

Assignment TV

By **TERRENCE O'FLAHERTY**

There is no more appropriate symbol for today's restless young generation than the kaleidoscope—that fascinating cardboard tube with a peep-hole at one end and bits of broken glass at the other. When the lights are turned on and it starts to move it is suddenly transformed into bright and dazzling designs of endless variety.

There is nothing new about the kaleidoscope, and that's appropriate too. It has been familiar as an old-fashioned toy for several generations, but never before has it looked so pretty or revolved so continuously. And never before has the cardboard seemed so hollow when the twirling stops and the lights are turned off.

Since the beginning, therefore, the object of all kaleidoscope operators has been to keep the lights on and the cardboard turning—even when the wrist gets tired. This season—with considerable inspiration from the light-and-sound spectacles of the rock groups—TV's art directors have managed to turn the medium into a giant kaleidoscope of color that stuns the senses and matches the sound level of today's music, which is somewhere above the teenyboppers and just below a dog's. It is taking all of us—young and old—on a rainbow ride.

NO ONE HAS splashed its clashing colors across the television screen more beautifully than art director James Trittippo did on NBC's recent

The H. Andrew Williams' Kaleidoscope Co. Andy Williams' name was on the marquee, but it was Trittippo's show, and no one in the business comes better qualified than he. For five seasons he has enlivened "The Hollywood Palace" with settings that are tastefully gaudy. More than a decade ago, his lumber, crystal, and bentwood decor for Crosby and Sinatra made him TV's most important innovator.

Television is primarily a visual medium. People who study such things have agreed that viewers remember what they see more readily than what they hear, which is fortunate, because God knows there's not much to listen to. Time and again in the past 15 years TV has excelled in what meets the eye. Yet it wasn't until recently that the art director was honored either inside the industry or out, and then it is often hidden away in the fine print.

LAST YEAR the George Foster Peabody board made its first award for art direction to Tom John for his exceptional work on "Death of

Salesman" and Barbra George Gaines ("Kismet"). Streisand specials. On Sunday, May 19, the Academy of Television Arts and Sciences Show"; William P. Ross will give an Emmy for "Outstanding Achievement in Art of Direction and Scenic Design" to one of the following nominees: Warren Clymer ("Elizabeth the Queen"); Jan Scott and

Private Darrell L. Brown, 23, son of Mr. and Mrs. Oliver D. Brown of 5222 Scott St., has completed a pay and disbursing course at the Army Finance School, Ft. Benjamin Harrison, Ind.

Seaman Appren, David D. Wrather, USN, of 2114 Plant Ave., Redondo Beach, is serving aboard the attack aircraft carrier USS Bon Homme Richard in the Western Pacific.

knows better than they how quickly the public tires of anything new. The beginning of a new trend was apparent on the Williams show when Trittippo sneaked in a handsome set designed in dazzling, glamorous black-and-white.

These are some of the artists who turn television's cardboard tube, and no one

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