

BLISSYMBOLICS ON TELEVISION

It started in 1950. There was the report in the Herald and other papers about my work, then the report from Philadelphia about Professor Reiser speaking about my work in the American Association for the Advancement of Science and other publicity. Naturally, as I have been an amateur movie maker and even a successful professional in Shanghai I thought of say a 2 minute show, filmed by the local newsreel company and sold overseas. I approached Cinesound Production of Sydney, and as usual had a hard time to get through to the boss. At last I wrote in frustration.

Mr. Hall, Manager,
Cinesound Production Ltd.,
65 Ebley St., Waverley.

5th August, 1950.

Dear Mr. Hall,

I find myself in a ridiculously reversed situation. On Wednesday I have been again in the papers - this time frontpage news, my name connected with that of Minister Spender. I get letters even from New Zealand, on account of the broadcasts - and it should be your camera man who pesters me.

Instead I find myself frustrated by innumerable telephone calls, simply because I - as a former professional movie maker - realise the cinematic effect of a newsreel sequence, and therefore it is I who approached Cinesound.

Apparently I am looked upon as another publicity hungry who tries to gate-crash a film studio. It is true that I want the spread of the idea, because it could become of great importance with regard to Australia's external territories - but there is a limit to what a man can stand in treatment. Just put yourself in my position and think how mad you would get.

I realise, of course, that a newsreel company is always hard pressed with time. On the other hand, I can't waste time either. I have shown Mr. Sully and Mr. Horner that I am in direct touch with Metro Goldwin Mayer and I shall prove to you that my sequence will run in the United States, whether you decide to make it or reject it.

So please, either

1. Send me a telegram with your earliest date for a meeting, preferably in the later afternoon. or
 2. Send back the script and additional papers which I handed to Mr. Horner.
- A stamped addressed envelope is attached.

Yours faithfully,
C.K. Bliss

That I have left the script with some underling proved my undoing. I should have insisted that I present the idea myself and explain everything to the boss. No wonder that I received the following letter:

Dear Mr. Bliss,

August 11, 1950.

I regret that you found yourself frustrated in your endeavours to make contact with regard to the script you submitted to us on Picture Writing.

As a matter of fact there has been a delay in replying to you but I was unable to give the matter my attention because of heavy pressure in other directions.

I would point out, however, that we did not seek this story and that on the contrary you sought us.

We do not believe that the story can be put into a newsreel subject occupying at most a couple of minutes and be made to make sense for the general public. An innovation such as you present needs a great deal of detailed and careful explanation and the script you have submitted has no value to us at all.

We are returning your script and other materials herewith.

Yours faithfully,
Ken G. Hall
Managing Editor.

I answered unhappily,

Dear Mr. Hall,

21st September, 1950.

I acknowledge the receipt of my script and newspaper article and regret very much that I haven't met you directly. This is what usually happens when a man has to transmit his idea to another man by a third person, a secretary or somebody similar. You know what happened when the private secretary told Groucho Marx: "There is a man outside with a moustache." "Tell him I have one

already" was the answer. Well, this is exactly what happens when a secretary or somebody else tells the boss or the Managing Editor: "There is a man outside with a picture language." The effect was reflected in your letter of rejection.

I feel convinced that at a later date my suggested sequence will be filmed by another company, or perhaps by your company. I am a good movie-maker myself, and I think that it is high time that newsreels should be just a little different. At present there is a time honoured scheme: (1) Minister So-and-So opens this or that, (2) Ski-jumping, or (3) Mr. Hallstrom and a monkey.

I believe that you could spend an enjoyable half an hour with an experienced film-maker like me, and maybe we shall meet some day.

Yours sincerely,
C.K. Bliss

But perhaps Mr. Hall is right and my script is not imaginative enough. So let's look at the script itself.

Title: SYDNEY SCIENTIST C.K. BLISS INVENTS
INTERNATIONAL PICTURE WRITING.

1st scene (Bliss and girl)

Girl: "Ladies and Gentlemen! Meet Mr. C.K. Bliss, the inventor and his work."

2nd scene (letter)

Girl's voice: "Bertrand Russell, the famous mathematician and philosopher, now on a lecture tour through Australia has written this letter of praise to Mr. Bliss."

3rd scene (a man reading a newspaper and Bliss)

Bliss: "The idea is simple and fascinating. If this newspaper is printed in my writing, a man in Sydney would read it in English. A man in Paris would read it in French. In India...in any Indian language. In fact it could be read in all the languages of the world."

4th scene (Bliss and girl)

Girl: "This would be a great idea for movies. If we could add subtitles in your picture writing, they could be read in any language of the world. Let's see some of your symbols."

5th scene (only hand drawing symbols on blackboard) $\Lambda + \Delta$

Bliss voice: "Guess who?" Girl: "Man and woman?" Bliss: "Correct!"

Now this means Λ_1 I and this you Δ_2 and this he Λ_3 and she Δ_3 . And if I add a little plus sign, it means mine or my Λ_{1+} . This means a book $\square$ and the whole means my book $\Lambda_{1+}\square$ And if you ask: "Your book?" I answer positively "yes +!"

6th scene (Bliss and girl)

Girl: "Mr. Bliss, forget about your book! In a movie we need other stuff. Emotion, passion, love! Let's see your symbols for that!"

7th scene (only hand drawing symbols on blackboard)

Bliss' voice: "This here means Emotion $\heartsuit$ and with the arrow up it means

happiness $\heartsuit \uparrow$ and with the arrow down $\heartsuit \downarrow$ it means Sadness. And this means $\heartsuit$.

Girl: "Love, of course! Now let's have some sentences like in a real love drama."

Bliss: "All right. Boy says: "I love you $\Lambda \heartsuit \Delta$ and she says: I am so happy $\Delta_1 \heartsuit \uparrow$ When (what time) $\odot$? shall we be $\triangle$ well, this is the symbol

for marriage. Considering the acute housing shortage, the first essential symbol

element is a roof, especially in these rainy days." Girl: "Oh, and the two little circles represent the interlocked wedding rings?" Bliss: "Yes, in the beginning. Later on, they might mean chains with some people. But now the boy says: "Marriage?" "I have in mind" $\cap$ (the outline of our skull), "I have

in mind love without (minus) marriage!" There is your drama!"

8th scene (Bliss and girl)

Girl: "And now let's see how it looks on the screen." Bliss: "O.K. Let's have a French film with much love making."

9th scene (with symbol subtitles in white) (Girl and Bliss)

Bliss: "Je t'aime, je t'aime, je t'aime'." ("I love you, I love you")

10th scene (close-up with girl only)

Girl: "Je suis heureuse, très heureuse!" ("I am happy, very happy")

11th scene (Bliss and girl)

Girl: "Et quand le mariage?" ("And when the marriage?")

12th scene (close-up Bliss only)

Bliss: "Marriage?" ("Marriage?")

13th scene (Girl and Bliss)

Bliss: "Je pensai amour sans marriage!"

("I think of love without marriage")

14th scene (close-up Girl only)

Girl: "Sans marriage? Oh, quel malheur!"

("Without marriage? What misfortune")

15th scene (Girl and Bliss)

Girl: "Est-ce votre livre!"

("Is this your book?")

Bliss: "Oui!"

("Yes!")

Girl enraged grabs the book and hits Bliss squarely on the head.

THE END

In 1952 television had conquered the United States, and there was a scramble for TV material and especially a series of episodes. The Herald brought a lengthy article titled US BUYS TV SHOW with the subtitle: An Australian-made television series has been sold in the United States. The Columbia Broadcasting System was especially interested in such series, and therefore lost no time and wrote my

PROPOSAL OF A SERIES OF SHORT TELEVISION SESSIONS ON "SEMANTOGRAPHY"

SEMANTOGRAPHY is the first realisation of a 300 years old idea of the great mathematician Leibnitz, who hoped that one day a simple "Algebra of Thought" will be invented. Any dispute between two persons, be they husband and wife, or boss and employee, or father and son, etc. etc. could - with the help of this new Algebra - quickly be analysed in order to find out who is right and who is wrong, or (as it might often be) neither of the parties is right or wrong: the dispute is useless and will lead nowhere. Such psychological discussions are highly topical.

I attach herewith an article BLISS AND SEMANTOGRAPHY which appeared on the editorial page of the CHRISTIAN SCIENCE MONITOR, one of America's foremost dailies. I attach furthermore the testimonial of Bertrand Russell, foremost logician and surely a leading expert in this field.

I propose a series of short talks lasting 10 or 15 minutes for television. The semantographic algebra works with pictorial symbols, which indicate the real things involved. A man is pictured in the outline of a man, a woman in a slightly different outline, etc. etc. The talk on Semantography is therefore highly pictorial as most of the time, the speaker is not seen, only the blackboard and the hand drawing the figures in a kind of mathematical equation, which however is easily understood and indeed has proved quite hilarious with some audiences.

The idea is, that members of the audience should send in for the next session to be discussed any controversial statement which happened to be the centre of a dispute or quarrell and then I, the inventor of Semantography would analyse this statement with Semantography and show how an agreement could be reached. As said in the Christian Science Monitor, Semantography could be used for political discussion, especially for the demasking of Communist slogans. This might have an added interest should such demonstrations be planned for television.

I propose to make these talks on 16 mm sound film, and would be prepared to make the first film, provided the costs are met.

And here is the introduction of the compere:

Compare:

Ladies and Gentlemen,

This is the first of a series of television sessions which should find the interest of every man and woman. It is about SEMANTOGRAPHY the new simple Logic and Semantics for Everyone.

Mr. C.K. Bliss, the author of Semantography, which has the support of leading educational authorities, will give first an introduction and will then in this and the following sessions outline those words which are like an explosive. Used by the husband or his wife, they are likely to cause an explosion, initiating a chain reaction of more explosive words, until, as it often happened, a home, a marriage, a family a life is wrecked beyond repair. You are invited to send in your comments and enquiries which will be dealt with in the following sessions.

Here is something which is of great interest to men and women, to husbands and wives, to fathers and sons, to mothers and daughters.

Ladies & Gentlemen, Mr. Bliss!

And here is the draft for the first episode:

DRAFT FOR A SHORT TELEVISION SESSION ON

THE LOGIC AND SEMANTICS OF SEMANTOGRAPHY BY C.K. BLISS

Ladies and Gentlemen,

There is a war going on of unprecedented proportions. This war is fought in almost every home, in every family, in every office, in every workshop, in every community in every nation and within the family of Nations: THE WAR OF WORDS.

Husband (at breakfast table, rising violently and overturning the cup):

"What you women have in your mind is rot, absolute rot and rubbish."

Speaker (at the rostrum): The opinion of my opponent is neither objective nor impartial. I shall tell you now the absolutely objective and absolutely impartial opinion on this subject."

Hitler: "Dutsche Volksgneossen! Herr Roosevelt verkennt die Deutsche National-sozialistische Partei."

Commo: Towarishi! Marxisti Proletariansi Democracie Sovietkaya Americanski Imperialista."

Bliss:

And as you know, the War of Words leads sooner or later to a War of Words, of guns and of bombs. We need peace, not only on the fields of battle, we need peace everywhere in all the homes and in all the nations.

All scholars agree that it is our muddled thoughts and our muddled speech which is the cause of the war of words, the forerunner of the real war. Yet the most desperately needed items of education are not taught in the primary and secondary schools of the world. These items are: "How to reason," and "How to recognise vague, ambiguous and fallacious words," because they are the missiles which wreck the families, the nations and the whole world.

Logic, the science of reasoning and Semantics, the science of meaning are taught at universities, but look at this textbook of logic (close up) and look at this textbook of Semantics (close up). Look at these abstract symbols, which give a headache even to university students.

Student (studying under lamp) reading: "So that to regard a hypothetical proposition as implying a reciprocal hypothetical proposition, and a proposition as justifying its reciprocal, or simple converse, are errors of the same kind. Both are fallacies of the Consequent."

"Of the consequent....I don't understand it (despaired) I don't understand it. Why don't they work out a logic which ordinary people can understand and operate! (throw^s the books away).

Bliss: Why indeed? Why don't they work out a Logic which ordinary people can understand and operate? This question was asked by students and scholars throughout many centuries. Look at this man (close-up of a picture). This is John Locke who lived in the 17th century. He wrote an ESSAY CONCERNING HUMAN UNDERSTANDING and his book is as topic today as it was 300 years ago.

The following lines are spoken by showing the pictures.

And this here (close up) is Gottfried Wilhelm Leibnitz, the great mathematician and philosopher. He was so much taken with Locke's work that he wrote a book under the very same title NEW ESSAYS CONCERNING HUMAN UNDERSTANDING as a dialogue between himself and Locke. (showing both pictures) And in this book he outlined his idea for a simple Logic and Semantics for the People. He said (Leibnitz picture only): "It should be very popular," and "very agreeable to the people".

To this Locke (picture) is made to reply: "I think that your thoughts will someday be carried out so natural and agreeable appears to me this idea for rendering our conceptions more real."

Bliss (close up) But for nearly 300 years, Leibnitz's idea was considered an impossibility, a mere philosopher's speculation. Now, eminent scholars agree that I am the first man who has realised Leibnitz' dream.

Picture of Prof. Reiser (words spoken) This is Professor Reiser of the University of Pittsburgh who extolled my work at the recent meeting of the American Association for the Advancement of Science. He said "Bliss realised the ambition of the great mathematician Leibnitz".

Picture of Sir Richard Paget. This is Sir Richard Paget, a physicist of London who said: Semantography may fairly claim to be the first attempt to realise Leibnitz' idea.

Picture of Bertrand Russell. And this is Bertrand Russell, greatest living logician, who wrote that spending money on my work means "performing an important service to Mankind."

Bliss: How then came I to work out Leibnitz' idea? Scholars agree that Leibnitz the mathematician was intrigued by the truthful and unambiguous symbols of mathematicians. Indeed when we write (writes on a blackboard) $1 + 2 + 3$

this statement means truth in all countries and all languages. But we have learned in high school algebraic equations $x + 2y = 3z$

and here x and y represent no fixed meanings. Indeed they are vague and ambiguous. x may mean anything, and boys and girls have learned to be aware of this. Now, scholars have agreed that one group of people have realised Leibnitz' idea in their field: the chemists. Indeed H_2O

tells you about the real meaning of water. Boys and girls in all schools of the world have learned to operate the Logic and Semantics of chemical Semantography, which means meaningful writing.

Now, I am a chemist and moreover, I have gone through terrible experiences in

Hitler's concentration camps, and through Japanese segregation. I have learned what words can do to men. And so for the last ten years have worked out this idea: A SIMPLE LOGIC AND SEMANTICS FOR EVERYONE.

Now Leibnitz did not want the introduction of abstract symbols for his logic for the people. He said they should be pictorial. Now here is our first symbol


 man

as you see, it is the schematized outline of a human being with legs apart. How then to symbolise many men, a multitude of men. For this we have a simple mathematical symbol, the multiplication mark (x) and if we place this on top of our symbol for man it means then the plural men.


 men

But it does not say how many men, 3 or 30 or 3000 or 3 million. So the word men itself is vague in meaning.

One woman: "Men are fickle".

Another woman: "Men are cruel".

A third woman: "Men are selfish".

Bliss: Apparently all men are fickle, all men are cruel, all men are selfish as far as these women are concerned. But how many do they really know?

And so we came to the meaning of the multiplication mark as standing alone. It indicates something multiple, something more than one, in Semantography it stands for the meaning of

X
many, much

And this is our first lesson in Semantography. The words many and much are vague and ambiguous, and because of this, they mean different things to different people.

Now, the words many and much can sometimes cause an explosion in the home, and once we have learned this, we may become careful.

Wife:(complaining)"I have so much to do and so many duties to perform."

Husband: (irritated) "You have not much to do and you have not many duties to perform. It is simply not true.

Wife: (enraged) "Not true? So I am a liar. You, you....." (throws a book on his head).

Bliss: So be aware of the dangerous ambiguity in the words much and many. And this concludes our first lesson in SEMANTOGRAPHY. The End.

I wanted to submit this script to a Sydney television studio. At that time Miss Maureen Bates was my secretary and she took a great interest in my work. Frustrated and unhappy about my previous futile approaches, I thought it may perhaps be better if Maureen would do it. And so I gave her the script and lots of promotion material on my work and let her go to visit Miss Tanya Halesworth of the TV channel 10. She conducted a series on controversial events, and Maureen hoped to be able to convince her. However, it was love labour's lost. She didn't meet Miss Halesworth and in due course back came all the material with this letter.

Dear Miss Bates,

28th June, 1966.

Please find enclosed the material you so kindly left with us about Semantography. However, as you know, TELESCOPE tries to deal in the main with controversial or news-type events, and with a heavy schedule already mapped out we have decided against doing a story on this particular subject.

Thank you very much for your interest.

Yours sincerely,
Tanya Halesworth
Producer.

Maureen was undaunted and hoped to convince Miss Halesworth with the following letter:

Dear Miss Halesworth,

14th July, 1966.

I was most unhappy to receive your letter of June 28th saying that you had decided against doing a story on the subject "Semantography - Blissymbolics" for your television programme "Telescope". Before I continue I would like to take this opportunity to congratulate you on your newly appointed position as the producer of Telescope, and I and Mr. Bliss wish you every success in the future.

It was most unfortunate when I visited Channel 10, that I did not speak to you personally, and also the gentleman I did speak to was extremely busy it seemed, and thus I only spoke to him for about 3 minutes all told. Naturally one cannot

convince anyone or bring about support for any subject in this short time.

In your letter you stated that Telescope only tries to "deal with controversial or news-type events". I did not have the chance to explain the advantages in this direction regarding Mr. Bliss' work and would like to take this opportunity to do so.

Firstly TOPIC Enclosed in this letter is a folder titled, "Universal Pictorial symbols for the international Traveller". Having travelled yourself, Miss Halesworth, you must know of the inconveniences caused through the problem of public signs and notices, road signs, hotel signs, etc. being written only in the mother tongue of that country. That is if you are in France and don't understand French naturally problems would arise. European organisations in connection with international airlines, railways, shipping lines, hotels and motels, etc. are most interested in the subject of international symbols. It is a very widely discussed topic in Europe at this present time because of the increase in travel and tourism, and a system such as Mr. Bliss' is fast becoming a necessity. To show the adoption of his work in this field, he made the enclosed folder. Please try and find the time to read it carefully and I am sure you will see the benefit of such a system. These folders are now being distributed in Europe and also in America, by the leading organisations in the field of international travel.

Secondly CONTROVERSIAL I would like to ask you also to read the attached dust-jacket of Mr. Bliss' book, which explains not only his struggle and fight with bureaucrats of the teaching profession, but also of the real purpose of his symbolic language. Surely this dustjacket is a controversial point, mainly because of the outstanding statements printed on it. This is only one point and phase of Mr. Bliss and his lifetime of experiences of trying to bring about this system.

I do hope that you will reconsider this subject as a topic for one of your series. If you are interested and would like to discuss it at greater detail, I would be most pleased to come and see you at your convenience. Awaiting your spirited response I remain with kind regards,

Yours sincerely,
Maureen Bates.

Needless to say that Maureen did not get an answer.

And then in 1967 it happened. A new idea for Semantography. The paper reported that in June 1967 the first global television programme will be transmitted by satellites. This will need subtitles in different languages and this may lead to the use of Semantography in future television transmissions. I then conceived the idea that 5 minutes of this broadcast should be used showing the world that a picture writing could be used for subtitles of global programmes. I wrote therefore to the General Manager of the Australian Broadcasting Commission.

Dear Mr. Duckmanton,

9.2.67

A few days ago the Herald reported your announcement that on June 26 the first global television programme will be transmitted by satellites and that the A.B.C. will provide a segment of the programme.

This letter will acquaint you with a new idea which has important uses for global TV transmission. Moreover, it is an Australian pioneering idea, and the Australian National University has recommended it to the Federal Government who in turn recommended it to the United Nations. Now is the time for showing its practical uses in the programme which will be prepared by the A.B.C. for global transmission. I ask you kindly to give this letter your considered interest.

There is one great handicap which will plague global transmission of TV programs. It is language. True enough, pictures can tell much, but not all, and a voice is needed to give explanations of the picture shown. It is impossible to give simultaneous explanations in say 10 major languages. It is also impossible to dubb-in different languages for different viewers at the same time. There is however, one possibility to show one subtitle which can be read in all languages. This seems like an impossibility but the problem has been solved, and all that is needed for the forthcoming A.B.C. programme is that you, and your co-workers should allow a demonstration in order to prove to you that the problem is solved.

The proposal is that say 5 minutes of the allotted time given for the A.B.C. programme be devoted to this idea, and that a short film of 5 minutes be prepared and made in the A.B.C. studios, and shown to all authoritative persons who have their say in the final selection of the programme. A movie of 5 minutes is easily and cheaply made, and moreover, I, the inventor, am a professional movie maker, and I have everything ready to demonstrate to you the fascination and value of this 5 minute programme for the TV viewers of the whole world. All I need is your invitation and serious consideration.

Subtitles are proving their value in all films shown in foreign countries where other languages are spoken. I myself have seen American films shown in countries where 4 different languages are spoken, and accordingly 4 different subtitles appeared simultaneously underneath the scene in such movies.

The subtitle which I propose is different. Instead of words in alphabetical letters I use pictorial symbols which are so simple and so easily grasped, that tests made by competent educators have proved that children grasp them easily and can read whole sentences within the first hour. The proposed 5 minute show would then introduce this new idea to the viewers of the world, and within these 5 minutes all viewers will be able - without a word in any language been spoken - to learn to read a number of pictorial symbols, and in conclusion, complete sentences in a subtitle. This may seem fantastic, but not more once you have seen it really.

As told before, even the Federal Government is approving the idea, my books are in university libraries of all 5 continents, and at present all international organisations in the travel industry are taking a great interest in my work. All I need now is your kind interest and your invitation. I am awaiting your response.

Yours sincerely,
C.K. Bliss, B.Sc.

Promptly I received a negative answer from the head of the secretariat.

Dear Mr. Bliss,

9th March, 1967.

Thank you for your letter dated 9th February, addressed to the General Manager.

I regret that we cannot include the 5 minute film illustrating your idea for overcoming the difficulties involved with multiple sub-titling, in our contribution to the satellite programme "Our World". Plans for our contribution to this programme are already firm.

However, we have read with interest your idea and we should like further details. We are not in a position to "prepare and make" the five-minute film as you propose, but perhaps you would be able to produce a demonstration film from within your Institute's own resources. If you will confirm that this can be done, we should be pleased to arrange for the film to be assessed by our senior programme officers.

Yours sincerely,
KEITH MACKRIELL
Head of Secretariat.

I answered

Dear Mr. MacKriell,

18.3.67

Thank you for your reply dated March 9, to my letter of February 9, informing Mr. Duckmanton of an utterly novel subtitle for global TV transmission, a subtitle which can be read in all languages.

You answered that the plans for the contribution to the first global satellite programme cannot be altered, but you expressed interest in my work, and you said that your senior programme officers would assess a film of 5 minutes if I would make and present it.

Unfortunately, I have not the equipment to make a film, though I know very well how to make films, and I can prove this with films still in my possession. But there is no necessity to make a film. There is even no necessity to stage anything for the making of a film. Here is my proposal.

First, in order to acquaint you and your officers with my pictorial symbols I include in this letter Semantography Series No. 280 a sample tourist folder titled "Universal pictorial Blissymbols for the international Traveller." I prepared this leaflet for the international travel organisations who are very interested in my work.

Secondly, please receive a statutory declaration of Miss Maureen Bates about her amazing experiments with children who grasp the symbols and can write and read full sentences within the first hour. And this brings me to the following.

You have a number of shows on your ABC TV. There is for instance PEOPLE interviews by Bob Sanders. There is PLAY SCHOOL, and others. If you get a few boys and girls together in your studio or in any school I would bring my demonstration board and my many plywood panels each carrying a symbol brightly painted, I would - without any rehearsal - prove that children of any intelligence could read almost instantly the pictorial symbols, and in turn could compose their own sentences right on the demonstration board by placing the appropriate panels with the symbols on the line. You may or may not take this demonstration with your TV camera. If you do, it can be taped and replayed, and shown in one of your shows. An item of 5 minutes can't be too much for any show you have in mind.

Either in PLAY SCHOOL or on PEOPLE these boys and girls can be joined by new migrant boys and girls who speak other languages than English. Again I would prove that these children will be able to read a sentence written by Australian children on the demonstration board in their own languages be it Italian, or German, or French, etc. etc. If this cannot convince your responsible officers, nothing will. So, I suggest let this be the end of letter writing. Invite me to a demonstration. I am,

Yours sincerely,
C.K. Bliss, B.Sc.

Dear Mr. Bliss,

23rd March, 1967

Thank you for your letter of 18th March last, and for the attached papers on Semantography (Blissymbolics).

I have passed your letter and the attachments to our Controller of Programmes for his assessment and he will reply to you direct in due course.

Yours sincerely,
KEITH MACKRIELL
Head of Secretariat.

The attachment mentioned are THE WRITING OF TOMORROW S.S. 198 and Maurene's experiences with her young brothers, whom she taught my symbols.S.S. 282.

And then I learned from the papers that the previous General Manager of the A.B.C. Mr. Charles Moses is now Secretary General of the Asian Broadcasting Union and that he is one of the key men in this global transmission. Having made some friends already I asked one of them to transmit the following letter to Mr. Moses.

Sir Charles Moses,
Secretary General,
Asian Broadcasting Union,
Sydney.

3.11.67

Transmitted by courtesy of
Mr. Hudson Faussett

Sir,

Mr. Hudson Faussett has kindly agreed to forward this letter to you, and who will also give you additional information about the matter discussed here.

A few weeks ago, there was a leader page article with your picture by Harry Robinson, the TV and Radio Critic of the Sydney Morning Herald. The explanatory heading was "TV BY SATELLITE", but the real title was "NEW ERA OPENING IN COMMUNICATION" and the article, dealing with the A.B.U. closed with your words:

"My own feeling is that a satellite would provide the opportunity for this country to assume some leadership in this area of the world."

And Sir, I am the man who can give you a tool which could help you gaining this leadership in an unheard-of way. Mr. Faussett will show you my book, and Mr. Bob Sanders will show you myself and my work in his TV show PEOPLE coming this Sunday the 5th November 8.15 p.m. and repeating it coming Tuesday 7th November 1.00 p.m. on Channel 2. And here is some more information.

In the area of South East Asia and the Western Pacific some thousands of languages and dialects are spoken. Any TV transmission to all these people must carry some subtitles, but in how many languages? The idea is impossible, unless you use my work which provides a subtitle in some sort of picture writing which can be read and understood in all languages of the world. All you need to do is to have now and then a 5 minute lesson, teaching the people of this area - without speaking a single word - how to read this picture language. I can prove that children can read it in a few minutes and can form their own sentences right away. Moreover, all you need for these 5 minute TV films is only a good artist in drawing pictures. This I shall explain later on.

And here is the beginning of my story. In the first days of February 1967 the papers announced that on June 26 there will be a world-wide TV show by satellite, and that the A.B.C. will also provide a segment of this show. As there were still 4 months to go, I wrote then the attached

1. Letter to Mr. T.S. Duckmanton General Manager of the A.B.C. dated 9.2.67

I received then a letter to answer my foregoing letter by Mr. Keith MacKriell informing me that the TV programme for the world-wide show is already fixed. He suggested nevertheless that I make a first 5 minute film. I answered with

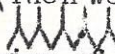
2. Letter to Mr. Keith MacKriell Head of Secretary A.B.C. dated 18.3.67 of which I attach a copy. In this letter I suggested nevertheless that - as I am unable to make a movie myself, having no equipment - I should be allowed to appear in Bob Sanders show PEOPLE and demonstrate there my work. This my wish was granted, and I am extremely grateful to all the people of the A.B.C. who will surely make this demonstration a success, and I am very grateful to Mr. Faussett who will advance my work in your eyes, and I sincerely hope that you will be able to see the demonstration on Channel 2.

However, my demonstration to English speaking viewers would be quite different to that which I have in mind for your TV shows of the A.B.U. And in the following paragraphs I want to outline my ideas, and I am sure that Mr. Faussett would be able to improve on my suggestions. As said before, nothing more is needed than a good artist who can draw well, not crazy abstractions but simple pictures intended for the simple people who make up the billion of this part of the world.

S u g g e s t i o n s f o r a
5 m i n u t e T V f i l m / f o r a T V s h o w b y s a t e l l i t e

The first of my pictorial symbols to be demonstrated will be the symbol for man , showing a person standing with legs apart. This demonstration will also

show the brotherhood of man, namely that there are no basic differences between white people, and people of other skins and other facial features.

The first drawing will show a white man standing with legs apart. This picture will then dissolve into the symbol  which will be of exactly the same size as the picture of the white man. Next we see a man from Papua with all his head-dress etc. also standing with legs apart and dissolving into the same symbol . Next we have a Polynesian standing in the same position and dissolving into . And so on, showing drawings of representatives of all the peoples living in this area of Australasia, and all reverting to the basic symbol . Thus without a word being spoken, we would have demonstrated that "all men are equal". This fact could be brought home with more pictures, showing now two men of different races standing next to each other and smiling at each other and dissolving into . Next 2 other men of other races standing together and dissolving into . Then we would show say 5 different people standing together and dissolving into .

Now we show the drawing of a white woman, dissolving into the symbol . Next the drawing of the second woman, a woman from Papua, and also dissolving into . And so on, and so on, showing beautiful specimen of women of all races in all their prideful beautiful national dresses, and always dissolving into the very same symbol . And then repeating the first performance with 2 and 5 women.

But now we can show a couple, a man and woman of all the races and dissolving into , and repeated with couples of all the races.

By this time, the 5 minutes would be over, and everybody would know - without a word having been spoken - what we have demonstrated "that all men and women are equal". But now, we could improve on this demonstration. We could use the international language in this part of the world, which is English, and have the word man or woman shown as a subtitle - together with the word in the predominant language of that race shown in the drawing, and be it even in Pidgin English which the governments of this area often use for public announcements. Thuse we would also teach all people the international words for man and woman. And so on, and so on.

Now look into my book which Mr. Faussett will show you, and convince yourself that meeting me would be no time and no labour lost for you. I am,

Sincerely yours,
C.K. Bliss, B.Sc.

Needless to say that Mr. Moses didn't answer. But something else came up. My proposal that I shall be shown on TV in the interviews PEOPLE by Bob Sanders, was accepted by the A.B.C. and on Sunday the 5th November 1967 on Channel 2 the national TV transmission in the finest time slot at 8.15 in the evening I appeared on all Australian national TV stations in all States. The show was repeated two days later. And it was a terrific success. I got a lot of mail. Herebelow then is the text which I had prepared beforehand. But Bob Sanders enlivened the show by asking me questions how in the Montreal Expo 1967, the symbols were so badly designed that people couldn't find the entrance, the exit, the toilets. We both laughed heartily. And the audience laughed too.

TEXT OF THE 5 MINUTE DEMONSTRATION Of
Semantography "One Writing for One World" by C.K. Bliss
Ladies and Gentlemen,

I have only 5 minutes time to convince you that my Semantography, which means a "meaningful writing" can be read in all languages of the world. Those who are not convinced may look up my book in the major libraries of Sydney, where I prove that only about 50 of my own symbols, together with 30 already internationally used, can express any meaning needed in communication, commerce, industry, science and even in philosophy, religion and poetry.

Actually, the principle is very simple. Mathematical symbols can be read in all languages. Here we have $1 + 2 = 3$ One and Two make Three, or Un et deux est trois, or Eins und Zwei ist Drei. Here are 2 symbols of the sun  and the moon  which are used for centuries in calendars and almanacs. And here is my first symbol, the horizon line to mean earth . And here we see the sun rising  and here is sunset  and all we need to know are the numbers to indicate the time of sunrise and sunset.

When the sun is over the horizon we have day  and day No. 1 is Sunday 
day No. 2 is Monday  and so on. The moon has been used to indicate month 

and here we have month No. 1 which is January D¹ and February D². The 4 seasons can be indicated with the symbol for the sun ○ showing spring ○¹ and autumn ○³

Now here are three other symbols for the mouth ○ the eye ⊙ and the ear ∩ You may ask why I don't paint a real mouth, a real eye, and a real ear? I am an engineer who knows that a modern symbol writing will only be accepted if it can be typed on a typewriter, not larger than the usual one. And therefore the symbols must be very simple and must consist of the barest lines.

When I put the action indicator ^ on top of my symbols we have the action of to speak ⊙ to see ⊙ and to hear ∩. And here is a combination symbol for public places. It means Look down Steps! ⊙↓∩

Now we start writing sentences for instance man speaks ∩ ⊙. Now we put these 2 symbols close together; we get the meaning of a speaker ∩⊙. Similarly we have man sees, observes, watches ∩ ⊙ and when we put both symbols together we have an observer, a watcher ∩⊙. And here is a full sentence man watches bird ∩ ⊙ ∩. And when we put all 3 symbols together we get a bird watcher ∩⊙∩.

Now to some more interesting meanings. This is my symbol for a man ∩, and this for a woman ∆. But how to symbolise a teenage girl? She is like a flower ♀. And by adding this symbol we could symbolise a boy and a girl. But for simplicity sake let's use only our symbols for man and woman to mean boy and girl.

Now here is some love mathematics girl and boy ∩ + ∆ is something very good, but boy without girl, minus girl ∩ - ∆ is too hard to contemplate. But eventually we have boy sees girl ∩ ⊙ ∆. And what meaning do we get if we put all three symbols together? Why, of course a girlwatcher ∩⊙∆ the nicest hobby in the world.

Eventually the girl starts to think about the boy. Thinking is indicated by the outline of a skull, seat of the brain and mind ∩. Now we have girl thinks ∆ ∩. And if her thoughts are happy thoughts which lift up her spirit, we have girl thinks happily of the boy ∆ ∩↑∩. But if her mind is down with worry we have girl thinks downheartedly about the boy ∆ ∩↓∩.

Eventually however, everything turns out alright, and they get married in due course and become a father and a mother. And I couldn't think of a better symbol for father ∩ and mother ∆ then showing them with their arms outstretched ready to receive their children whenever they come no matter what they have done.

Thank you very much!

End of my TV demonstration

Some years ago I had taken great care to make a demonstration board with horizontal metal lines into which plywood squares could be inserted. Then I painted a lot of symbols on these plywood squares and thus I could put them together to any symbol combination I want to demonstrate, as indicated in the text. This demonstration model came very handy and it attributed greatly to the success of my show.

After this success there was a lot of talk about some more shows, and indeed I was told by the producer of the Bob Sanders show PEOPLE to write the scripts for these new shows, and the TV crew appeared again in my home and made a movie of the new show. Now herebelow are some letters which I wrote for advocating more such shows.

Dear Mr. Duckmanton,

6.11.67

Let me tell you something which might interest you. Before my interview on PEOPLE I had mike fright, stage fright and TV fright. And then all fell away like magic. Bob Sanders smiled at me, and suddenly I felt that I am with him alone, and we are old friends and could freely talk. I am sure that it is his winning personality which is the magic key for the popularity of his PEOPLE show, and I congratulate you for having him.

But now to my letter written to you 9 months ago, where I suggested that a 5 minute movie be proposed to the men who organised the world-wide TV show by satellite on June 26. I was then told that the programme had been fixed by the men abroad and I felt deeply unhappy to see that what they have selected to represent Australia was a decrepit tram in Melbourne. Surely, if the world need^s to be convinced that Australia is 50 years behind the time, this was it.

But now here is something to show to the whole world that Australia is 50 years ahead of the whole world. My work enables the use of a subtitle for world-wide TV which subtitle can be read and understood by all the backward people in Asia and Oceania and elsewhere, because the symbols I use are little pictures, which can be read in all the thousands of languages and dialects spoken in the world.

I suggest therefore that your men make a 5 minute film - not longer than 5 minutes and submit it to the international committee which organises the next world-wide TV show. What can you lose? Nothing. The worst that could happen is that they will reject it. I am sure that the A.B.C. have made a number of suggestions to them which they all have rejected in favour of the Melbourne tram.

But I am sure they will like it. But it must be made in quite a different way than the interview by Bob Sanders where we spoke in English. In this 5 minute film not a word in any language should be spoken. I can submit to you the script at a moments notice, and I can prove to you that I was a professional moviemaker.

If this suggestion does not find your approval, how about then another appearance of mine in a children show where I shall prove that children will be able to write whole sentences in my semantography after only a few minutes of learning. Or I may appear in a quiz show where I would instantly write down in symbols any word the audience might suggest, or might be telephoned from the outside.

Lastly, the Federal Government has asked the Australian National University in Canberra to evaluate my work, and when this proved favourable, has recommended it to the United Nations. So - you and your men have only to gain a scoop for the A.B.C. You can see PEOPLE again tomorrow Tuesday 1.00 p.m. I am

Sincerely yours,
C.K. Bliss, B.Sc.

I sent a copy of this letter (in which I lauded Bob Sanders) to him to make him a little happy, because I felt that he has a lot of enemies in the A.B.C. And indeed he was two years later ousted from the A.B.C. though everyone liked his show. See my last letter in this issue. I wrote to Bob.

Dear Mr. Sanders, or rather (out of compulsion I want to say) Dear Bob,

Here is a copy of my letter to Mr. Duckmanton, where I could not help (compulsion again) writing about you and your wonderful way to put people at ease. Well, if there is any proof of your appreciation, it is the fact that you are in prime show time on Sunday night, and I and many of my friends have often watched your show. That I was on too, is of special pride to me.

Now, in my attached letter to Mr. Duckmanton, I suggest, apart of my old bother - a subtitle for world-wide TV by satellite - I may appear on a quiz show where I would instantly write down any meaning suggested - and this has often (as I have proved in previous lectures) a very hilarious effect - or people might telephone from the outside any meaning they want to have symbolized. It is my hope that you might be the man to quiz me. How about it?

Or I may appear on a children show, proving that children pick up my symbols almost instantly and can write whole sentences within a few minutes.

Needless to say, I don't want any publicity for myself. I want only that the idea become known - before I die. I also don't want any money.

If I can buy a transcript of the radio and TV interview, or if I can be given the tapes to make a transcript I shall be happy. I want to make of it an issue of my Semantography Series which is already collected by university libraries of the world.

Thanks again for everything.

Sincerely yours,
C.K. Bliss.

Bob was interested and asked me to prepare the scripts I had in mind. I wrote to him.

Dear Mr. Sanders,

10.11.67

First, let me thank you a thousand times for what you are doing to help my work along. In my old age, you are my best doctor with the best medicine. God bless you!

I am only writing to you in haste in order to show you that I have now properly understood what you want me to do. If I haven't understood you yet, please ring me up at once, Monday morning, as I would then have only two days to change my speeches before the camera.

You want that the 2 films be shown to the panel or programers of the A.B.C. so that they may decide whether further shows of this nature should be shown. These 2 films are therefore trial films, not yet pilot films. I hope to convince

them that the A.B.C. will be able to sell these films to practically every TV station in the English speaking countries, because here is something new, unheard-of, exhilarating, and even hilarious, and - eminently practical.

I shall therefore devote

Film No. 1 showing my signs for the highways of the world, where they can save lives, and also for immediate practical application in public places, hotels, motels, railways, airports, etc. etc. where they can save millions of men hours, etc, etc.

Film No. 2 showing the practical application of the simple logic and semantics for saving millions of loves between husbands and wives, parents and children, etc. etc.

I have already a catchy title for these 2 films:

The New Universal Mass Medium
which can save

Millions of Lives
Millions of Labour
Millions of Loves

If I don't hear from you, I shall take it that you have been properly understood by me. Otherwise please ring me up.

Sincerely yours,
C.K. Bliss, B.Sc.

And herebelow are 2 scripts for pilot shows.

DRAFT OF A FILM SCRIPT

for the first pilot show, being titled 12.11.67

ONE WRITING FOR ONE WORLD

Allow me to say some words - off the record, to be cut off the film. I wish to thank you all, and Mr. Bob Sanders for giving me the opportunity to show what the ABC can do with my work. I was a science lecturer and industrial executive for many years, and I want to prove to you that the ABC will be able to sell a whole series of such shows to TV stations in the English speaking countries, because here is something new, unheard-of, highly entertaining, in fact, hilarious at times - and highly helpful.

However, I am not accustomed to speak before the TV camera, I have the jitters alright, and I beg you therefore to excuse all my shortcomings. Under your expert guidance I shall surely improve. And now On with the Show!

(shows a picture of John Locke)

Three hundred years ago there lived in England the great philosopher John Locke. He was much concerned with human understanding, and even more with human misunderstanding. He saw people quarreling with each other, unable to understand each other, though they spoke the same language. And so he wrote his famous book "Essay concerning human Understanding".

(shows a picture of Leibnitz)

This is the great philosopher and mathematician Gottfried Wilhelm Leibnitz, who was so much taken with Locke's book that he wrote another book with the same title as a dialogue between him and Locke. And in this book Leibnitz developed a fantastic idea. (takes Leibnitz' picture away, and shows the symbols $1 + 2 = 3$)

Leibnitz the mathematician realised the two great advantages of mathematical symbols. First they can be read in any language, and second, they help people not to quarrel, whether 1 and 2 is 3 or perhaps 4.

And so he thought that perhaps one day a simple system of pictorial symbols could be invented, that could be read in all languages, and that would contain also a simple logic which would help people not to quarrel.

Now according to eminent scholars, I am the first man who has realised Leibnitz' dream. I have lectured at both universities in Sydney; and the Federal Government, after asking for an evaluation from the Australian National University in Canberra, has recommended my work to the United Nations.

I sincerely hope that when the next world-wide TV show by satellite comes around the ABC may include a 5 minute movie showing the people of this world that it is now possible to have a subtitle under pictures, which title can be read in any of the thousands of languages and dialects spoken on this earth.

I hope you have seen my demonstration in Bob Sander's PEOPLE show, where I said that those who are not convinced may look into my book to see that I have really been able with a few basic symbols to say anything needed in communication, commerce, industry, science, etc. etc. even in philosophy, religion and poetry.

Today I shall show two practical applications of my symbols, the first ONE WRITING FOR ONE WORLD FOR THE INTERNATIONAL MOTORIST AND TOURIST and the second, something which everyone could immediately apply to himself

WHY DO WE QUARREL?

where I shall show how the knowledge of my symbols can stop quarrels, as Leibnitz

prophesied it would.

People have already realised that pictorial symbols like this one meaning CURVE TO THE RIGHT ↗ can be read in all languages, and can be quickly grasped in rain, fog, at night, and under the influence of liquor.

But alas, only a few symbols are used on the roads, and moreover, these symbols differ in different countries. Now I can express any meaning needed on the road, and here are a few examples.

This is a man  and this is his hammer, or pick, or working tool . Put both together, we have MEN AT WORK . Now, I give my copyrights free to all countries of the world, provided that the symbols are not altered, and provided that the words in the native language are written underneath MEN AT WORK. Thus an Australian would immediately understand the meaning of the pictorial symbols, and would recognise their meaning in foreign countries, for instance ⁱⁿ Germany though there the words STRASSENARBEITEN would be displayed. And so on in other countries.

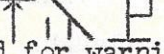
Now, this symbol is already used to mean a ROAD . And this is my symbol for a ROAD INTERRUPTED . Now if I put the hammer  to this symbol, it means ROAD UNDER REPAIR . To make sure that SAFETY is involved, we can put the international symbol for SAFETY FIRST  before. Now we have ATTENTION! ROAD UNDER REPAIR .

Now this is my symbol for WATER . And if the road is interrupted by water we have either a FORD  or the warning ROAD FLOODED . We are forewarned by another symbol which means DETOUR TO LEFT  and then back to the road .

Now this arrow on a road sign means straight ahead . But if I stop the  arrow by this horizontal bar, and if I add an exclamation mark  we have STOP! . Now this symbol means an eye  and this means an ear .

You may now ask: why don't I paint a real eye, and a real ear? The answer is that road warnings must be extremely simple to be recognised at a distance, and by people with faulty vision, and in rain, fog, darkness and under the influence. Furthermore, I am an engineer, and I know that a modern universal symbol writing will be accepted only if it can be typed on a typewriter of normal size, and hence the symbols must be extremely simple.

Now if we add an exclamation mark  to our symbol for the eye  and the ear  we get a meaning of extreme importance when approaching an unguarded railway crossing. Then these symbols mean STOP!  LOOK!  LISTEN! .

Now let me show a difficult meaning STOP, CUSTOMS! First I draw the pictorial symbol for a tollbar  which is used on all frontiers of the world. Now I must symbolize a STATE, a COUNTRY. How do we symbolize this? By putting up a flag  over a territory, marked by my symbol for earth . So here we have country . Now we have the tollbar of the country (state) which means customs . And here we have STOP! CUSTOMS! . As said before, I can symbolise every meaning needed for warning signs on the road, and any other meaning. Here are a few.

This is my symbol for a wheel  and together with the symbol for man  we have a MECHANIC . This is my symbol for a house  and together with a wheel  we have a SERVICE STATION . This is my symbol for water  and this my symbol for a bowl, vessel . Together they can indicate a WASHROOM . And on the two doors we have then GENTLEMEN  and LADIES .

Now our motorist is hungry, and he is on the lookout for a restaurant. There he uses his mouth  to eat, all what Mother Earth produces in FOOD . The line below means Mother Earth, but it looks also like a plate. If we add the symbol for a house  we have then a RESTAURANT .

Now our traveller is looking for a motel. How do I symbolise a traveller?

I combine my symbol for the wheel  with the symbol for earth  to mean TRAVEL . Now we put the symbol for a man  in front and we have a TRAVELLER  .

If we add the symbol for a house  to the symbol for a traveller   we get a HOTEL    and if we add the symbol for a GARAGE  to it we get a MOTEL.

Now here are some symbols to be used internationally in all hotels and motels.

If we combine the arrow  with the symbol for a door  we get either ENTRANCE  or EXIT . This outline of a flame means FIRE  and here we have FIRE EXIT . And as this is the symbol for a STAIRCASE  we can form now TO FIRE STAIRS DOWN  .

But there is no fire and no danger, so we go first to the post office to send off some LETTER . This is the house of letters the POST OFFICE  . These are wings of a bird  so this is an AIRLETTER  . And if we add the outline of a lightning, meaning ELECTRICITY  we have now a TELEGRAM  . We need not go to the post office, we may press the button in our hotel room and call up the man for letters the MESSENGER  . But we are not yet in our room which we depict to be open on the side where the door is, thus ROOM . But before we come to it, we enter another room, the LIFT . Now we are in our ROOM WITH 2 BEDS  . We also have a private BATH  a room with a tub, filled with the wave of WATER . Or we may only have a SHOWER,  a room where water comes down from above.

But according to our booking letter, we were promised a room with a TV set. There isn't one. So we go down to the desk. But we are in Portugal, and can't speak a word of Portuguese. But we have the symbol for a TV set in our reservation and here it is composed as follows. This is an enclosure  which may be a box or a frame. When we put the eye  before it, we have a PICTURE  . But a TV set is a special box where we also hear with our ear , and finally all goes by electricity  and now altogether, a TELEVISION SET   .

But we are soon bored stiff with all the commercials which are "whiter than white" and give "a world of flavour". We yearn for a live show. So we go down into the hall and look up the programmes which show in symbols what choice we have. A Theatre is a house  for the eye, or a SHOWHOUSE  . We want to hear an opera, which is all music, indicated by the musical note meaning MUSIC  so we may go to the OPERA   . But we may prefer to go to a concert where the eye is actually not needed, because only the ear  is most important. This then is a CONCERT HALL   . But we may prefer to see a drama which is all tragedy, and which makes us DOWNHEARTED . So here is a DRAMA THEATRE   . But it may be only a play with happy and unhappy moments where our heart  is moved up  and down . So here we have a theatre for PLAYS   . But eventually we decide to have a musical comedy. How to symbolise this? First it is a THEATRE WITH MUSIC    which will make us happy, heartlifting  . But what we want actually is to laugh. Happiness alone is not enough. To have fun, it must be funny so that we open our mouth  and out comes an exclamation  which we add to mean LAUGHTER  . And now altogether a THEATRE FOR MUSICAL COMEDIES     . These 7 symbols are shorter than the 25 letters above.

But if our traveller is^a fair dinkum Australian, he may prefer to go first to the races. Naturally he is not going to stand in the open, so we have the show house again, and we add to it two arrows one ahead of the other to mean competition  and in our case the RACE COURSE    .

And so on, and so on. I can symbolise any meaning wanted and needed. And I have proved this time and again before live audiences who found the simplicity simply hilarious.

Now here is the Tourist Folder which I shall distribute to you after the show, and on only 6 small pages you will find over 350 different meanings neatly symbolised in my pictorial symbols which my friends call BLISSYMBOLS. Most hilarious is something which could be a great boon for the international traveller, and which will ward off any indigestion, due to a foreign meal which is disagreeable with him. So here you will find symbols for an INTERNATIONAL MENU CARD, and more such symbols you will find in my book, which is here for you to browse through or to study in order to convince you that I have done a thorough job.

This ends the first show, and now follows the second show which is even more entertaining and hilarious, and which will give you immediately something to think about and to help you to avoid quarrels with your friends, with your mate in marriage, and with your children.

Following the series by Professor Sumner Miller "Why Is It So?" I have titled this series (hoping that it will become a series)

WHY DO WE QUARREL?

Thank you very much.

The End.

P.S. I could add that we have a series of shows, showing for instance all meanings needed in international safety signs for the highways of the world. And then even symbols for foreigners in the traffic courts, where they may plead in symbols "NOT GUILTY YOUR HONOUR!" and may go on - being unable to speak the language - to write down what really happened. BUT they will not be able to slip by some lies. Why? Because of the logic contained in the symbols. Other shows could show symbols for domestic appliances, etc. etc. all simple combinations of the basic symbols you have seen already!

C.K. BLISS

DRAFT OF A FILM SCRIPT

for the second pilot show, this one being titled

WHY DO WE QUARREL?

(After this title, the picture of John Locke appears, and the voice of C.K. Bliss is heard)

We have heard in the foregoing show of the great philosopher John Locke, who wrote a book about human understanding and human misunderstanding.

(picture of Locke disappears and picture of Leibnitz appears)

And we have heard of another great philosopher, who was also a great mathematician, who agreed with Locke, but who believed that a picture writing would help people not to quarrel.

(picture of Leibnitz disappears, and Bliss appears before his demonstration board)

Now this is an incredible statement. How could a picture writing help people not to quarrel? To understand Leibnitz the mathematician, let's have a quarrel.

(the scene changes to what looks like a bedroom, but we see only a wall with a picture and underneath a reading lamp. Bliss speaks to a woman who is not seen, as if she lays in the bed next to the screen)

Husband: What do you say woman? 1 and 2 is 4? Are you crazy or something?

Wife: You are crazy! I know that 1 and 2 is 4 and I know I am right!

Husband: No, you are wrong. 1 and 2 is 3 and this is the truth!

Wife: Are you implying that I am a liar? You are the liar!

(bedroom wall disappears, and we see Bliss standing before his board)

Now why is such a quarrel impossible today? Because we all have been to school, and we all have learned to operate mathematical symbols. If I tell a child: "1 and 2 is 4 isn't it?" the child would laugh. But if I tell it "You are a pig!" it may start to cry. And if I say "Don't cry, your tears are crocodile's tears!" it may cry even more.

Now let's think of children in the kindergarten and the first grade primary school, and they write on the blackboard the following statement in pictures

$$\lambda = \lambda\lambda$$

human being equals animal (four legger)

Any child would see that this is nonsense. A human being does not equal a pig. We must cross out the equal sign to make it clear that

$$\lambda \neq \lambda\lambda$$

human being does not equal an animal

Imagine now that this little truth is told to children in many different exercises. Imagine then that someone would want them to hurt with the words

"You are a pig, a swine, an ass!"

they would not feel hurt. They would start to laugh, just as they laugh today if someone says 1 and 2 is 4. And hurting people with such words would go out of fashion.

But something else would go out of fashion too. Newspaper cartoonists would stop picturing political opponents as spiders, sharks, hyenas, octupuses, etc. Why? Because the newspaper readers, having learned this simple truth in school, would not tolerate such nonsense - and would say so!

Now let's picture a man and a woman quarreling with each other. Now here is our man Δ and here is the woman Δ and they speak to each other with the mouth

$\Delta \quad \hat{O} \quad \Delta$
man speaks to woman

The verb to speak is indicated by placing our little Action indicator on top of our symbol for mouth to mean to speak $\hat{O}$.

But we know that in an argument, the quarreling goes hither and thither. So we shall indicate this by using a symbol we learned in chemistry, the 2 arrows

$\Delta \quad O \rightleftharpoons \Delta$
man converses with woman

But does this mean that they quarrel? Not at all! Suppose we would see a man and woman talking to each other, but we wouldn't hear a single word, because a glass partition would be between us. Suppose too that their faces would be completely unmoved and rigid - though they may hit each other with harsh words which would go down into them like daggers. Still we wouldn't know that they quarrel.

So we must picture something else to be added to the line above: ANIMOSITY so that the line reads

$\Delta + (\text{ANIMOSITY}) O \rightleftharpoons \Delta + (\text{ANIMOSITY})$
man quarrels with woman

Now, why don't I draw a picture for the meaning of ANIMOSITY? Because this meaning cannot be pictured. Hence it is a doubtful meaning. Consider two professors debating wildly their two different theories. One professor might think that the other is moved by animosity. The other may be appalled by this accusation. He would maintain that there is no animosity in him.

And here we have the first simple rule of our new "pictorial logic". Whatever meaning we cannot picture may not be real at all. One person might say, it's real, it's there. But the other person may deny it hotly.

Now we are ready to read Leibnitz' prophecy, who wrote 300 years ago:

"Such pictorial symbols would be useful for easy communication with distant nations...

(Bliss: as we have seen in the first show)

...but if introduced also among us -

WITHOUT HOWEVER RENOUNCING ORDINARY WRITING - would be useful in giving thoughts less absurd and verbal than we now have."

And "now" was the 17th century. To this Locke answers:

"I think these thoughts will some day be carried out, so agreeable and natural appears to me this writing FOR RENDERING OUR CONCEPTIONS MORE REAL."

And now, as Leibnitz' dream has found fulfilment after 300 years, let us realise the momentous milestone we have reached. Up until now, we learned the 3 R's in the primary school, and then we went on to learn more R's and Arts. But the most important R was not taught in any school - for lack of a simple method - the Art of Reasoning. With this simple picture writing we can begin teaching it already in the kindergarten.

And now let's put our new knowledge to the test in another quarrel.

(the scene changes to the bedroom)

Husband: Now, why can't you get the things done in the house?

Wife: I have so much to do!

Husband: This isn't true. It isn't much!

Wife: I have so many things to attend to!

Husband: There aren't many things to attend to in this house!

Wife: You aren't much of a loving husband!

Husband: But you are much of a nagging wife!

Wife: Not many husbands are like you!

Husband: Stop quarreling with me, will you, or....(lifts his arm)

(Scene changes to Bliss before his board)

Now, how can we teach children and adults to avoid such quarrels? By finding out which words are like poison darts, which words drive them mad - and we know already that those words cannot be pictured. There are two words in all this quarrel which appear again and again, and they are much and many.

The woman says "I have so much to do!" And the husband counters "This isn't true. It isn't much!" And she says "I have so many things to attend to!" and he answers "No, there isn't many!" And so on.

Can we picture much and many? No, we can't. How then should we symbolise them. They indicate some sort of a multitude, but a very vague one. And for a multitude we have the multiplication mark

X

much, many

But how much is much, and how many are many? Only a fool can ask such questions and fools we are if we quarrel with such words.

However, there is more to it. It all depends whether there is love or no love between the quarreling husband and wife. Can we picture love?

Remember your first love when your beloved one just turned around the corner and came into your view. You had a mild heart attack then, a sweet pain, as if an arrow has pierced your heart. And so, for thousands of years, generations of boys and girls have pictured love thus

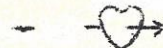


love

Let's now add the mathematical operation marks of plus and minus and let's symbolise whether the quarreling persons are with love or without



with (plus) love



without (minus) love

Now many married people are deeply in love with each other, yet they quarrel at times. Why? They may be irritated, overtired. But this is not the full explanation. The real reason is that one partner may use a word which would drive the other partner mad, and one word will be followed by another one - until their peace is shattered for weeks on end.

The important thing is also whether the atmosphere in the room is charged with positive attraction, or negative repulsion. Now, the heart is used in many words in many languages to indicate emotion, and we can do so by indicating



positive emotion (attraction)



negative emotion (repulsion)

Now, if positive attraction and loving emotion pervades the room then we may use the words much and many to our heart's desire, because they would only gladden our hearts. Listen to this: (scene changes to bedroom)

Husband: I love you so much, so much!

Wife: I love you too dear so much, so much!

Husband: How many wonderful hours we have spent together.

Wife: Yes, our many memories are very precious!

(Scene changes back to Bliss and his board)

But when the room is charged with negative emotion, then we must avoid words which drive us only mad, and which shatters our peace. And such words are much and many. And this ends our first session.

In later sessions we shall learn of many more such words which we much avoid if we want to preserve our peace, our friendship, and our loves.

The End.

And now, let me make a suggestion. Let me speak before a live audience. Let me show any word they think of, and let me symbolise them in my pictorial symbols. If these words are contentious words, let me explain why and how. Let people in the audience tell me of some quarrels they had, and let me show which was the word that caused all the trouble.

Tape such a live show, and see the outcome. But you will be able to guess this from the participation of the audience. If I am in form, and if the audience goes with me, I shall prove to you that shows will be more lively, more entertaining, more hilarious at times - and more helpful in our lives than all the quiz shows of all the TV stations.

Let me also prove to you that you will be able to sell these shows to TV stations in all English speaking countries.

Professor Sumner Miller has been a great hit with his shows on ABC TV, and the title of these shows on physical phenomena

WHY IS IT SO?

has even given demand for little books which people buy at the newsagent.

Let me show to you that the ABC will be able to launch these shows in book form under the title WHY DO PEOPLE QUARREL?

and thus perform an important service to mankind in general and the Australian community in particular. Great scholars have said just this of my work.

And let please Bob Sanders be the man to compare these shows, in the same way as he compared and accompanied the shows of Professor Sumner Miller. Many people have told me that I look like Professor Miller and speak like Professor Miller - but now I have something to say which is more important for every man

and woman than all the science shows they may see or not.

And let me thank you for your kind attention and help. I am an old man, and I would be extremely happy if through these ABC shows younger minds will become interested in my work, and make it a practical tool for all mankind.

C.K. Bliss.

Then I changed the text and made a "Bob and Bliss Show".

AN ATTEMPT - A DRAFT - A TENTATIVE PROPOSAL (CALL IT WHAT YOU MAY)
OF A SCRIPT FOR A PILOT FILM OF SAY 5 TO 10 MINUTES ON

THE BOB AND BLISS SHOW

1st Subtitle: Bob Sanders introduces
 Bliss, the Family Peace Maker

Bob: Three hundred years ago there lived in England the great philosopher
John Locke

(picture of Locke appears on the screen)

He was much concerned with human understanding, and even more with human misunderstanding. He saw that people don't understand each other - even when they speak the same language. They argue, and haggle, and quarrel - until their peace is shattered.

(picture disappears, Bob is seen again)

Bob: John Locke wrote his famous book "Essay concerning human Understanding." This book made a great impression on another philosopher, who was also a great mathematician.

(picture of Leibnitz appears)

Bob: This is Gottfried Wilhelm Leibnitz. They had some great headgear and hairdo in those days - bigger than the Beatles.

(picture of Leibnitz disappears)

Bob: Leibnitz was so much taken with Locke's book that he wrote his own book with the same title "New Essay concerning human Understanding" as a dialogue between Leibnitz and Locke. And in this book he developed a fantastic idea.

(picture of the demonstration board appears with $1 + 2 = 3$)

Bob: He was a mathematician, and he realised that mathematical symbols can help people come to an understanding say in matters of money or material. He thought that it may be possible to invent symbols for all words of any language, and then when children are taught these symbols in school - when they grow up, millions of quarrels between husbands and wives, parents and their children would never happen.

However, he realised that the symbols must be extremely simple, in fact, they should be like the pictures little children are drawing. Well, for 300 years Leibnitz' speculation was considered impossible to realise.

Bow now, according to eminent professors, a man has done it, and he is an Australian, and he is in Sydney, and his name is Bliss, and here he is.

(Bliss appears next to Bob in front of the demonstration board)

Bliss: Hello Bob, hello everybody. Now let's start a quarrel right away, and let's ask ourselves whether such a quarrel is possible nowadays.

(the scene changes to a bedroom, or it could be done between Bob and Bliss)

Husband: What are you saying? 1 plus 2 is 4? Are you crazy or something?

Wife: You are crazy. 1 plus 2 is 4, and I know I am right!

Husband: No you are wrong! 1 plus 2 is 3. This is the truth!

Wife: Are you implying that I am a liar? You are the liar!

(scene changes back to Bob and Bliss)

Bliss: Well, Bob, do you think that such a quarrel could happen?

Bob: Of course not! We all have been to school and have learned the 3 R's.

Bliss: Yes, Reading, Riting and Rithmetic. But the most important R is not taught in any school.

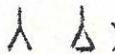
Bob: What R is that?

Bliss: The art of reasoning.

Bob: And you think that you can teach children with your symbols how to reason?

Bliss: Yes, and we can teach it even to toddlers in the kindergarten.

Bob: This I want to see.

Bliss: Let's start by drawing little pictures of a man and a woman
(he puts his symbols on the demonstration board )

Bliss: The symbols for a man  looks like one in trousers. And the symbol for a woman  looks like one in a skirt.

Bob: Bah, this may have been true 50 years ago. Bow now woman wear slacks or miniskirts. And now with boys in long hair, you never know - do you?

Bliss: But my symbols don't show trousers and skirts. They have a deeper ageless significance. When explained to children, they were "thrilled and fascinated"

according to people who have tried it. Boys are very proud to be boys, and girls, understanding the deeper meaning of my symbols, were even prouder to be girls.

Bob: Aren't you bragging? Please explain.

Bliss: Not now. I shall do so at the end of this session.

Bob: Now write down in your symbols: man and woman are arguing with each other

Bliss: They are arguing with their mouth $\bigcirc$ and their speaking is indicated by this little ACTION indicator $\wedge$ which I put on top of the symbol for mouth $\bigcirc$ and their talking goes to and fro, which I indicate with these 2 arrows $\rightleftarrows$ So, here it is

$\wedge$ $\bigcirc$ $\wedge$
 man speaks, talks, converses, argues with woman

Bob: Say, this can be read in any language. And these double arrows. Where have I seen them?

Bliss: In your chemistry book. I am a chemist, you know. That's where I got the idea. Mathematical and chemical formulas can be read in any language, and they are logical and to the point.

Bob: Now let's start a quarrel.

(scene shifts to husband and wife)

Husband: Now, why can't you get things done in the house?

Wife: I have so much to do.

Husband: This isn't true. It isn't much!

Wife: Oh, the many things I have to attend to.

Husband: But you are much of a nagging wife.

Wife: Not many husbands are like you.

Husband: Stop quarreling with me, or... (lift his arm).

(scene changes to Bob and Bliss)

Bob: Well, how can you stop them quarreling?

Bliss: By beginning to teach them as children which words cause the trouble.

Bob: Well, which words are causing the trouble?

Bliss: Well, as a chemist I would analyse all words in this quarrel, and would try to find which words are poisonous, as it were. There are two words in this quarrel, which occur again and again, and make them both mad.

Bob: Which words?

Bliss: Much and many. The wife says: I have much to do!

Bob: And the husband answers: There isn't much!

Bliss: But there are so many things to attend to.

Bob: No, there aren't many. I see now. Well, how do you symbolise much and many?

Bliss: Well, the words much and many indicate a multitude, and for this meaning we have the multiplication mark $\times$. But what do you multiply with what? How much is much, and how many is many? 100 dollars may be much for a poor woman, but not much for a rich woman.

Bob: And ten dresses may be many for a poor woman, but not many for a rich woman. I see what you mean. These words are vague and ambiguous, and sometimes even false.

Bliss: And this is where Leibnitz comes in with his idea of little pictures.

Bob: What have pictures to do with much and many?

Bliss: Exactly. Look at our symbol sentences: man converses or argues with woman.

You can make a simple picture of the man and the woman, and also their mouth. Anyone who sees them would know exactly what they mean. But you can't make a picture of the meanings much and many. And because of this, everyone would make a different picture, the woman who is poor and who thinks that 100 dollars and 10 dresses would be much, and the rich woman who thinks them not much. And here we come to the toddlers in the kindergarten. They can be taught to point at real things, and draw little pictures of them, and say the words for them, but slowly they would realise all those words of which they can't make a real picture. And exactly these are the words which cause anger and rage, bitterness and hate. But there is a little more to it.

Bob: What is it?

Bliss: Some sort of "personal electricity".

Bob: Good heavens, you mean HIGH TENSION, LIVE WIRE, DON'T TOUCH!

Bliss: In a way, yes! We know that all the atoms of our bodies are made up of electricity, and we know too of electrical attraction and repulsion.

Bob: You mean a state of affairs where a husband and wife are attracted or repulsed?

Bliss: Exactly, and now love comes into the picture. Remember your first love, when suddenly your girl turned around the corner and came into your view. You had a heart attack, sweet and mild, as if an arrow had pierced it: LOVE 

(put the symbol for love on the board)

Bliss: and let's picture a positive heart affair $+$ and a negative one $-$

Bob: I begin to see what you mean.

Bliss: You see, sometimes the room is full of electricity, positive love
Then you may use the words much and many to your heart's desire.

(scene changes to husband and wife)

Husband: I love you so much.

Wife: I too, I too, and so much, so much.

Husband: How many wonderful hours have we spent together.

Wife: Yes, our many memories are very precious.

(Bob and Bliss on again)

Bob: I see. But when the room is charged with not love, "negative love" as it were, then both partners must avoid those vague and ambiguous words.

Bliss: Exactly. You see, women have their times, and husbands too are irritated about their job, and then they should know to refrain from arguing with such words.

Bob: Otherwise, it would be like arguing whether $1 + 2 = 3$ or is it 4?

Bliss: And this ends our first session.

Bob: Wait a sec. You promised to tell us of the significance of the symbols for man and woman.

Bliss: O.K. Look at our symbol sentence: man speaks, converses with woman.

When I put my little ACTION indicator ^ on top of the mouth symbol, it means the ACTION of the mouth to speak, converse, etc. Now let us put this symbol in a larger size. Then it stands for ACTION, or to use a science term for ENERGY 

Now look at the symbol for man  and see that it contains in a smaller form the symbol for ENERGY. And the meaning for this is:

"Men are made to conquer new frontiers to discover new worlds.
For men action, energy, endeavour and ultimate success, this
is what makes life worth living for a man."

Bob: Well said, and I am sure boys will be proud to realise in this symbol their high purpose and destiny on earth. But what now about the woman symbol?

Bliss: I said that girls will even be prouder to be girls. And to understand this let us realise that our world shows two aspects which the physicists call MATTER and ENERGY. We have already our symbol for ENERGY. Now let us symbolise the

MATTER of our world, by drawing the earth line . And now what happens when we put both symbols together like this . We get then a symbol for our world.

Bob: I have seen that symbol many times.

Bliss: Yes, it is an old symbol, conceived by the Greek philosophers. They said that this beautiful equal-sided triangle is the simplest and best proof that divine order and harmony exists in our world. Hence they called it Logos, which means the prime moving power in this Universe of ours, the Creator and all his Creation. You will find this symbol on churches, synagogues and temples.

Bob: I see now. The symbol for woman  contains the symbol for Creation

Bliss: Yes, and its meaning is this:

"Women are the trustees of Creation. Within their bodies the miracle of Creation takes place. A complete and complex creature comes to life, her baby, flesh from her flesh, blood from her blood - her child, the new generation."

Bob: Well said. I see now why girls will be even prouder to be girls.

Bliss: Yes, they will think that they are more important than boys.

Bob: Hey, you are not insinuating that we men are less important! The nerve of you.

Bliss: Another quarrel about the words more and less and important. You can't picture them, So let's stop arguing with them. Wait for our next session!

The End.

Dear Mr. Bliss,

15th November, 1967.

The General Manager has referred to me for attention your letter of 6 November.

I am glad to know that you were pleased with the arrangements for your interview on "People". I can appreciate your enthusiasm for this project and I am sure you will also realise that we receive many requests for appearances on our programmes and that it is not possible to agree to them all. However, I have referred your requests to the programme officers concerned and they will of course contact you if we are able to do anything further in this regard.

Yours sincerely,

K. WATTS

Federal Director

of Television Programmes

I answered

Dear Mr. Watts,

Thank you very much for your letter of November 15 in answer to my letter to the General Manager of November 6. Considering the floods of letters which the General Manager and you and other officials of the ABC receive from people, who all want to have their own publicity on TV, it is impossible to read all letters. It is therefore obvious from your letter that neither you nor the General Manager have read my letter. Otherwise you would realise that I did not request my

appearance on your programme. Allow me therefore to repeat in a few words what I really want.

You may remember that the contribution of the ABC to the world-wide TV show by satellite was a decrepit Melbourne tram. You may also remember that the great part of the public was furious about this demonstration that Australia is apparently 50 years behind the times by clinging to trams where other countries have given up the trams already. Explanations in the papers were given then that the ABC had no hand in showing the tram. It was decided upon by the men outside Australia (I believe Canada), who organised this world-wide TV show and chose the Melbourne tram.

I said then that there is a possibility that Australia can show to all people of the world that she is 50 years ahead of all other countries. By this I refer to the fact that the Australian Government has already recommended a new idea to the United Nations, after having received a favourable opinion from the Australian National University in Canberra. This idea, applied to the world-wide TV shows, makes it possible to use a sub-title under the picture shown, which sub-title is readable in all languages.

I then proposed that the ABC should make a 5 minute movie to be submitted to those programmers who will choose the final items to be shown in the next world-wide TV show.

As you can see from this, I make no request for my appearance on TV. In fact, my proposal which I have already worked out should not even mention my name, and neither shall my countenance, though I happen to be the inventor.

Having now explained the reason of my writing to the General Manager, will you kindly supply me with the following information:

1. The name of the officer of the ABC who is in charge of co-ordinating the ABC segment of the world-wide TV show with the organisers in Canada or elsewhere.
2. If nobody of the ABC this co-ordination will you kindly give me the name and address of the committee or organisation which organises these world-wide TV shows.

As you can see I do not ask too much from you but only a few lines of a short letter and I beg you to give me this information. Thanking you,

Yours sincerely,
C.K. Bliss

Then the producer of the PEOPLE show made me realise that he does not agree with what Bob Sanders agrees. The last taping in my home was extremely disagreeable for me and I wrote my last letter in this issue.

CONFIDENTIAL

Dear Mr. Sanders,

29th November, 1967.

You have been one of the blessed few (the others were eminent scholars) who have instantly grasped the symbolic logic of my symbols to be much more important than the interlinguistic aspect. And therefore I must write to you, having found it impossible to speak to you confidentially in your office.

I am prepared to fade out of your life completely, but I ask you to give me a chance to prove to you alone, or to a small audience of your friends, that with my work you can become one of the great TV compares of the world, hosting a series of completely unrehearsed audience participation shows which will prove highly hilarious, highly entertaining, and highly useful to every man, woman and youngster, who quarrel sometimes, but don't know which words cause the quarrel, and why, simply because nothing like this has ever been shown anywhere.

You realised this when you told me to make such a pilot show, and another on symbols for the motorist and tourist. You ordered me to show Leibnitz, and what he said. I had a life-size enlargement made of Leibnitz to put on my demonstration board, and I rehearsed happily, feeling that now I have found in you the right man.

Came your producer, struck off completely the show "why do we quarrel?", struck off Leibnitz, and what he said, and struck off two thirds of the motorist and tourist show. It was mayhem, and it made me extremely unhappy.

Hence this confidential letter. Hence my plea to show you privately what my work could mean to your TV career. You could learn it all easily and could go on when I am no more. I am over 70, and I am prepared to fade out of your life if you have to tell me that circumstances beyond your control....etc.etc. But I hope!

Sincerely yours,
C.K. Bliss.

Bob Sanders invited me to take part in a radio session which I have recorded in issue No. 357, and also in my book "The Invention and Discovery" on page 190.

But as to pilotshows on the ABC TV, or an answer by Mr. Watts to my questions there was utter silence. It was another hope gone astray. Bob Sanders was dismissed from the ABC ~~year~~ after. He had a lot of enemies, The End. perhaps because he was liked by the audience and the ABC is governed by government bureaucrats who don't give a damn whether they are liked or not.