAD SHIPS, THE  
BONES OF DEAD SAILORS: THE BATTLE OF SAVO  
ISLAND...THE BATTLE OF THE EASTERN SOLOMONS...  
THE BATTLE OF CAPE ESTERANCE...THE BATTLE OF  
THE SANTA CRUZ ISLANDS...THE NAVAL BATTLE OF  
GUADALCANAL...THE BATTLE OF TASSAFARUNGA...THE BATTLE OF  
RENNELL ISLAND...NIGHTS OF INHUMAN ORDEAL -- AND DEFEAT...  
NIGHTS OF MORE-THAN-HUMAN VALOR -- AND VICTORY.

GUADALCANAL  
PROGRAM #6

22. Sinking Jap  
Ship

164-12

GUADALCANAL IS A RUNNING WOUND THROUGH WHICH BOTH SIDES BLEED, A HEMORRHAGE OF NAVAL STRENGTH, OF MEN, OF MATERIEL. FAR FROM THE DYING AND DESTRUCTION, FAR FROM THE SAILORS AND MARINES WHO FIGHT AND PRAY FOR VICTORY AND SALVATION, THE UNITED STATES OF AMERICA ORGANIZES HER LAND, HER RESOURCES, HER INDUSTRY, HER MEN TO ANSWER THE DISTANT PRAYERS. IN THE GREATEST MOBILIZATION OF STRENGTH EVER KNOWN TO THE WORLD, AMERICA PREPARES TO RESCUE THE WORLD. AND TO THE RESCUE, AMERICA MARCHES.

226. US Marines in  
Single File

669-0

AND ON GUADALCANAL, ANOTHER MARCH -- A MARCH OF GRIM MEN, OLD YOUNG MEN, A MARCH OF MEN LEAVING PURGATORY. THE FIRST MARINE DIVISION IS BEING RELIEVED -- WHAT'S LEFT OF IT. AND ON A LONELY GRAVE AT LUNGA POINT, THERE IS A PREDICTION ABOUT THE MARINE WHO LOST HIS YOUTH THAT

"--WHEN HE GOES TO HEAVEN,  
TO SAINT PETER HE WILL TELL:  
ANOTHER MARINE REPORTING, SIR;  
I'VE SERVED MY TIME IN HELL!

GUADALCANAL  
PROGRAM #6229. Nimitz Pinning  
Medals

723-2

ADMIRAL NIMITZ, COMMANDER IN CHIEF, PACIFIC OCEAN AREAS, FLIES DOWN FROM PEARL HARBOR TO PAY WHAT SMALL TRIBUTE IS WITHIN MAN'S PROVINCE. IF THERE WAS HORROR AND FEROCITY, THERE WAS ALSO COURAGE AND SELF-SACRIFICE. IF THERE WAS DEATH, FILTH AND DISEASE, THE MARINES TURNED THE TIDE OF WAR, AND STOPPED THEIR ENEMY. THE JAPANESE WILL ADVANCE NO FURTHER. AND AS THE SURVIVING MARINES WAVE GOOD-BYE, ONE OF THE GREATEST TALES OF HEROISM SLIPS OUT OF FOCUS -- INTO HISTORY. TO THESE MEN G. THE HONORS ACCORDED THE GREEKS AT THERMOPYLAE -- THE COLONIALS AT VALLEY FORGE -- THE BIRITISH AT WATERLOO (PAUSE) AND NOW: THE AMERICANS AT GUADALCANAL.

CLOSING TITLE 808-6

FADE OUT 818-8

E N D R E E L I I I

APPENDIX G

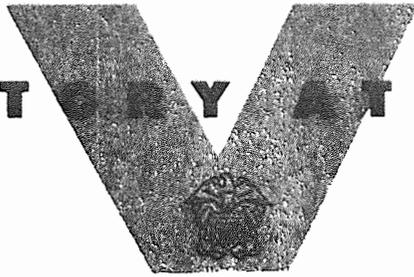
23. *Glucose*

26. *Synthetic of Japan and 2/3 month of war*

of Peace

NEW YORK 1941

# VICTORY AT SEA



TITLE

SUBJECT

- |                            |   |
|----------------------------|---|
| Design For War             | 1. The Battle of the Atlantic, 1939-1941 10/21/41       |
| The Pacific Boils Over     | 2. Pearl Harbor, December 7, 1941 11/27/41              |
| Sealing The Breach         | 3. Anti Submarine Warfare, 1941-1943 11/9/52            |
| Midway Is East             | 4. Japanese Victories and The Battle of Midway 11/23/41 |
| Mediterranean Mosaic       | 5. Gibraltar, Allied and Enemy Fleets, Malta 1/12/42    |
| Guadalcanal                | 6. Guadalcanal 12/14/41 12/9/52                         |
| Rings Around Rabaul        | 7. Struggle for the Solomon Islands 12/21/41            |
| Mare Nostrum               | 8. Command of the Mediterranean, 1940-1942 12/30/41     |
| Sea And Sand               | 9. Invasion of North Africa, 1942-1943 1/4/53           |
| Beneath The Southern Cross | 10. War in the South Atlantic 1/11/53                   |
| Magnetic North             | 11. War from Murmansk to Alaska 1/11/53                 |
| The Conquest of Micronesia | 12. Carrier Warfare in Gilberts and Marshalls 1/25/53   |
| Melanesian Nightmare       | 13. New Guinea Campaign 2/1/53                          |
| Roman Renaissance          | 14. Sicily and the Italian Campaign 2/8/53              |
| D-Day                      | 15. Normandy 2/10/53                                    |
| Killers And The Killed     | 16. Victory in the Atlantic, 1943-1945 2/24/53          |
| The Turkey Shoot           | 17. Conquest of the Marianas 3/1/53                     |
| Two If By Sea              | 18. Peleliu and Angaur 3/8/53                           |
| The Battle For Leyte Gulf  | 19. The Battle for Leyte Gulf 3/15/53                   |
| Return Of The Allies       | 20. Liberation of the Philippines 3/22/53               |
| Full Fathom Five           | 21. U. S. Submarines, 1941-1945 3/29/53                 |
| The Fate Of Europe         | 22. Black Sea, South of France, Surrender 4/5/53        |
| Target Suribachi           | 23. Iwo Jima 4/1/53                                     |
| The Road To Mandalay       | 24. China, Burma, India and Indian Ocean 4/19/53        |
| Suicide For Glory          | 25. Okinawa 4/26/53                                     |
| Design For Peace           | 26. Surrender of Japan and Aftermath of War 5/3/53      |

APPENDIX H

THE "NBC-TV NAVY PROJECT"

"Victory at Sea"

A Production of the National Broadcasting Company in  
cooperation with the United States Navy

Produced by Henry Salomon

Assistant Producer: Donald B. Hyatt

Original Music Score by Richard Rodgers

Music Arranged by Robert Russell Bennett, conducting  
the NBC Symphony Orchestra

Narrated by Leonard Graves

Co-ordinator: Robert W. Sarnoff

Technical Advisor: Captain Walter Karig, United States Navy

Edited by Isaac Kleinerman

Directed by M. Clay Adams

Written by Henry Salomon with Richard Hanser

--copyright 1952

# RADIO DAILY TELEVISION DAILY

NEW YORK, WEDNESDAY, APRIL 29, 1953

## VICTORY AT SEA

Four years in the making!

"TV's best effort to date"

-Bob Foster, San Mateo California Times

"A work of art"

-Jack Gould, New York Times

"In a class by itself"

-Chicago News

"Magnificent"

-Ted Lanza, New Orleans Star

"Stirring"

-Time Magazine

"Greatest contribution to television since the switch-off knob was invented"

-Jack Chett, Woman's Day

"The most exciting film ever made"

-London Daily Graphic

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# NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

# TELEVISION IN REVIEW

## N. B. C. Dramatically Reviews Stalin's Career in Documentary Showing Rise of Communism

The alert news department of the National Broadcasting Company offered yesterday after a thoroughly interesting documentary on the life of Stalin including some forty-year-old reels of the regime of Nicholas and of the earliest days of Communism.

N. B. C. obtained the films: George Roney, who had worked in Russia as a newsreel photographer and many of the "shots" had been widely seen before. Commentary by Henry Cassidy, films made for a half hour of television that was highly informative.

Perhaps the most remarkable scenes were those showing Russian streets crowded with deserters who had deserted from the German front during World War I. There also were remarkably clear scenes of Alexander Kerensky as well as pictorial evidence disputing Stalin's claim that he had created the Red Army. One "shot" showed Leon Trotsky handing a flag to the first regiment of the Red Army.

There also were pictures of the first meeting of the Third International; off to one side was Stalin. Another scene showed the start of the build-up of Stalin as a Communist god. A big balloon carried into the air in a typical circus style bit of press-agentry.

A most revealing sequence in the program showed pictures of Stalin making a speech during World War II. As he mounted the rostrum there was obedient applause. Then a bell was heard to ring. The applause stopped. As a speaker at least in the sequence shown, Stalin was surprisingly inept and thing but a firebrand.

Mr. Cassidy did an unimpeachable good job with the commentary. His descriptive phrases of Stalin's character were succinct yet carried a real punch. He noted, for example, that Stalin carried "votes in one hand and a blackjack in the other."

Mr. Hyatt has been with NBC since he graduated from Dartmouth College in 1950. He is an assistant to the former Elaine Dickenson, statistician at Grace-New Haven Hospital.

"Victory at Sea" is seen every Sunday at 3:30 P. M. over NBC.

Beacon News Aurora, Ill. Circulation

### Victory at Sea

The capture by Americans of Peleliu and Palau Islands, which was the most savage of the Pacific campaign.

Don Hyatt (center) accepts the Navy's Certificate of Outstanding Public Service for his work on NBC-TV's "Victory at Sea" series. Mr. Hyatt is assistant to Henry Salomon (left), who produces the series. Capt. Walter Karig, special assistant to the Secretary of the Navy, made the presentation.

### Work by Don Hyatt on NBC 'Victory at Sea' Series Brings Service Award

Don Hyatt of Linden Avenue, U. S. Navy's Certificate of Outstanding Public Service for his work on NBC-TV's "Victory at Sea" series.

Mr. Hyatt is assistant to Henry Salomon, who originated, produced and wrote the documentary series. Capt. Walter Karig, special assistant to the Secretary of the Navy, recently presented Mr. Hyatt with the certificate, which read:

"In recognition of your outstanding contribution to the U. S. naval establishment by assisting notably a fit and patriotic period of national emergency, the Navy Department is pleased to extend this certificate of appreciation."

Mr. Hyatt has been with NBC since he graduated from Dartmouth College in 1950. He is an assistant to the former Elaine Dickenson, statistician at Grace-New Haven Hospital.

"Victory at Sea" is seen every Sunday at 3:30 P. M. over NBC.

## Branford News Navy Cites Branford TV Producer



Don Hyatt (center) accepts the Navy's Certificate of Outstanding Public Service for his work on NBC-TV's "Victory at Sea" series. Mr. Hyatt is assistant to Henry Salomon (left), who produces the series. Capt. Walter Karig, special assistant to the Secretary of the Navy, made the presentation.

## British Take Potshots At U.S. 'Victory at Sea'

LONDON, March 11.—Not since the American conquest of Burma there have been such bitter complaints as there were today against the U.S. Navy's television film, "Victory at Sea," depicting scenes from World War II. It is currently being shown in installations throughout the British Broadcasting Corporation network.

Capt. R. E. D. Ryder demanded to know, in Commons today, how the British Admiralty happened to have the material for the controversial film.

"This program was produced by an American company (NBC) for U.S. audiences. In order to encourage the producers to appreciate the part played by the Royal Navy, the Admiralty was only too willing to place its material unreservedly at the disposal of the company."

Capt. Ryder wasn't satisfied. He protested that the film appeared to be "a deliberate attempt to belittle our own (British) efforts at sea."

James P. L. Thomas, first lord of the Admiralty, said the film was produced for U.S. audiences.

RAF Plans Series Like 'Victory, Sea' LONDON, March 7.—The Air Force is planning a TV series along the lines of "Victory at Sea," which has been successfully airing via British Broadcasting Corporation.

Head of BBC television network, George Barnes, took off for a visit to Canada and the U. S. this week. In addition to taking a look at station operations there, it is reported that he intends to bring back a few more TV film series.

## Dials and Channels

BY WILLIAM H. KEOGH  
Journal-Bulletin Radio and Television Editor

THE NAVY, TV AND SALOMON The National Broadcasting Company recently announced that plans are underway to assemble a television history of the U.S. Navy.



Henry Salomon Jr.

By the United Press. LONDON, March 11.—Not since the American conquest of Burma there have been such bitter complaints as there were today against the U.S. Navy's television film, "Victory at Sea," depicting scenes from World War II.

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scripts with suggested changes, and so on. His historical work at Newport was interrupted by several digressions, one of which took him to Italy where he met Edda Mussolini, the late dictator's daughter, on a train and made a date with her for lunch. But she couldn't keep it. When he called for her at her mother-in-law's home in Rome he was handed a note "just to tell you that my mother-in-law, having already accepted an invitation, I cannot possibly lunch with you."

Salomon said about the Leyte operation that he'd supposed at the time "there'd be a sort of movie version of the battle—but there wasn't." It's taken seven years and the advent of television to change supposition into fact. And, in the end, Salomon's doing it himself.

TELEVISION DAILY

MAR 3 1953  
TV KEY  
WDCS Channel 2  
WNBT Channel 4  
WABD Channel 5  
WABC Channel 7

BY STEVEN H. SCHEUER  
Do yourself a favor and watch this afternoon's "Victory at Sea." Do yourself a favor and watch this afternoon's "Victory at Sea." Do yourself a favor and watch this afternoon's "Victory at Sea."

3:00 p.m. Ch. 2—Lamp Unto My Feet. An average, intelligent American family's reaction to the question of enforced religious observance in public schools is dealt with gently but firmly in art. The finest program of the week. "Two If by Sea." A work of not recommendable maturity. "One poem" on war too highly. The finest episode of this eloquent "one poem" on war too highly. The narration perfectly matched with extraordinary photography.

Circulation Eagle  
Brooklyn, N. Y. 126,519 D.  
108,855 S.  
145,726 S.

Charges Belittling British Hero Hits American Movie 'Victory at Sea' London—(AP)—A British naval war hero charged in the House of Commons yesterday in the American documentary film "Victory at Sea" is a bad film belittling Britain's naval effort in World War II.

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Circulation Bulletin  
Providence, R. I. 111,327 D.  
MAR 12 1953

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SAME DAY SERVICE  
TV and APPLIANCE



## VITA

Duncan Stewart Harvey was born in Bridgeport, Connecticut, on July 18, 1943, the eldest son of S. Warren Harvey and Rhoda Anne Merritt Harvey. He was educated in the public schools of Port Chester, New York; Globe, Arizona; and Westport, Connecticut. He received his B.F.A. degree in 1970 from Texas Christian University, Fort Worth, Texas. He was an active member of Sigma Delta Chi fraternity. His interest in broadcasting led him to the position of News Director and Director of Special Projects for the campus radio station, KTCU-FM. He attended Texas Christian University Graduate School from 1972 to 1975 and received a Master of Fine Arts degree in speech, specializing in radio-television and film.

He has been employed by KTVT-TV, KFJZ-AM, KWXI-FM, KCWM-FM, and KBUY-AM, all in Fort Worth; the Texas Association for Graduate Education and Research, TCU Facility, Fort Worth; the United States Air Force Reserve, Tactical Air Command, Carswell Air Force Base, Fort Worth; and the Central Naval Instructional Television Detachment, Naval Supply Corps School, Athens, Georgia. As a graduate student, he was granted an assistantship for the academic year of 1972-73.

This thesis was typed by Mrs. Bill West.

ABSTRACT

THE NBC-TV NAVY PROJECT  
by Duncan Stewart Harvey, M.F.A., 1975  
Department of Speech Communication  
Texas Christian University

Thesis adviser: Dr. R. C. Norris, Head Division of Radio-  
Television-Film

On October 22, 1952, Episode One of "Victory at Sea" had its inaugural broadcast over the NBC Television Network. "Victory at Sea" was the first television documentary series to be produced by a major commercial American television network engaged in a joint venture with a federal agency. The "NBC-TV Navy Project," the official title used during the period of production, was a joint venture of the National Broadcasting Company of New York and the Department of the United States Navy. In addition, the "NBC-TV Navy Project" established the National Broadcasting Company as the first commercial network to undertake a sizable financial commitment to produce a series for which no ready sponsor was available. Other firsts for NBC related to the project were the creation of a special projects unit to produce the series; the composing and arranging of an original full symphonic score; the use of magnetic recording to enhance the score during broadcasting; and the use of film provided by foreign governments.

The writer believes the "NBC-TV Navy Project" can be considered as a cornerstone upon which the three major

commercial American television networks evolved the television documentary series, and, in addition, "Victory at Sea" established Henry Peter Salomon, Jr. as the originator of the television documentary in depth.

This paper is organized in a chronological sequence beginning with the evolution of the "NBC-TV Navy Project." Chapter Two deals with the establishment of Henry Salomon as the executive producer for Special Projects at NBC in 1950 and his efforts to recruit a staff.

Chapter Three is concerned with the initial review of the material and the method of film research employed by the special projects staff. Chapter Four deals with the editing of the series and utilizes material provided by the editor of "Victory at Sea," Isaac Kleinerman. Chapter Five describes the evolution of the twenty-six narrative scripts. The majority of material found in this chapter was provided by Richard Hanser, co-author with Henry Salomon. Chapter Six deals with the technical recording of the narrative scripts, the composing and arranging of the musical score, and the mixing of the episodes. Material for this chapter was provided by M. Clay Adams, Film Operations Director, and Donald Hyatt, co-producer of "Victory at Sea." Chapter Seven contains a brief summary of Henry Salomon's operational production procedures. In addition, Donald Hyatt provided much information on various aspects of the production of "Victory at Sea."

Future research might be conducted on (1) television documentaries post-dating "Victory at Sea"; (2) the history of the Special Projects Unit of the National Broadcasting Company; (3) the effects of Color Telecasting on television documentaries; (4) the evolution of the Television News documentary; and (5) the evolution of television documentaries in foreign countries.

The Xerox reproduction of the material found in the appendices was processed by General Business Centers, Ltd., #30 Rockefeller Plaza, New York City. The Kodalith negative for the newspaper clipping montage found in Appendix C was processed by NHA Incorporated of River Oaks, Texas. The original narrative scripts found in Appendix C were provided through the courtesy of Donald Hyatt, Director of Special Projects, National Broadcasting Company, #30 Rockefeller Plaza, New York City.