

# Writer's Digest

February, 1963 35c

**\$4500**

**SHORT SHORT STORY  
CONTEST NOW OPEN**

**ARE  
TV WRITERS  
MADE OR BORN?**



**Kathleen Hite and Jim Arness  
discussing a scene on location**

# Writer's Digest

Vol. 43, No. 2, February 1963

*Editor:* Richard K. Abbott

*Managing Editor:* Richard Rosenthal

*Youth Projects Editor:* Hazel L. Koppenhoefer

*Editorial Assistant:* Elizabeth Stewart

*Editorial Secretary:* Jane Koester

*Advertising Prod. Manager:* Julia M. Backmeier

*Subscription Manager:* Dave Freeman

*Criticism Service Manager:* Phyllis Moore

*Contributing Editors:* Pauline Bloom, *New York Market Letter*; Nancy Vogel, *Television and Radio*; Frank Dickson, *An Idea a Day*; Judson Jerome, *Poetry*; *How and Why*; Rus Arnold, *Photojournalism*; Jack Markow, *Cartoonist Q's*.

*Editorial Associates:* Jean Chimsky, Marge Hendrix, Florence Hoffmaster, Alma Boice Holland, Mary McDonald, John Travers Moore, Nancy Perkins, E. Walker Stewart, Violet Stuart.

## ARTICLES

Look Under Your Feet For Ideas . . . . .	<i>Joseph E. Brown</i>	13
True-to-life Stories . . . . .	<i>Charles Boeckman</i>	16
The Tailored Rejection Slip . . . . .	<i>H. C. Neal</i>	19
Writing For Children: Part V . . . . .	<i>Lee Wyndham</i>	25
How I Took Up Writing To Gain Personal Independence and Thirty Years Later Told the Boss To . . .	<i>Winfred Van Atta</i>	30
The Keogh Bill Is Law! . . . . .		39
\$4500 Short Short Story Contest Announcement . . . . .		40

## DEPARTMENTS

Forum . . . . .		1
Help! WD Answers Your Questions . . . . .	<i>Jean Chimsky</i>	6
Contests and Awards . . . . .		8
New York Market Letter . . . . .	<i>Pauline Bloom</i>	20
Poetry: How and Why . . . . .	<i>Judson Jerome</i>	23
Writer's Market . . . . .		42
Television and Radio . . . . .	<i>Nancy Vogel</i>	61
Cartoonist Q's . . . . .	<i>Jack Markow</i>	66
An Idea a Day . . . . .	<i>Frank Dickson</i>	71

## COVER



Kathleen Hite, who scripts a show a month for *Guns, Smoke*, is a firm believer in the thesis that writers are made, not born. Her own struggle to success is proof of this. In "Are TV Writers Made or Born?" (page 61), Miss Hite discusses the demands made of writers in creating scripts for one of TV's top-rated shows, and how she fulfills these demands.

Edited and published at 22 East 12th Street, Cincinnati 10, Ohio. Thirty-five cents a copy; \$4.00 a year; \$7.50 for two years; \$5.00 a year in Canada and foreign. Subscribers sending change of address should allow thirty days to take effect and send in the address label from a previous issue. Established 1919. Copyright 1963 by F. & W. Publishing Corporation. Vol. 43, No. 2. Second class postage paid at Cincinnati, Ohio.





## Television and Radio

By Nancy Vogel

### Are TV Writers Made or Born?

**"MADE!"** SAYS KATHLEEN HITE, who is one of the regular scripters for *Gunsmoke*. "They aren't necessarily born. I certainly wasn't a born creative writer. I believe that a creative writer can be made, poured into that mold by outward circumstances and job pressures. It happened to me, and I know others to whom it happened."

Miss Hite, who has written for *Alfred Hitchcock*, *GE Theater*, *Wagon Train* and many others, passed up all the creative writing courses in college, and majored in history and sociology. She took some journalism courses. She and a friend planned to buy a country newspaper after graduation. The owner of the paper didn't want to sell it, but he owned two radio stations and needed a continuity writer. Miss Hite wound up with the job. She worked five years for his NBC station in Wichita, then came to Hollywood and applied for a job at CBS.

"This was during the war," Miss Hite reminisces. "I had been given many farewell parties in Wichita, and I had to get a job in Hollywood. But CBS had a rule—no women staff writers. I got a job as a secretary, so I could be on the inside. Finally, when there was an opening in the writing department, I managed to break their rule and get the job. I worked with CBS for seven years as a staff writer, and it was wonderful training. I had to write everything—audience participation, whatever they needed. In those days, writing on the staff gave the opportunity to learn as you worked. There wasn't much money in it, but I was exposed to a wide variety of shows, and all their inner workings. Out of the same staff came John

Meston and John Dunkel, who are now with *Gunsmoke*; Larry Roman, who wrote *Under the Yum Yum Tree*; Lawrence and Lee, the writers of *The Lucy Show*. I finally became editor of *The Whistler*, and then editor of *Suspense*. From there I went to writing *The Philip Marlowe Show*. By this time I had learned so much about plot, characterization, that I was able to do it. I was stymied when I began. The thought that I must create wholly new people and incidents was frightening. But I finally realized that all stories have been told in one way or another, and that I should concern myself only with how to tell mine, what to do with the characters, what I should have them say. This is what an individual writer has to offer. If you consider all the writing that has been done, in all forms, throughout the centuries, what stands out is not the freshness of the stories, but the freshness of the handling. I was almost immobilized by this great bug-aboo, until I realized no one was writing new stuff, that what mattered was how I drew the characters and what I had them say. Maybe all they have to do in one scene is say, 'Get your hat, and let's go'—but what these people do, how you have them do it—this can be very original.

"This present association with *Gunsmoke* is one I like very much. I'm doing twelve for this year. One a month is enough. I find it takes the better part of a month from the idea through the story line to the finished screenplay. I was with John Meston and Norman MacDonald in radio when they originated *Gunsmoke*. I have great respect and affection for them. John Meston and John Dunkel write a great many of the scripts. I believe that this year some of the shows will be done by outside writers.

"I don't know any show which puts so much stress on characterization—which is, after all, the most important thing. There are no gimmicks in *Gunsmoke*; the stories aren't plotty or contrived.

"Although I have written for a lot of Westerns, I don't have that kind of background. I'm not exactly at home with the saddle. My mother's family lived shortly after the era *Gunsmoke* deals with; they were familiar with Dodge City. I always got hay fever in Dodge City. My father's folks

were mining engineers, and we were blessed with grandparents who were good story tellers and had close touch with the history of that period.

"I say my dialogue aloud, as I write it, for my own benefit. Radio is a good background; it makes you aware of sound, and that everything you write is written to be heard. After I've written a script I never reread it. I do the first draft on the typewriter. When I get an idea I call Norman, and if it sounds good to him I do a step outline, a scene-by-scene six to eight-page, single-spaced outline. Then I send that in, and once we have thrashed that out, I do the script. Understanding is fairly complete by then, so there is no need for a rewrite. The writing of the script after the preliminaries takes me eight or nine days.

"Producers are always asking me if I know of any good writers who will work for them. They aren't kidding when they ask me; there really is a great need. When I began writing for TV, my name spread like wildfire, and I went from show to show at Revue. If a writer can just get one play accepted, and it's a good one, he may be all set. Once he's done something, the agent has an entirely different approach with producers—he's not trying to sell you, but he's saying that so-and-so wants you, and they'd better hop on the bandwagon.

"You must have talent when the opportunity presents itself. How the opportunity presents itself will be largely a matter of luck. Maybe you happen to be somewhere, or happen to meet someone. I know many talented people who haven't been at the right place at the right time. There's no formula for getting in. I never meet producers that they don't ask me to steer any good new writers I know to them; but, honestly, if I were a young talented writer I wouldn't know how to start. When strangers call me, I recommend my agent, because agents can judge ability. They're in the field all the time, and they can break down more doors than anyone else can.

"Any writer, when he learns another is interested in writing, becomes warm and responsive and tender—not only because he was a beginner himself once, but because he

has a high regard for the art—and it can be an art, even in TV. It's lonely work, of course. There's a classical story about Dore Schary giving out an award for a best-written program. He talked first about what a lonely profession writing is. Then eight writers walked up to get the award.

"There've been some pre-dawn hours when I've thought I should have taken up home-making or ribbon-making or some decent occupation. I have no desire or ability to act, but I think acting must be comparable to writing in a sense. I think the necessity to write, and the satisfaction that comes from having done it well, must be allied to the satisfaction an actor feels after what he knows has been a good performance.

"No writer should ever let discouragement prevent him from working. If a writer doesn't write, he just—dies. If you have this feeling and don't write, you can destroy yourself."

Kathleen Hite cites one of her *Gunsmoke* scenes as a good example of the sensitive characterizations offered on the show.

"The manner in which characters are drawn, and the way they express what they feel are, to me, the truest test of writing. They are the measure of a writer's ability. I feel that this scene was one of my best," she says.

The situation from which the following scene was taken is this: Loy is an outlaw, who killed another outlaw. In an effort to conceal the murder he posed as a bounty hunter, since the outlaw he shot was wanted. He is forced to wait for the bounty money in Dodge City. His reputation precedes him wherever he goes: He is a man who shot another man in the back. This scene dramatizes his final rejection by the town, when the oldest, ugliest saloon girl in the crummiest saloon in Dodge refuses to socialize with him.

DISSOLVE:

INT. ANOTHER SALOON—NIGHT  
SHOOTING TOWARD LOY, seated lonely, drunk and brooding at a table—a near-empty bottle before him. There are ONLY A FEW PATRONS. And there's only one WOMAN, an older saloon-type—puffed and blousey, cheapened by her life and her years. She is a couple of tables away

from Loy—the COWBOY with her is sprawled, face down, on the table. He is passed out. At length, Loy gets unsteadily to his feet and moves over to the woman. She eyes him dully. He grabs her by one arm and hauls her back to his table. She carries her whiskey glass with her. Loy sits—pushes the bottle to her.

LOY

You need a drink.

Her name is PEARL. She's a good ten years past her prime. She's a realist. She got over feeling sorry for herself years ago. She's just waiting out the time now.

PEARL

(flat)

Yeah—we both need a drink. She pours one for her, one for him.

LOY

Talk to me.

PEARL

What kinda lies do you wanta hear?

LOY

This is a lousy town.

PEARL

All towns are lousy.

LOY

You know the marshal in this lousy town?

PEARL

Sure—we go to the same church.

LOY

What are you—funny?

PEARL

Honey—when you're my age—and in my shape—you better be funny.

Loy takes a swallow of his drink.

LOY

Your marshal owes me money—you know that? A thousand dollars wortha money.

PEARL

You a bounty hunter?

LOY

(smiles at the thought)

Well, I am till I get that money, anyways.

PEARL

(shakes her head)

I never been able to figure it out. You can smell a wolfer ten miles down the trail—buffalo hunter almost the same . . . Seems like a bounty hunter'd have a smell to him.

## TELEVISION WRITER'S HANDBOOK

by Eric Heath, with Foreword by Bob Hope  
Photographs, 250 pps.

a BEST book, now soft-bound, \$4.95

**BREWSTER PUBLICATIONS**

Dept. WD-1

5110 Huntington Drive — Los Angeles 32, California

## WRITE FOR TELEVISION

Your story adapted to television. Ghosting of T V scripts from idea or outline. Also radio and theatrical plays.

(Let me do it for you to be sure it's right.)

Write for prices

**MARIE ADAMS**

1694 Blair Ave.

St. Paul 4, Minnesota

## REJECTED?

Don't file away your story or novel—we may be able to help you revise and sell. Send it today, with return postage, for prompt, free evaluation.

**TERRY SHAW, Inc.**

5310 Wilshire Blvd.

Los Angeles 36, Calif.

## Graphoanalysis

LEARN TO ANALYZE HANDWRITING—  
THE PROVED, SCIENTIFIC WAY!

YOU can learn to analyze character from handwriting. Clinically proved principles of Graphoanalysis help you understand people—including yourself. Fascinating home-study training. Many career opportunities for both men and women. Full or spare time. Send for FREE catalog and sample lesson. No salesman will call. (State age.)  
**INTERNATIONAL GRAPHOANALYSIS SOCIETY, INC.**  
325 West Jackson Blvd., Dept. BY-177, Chicago 6, Ill.



## THE JUVENILE FIELD

IS

## THE TRAINING GROUND

FOR

## THE BEGINNING WRITER

Here is a marketplace of more than  
100 Publications where you can  
**EARN WHILE YOU LEARN**

I've sold over 3,500 Stories, Serials, Articles and Fillers to Juvenile Editors. Now . . . I'm Teaching.

I tell you WHAT TO WRITE—HOW TO WRITE IT—WHERE TO SELL IT.

I Offer You Step-By-Step Instruction and Personal Guidance.

Also

## CRITICISM-COLLABORATION

Juvenile Book Ms. Criticism A Specialty  
Write for Terms and FREE Pamphlet  
"Fundamentals of Juvenile Writing"

**WILL HERMAN—Dept. W.**

1726 West 25th Street, Cleveland 13, Ohio

LOY

You're a mighty righteous woman.

PEARL

Yeah—I won ribbons for it.

LOY

The man I brought in was wanted for murder—dead or alive. Now if that marshal'd brought him in, he'd be a big hero—but I brought him in—and it's like I done a sin.

PEARL

And we're none of us sinners.

LOY

Don't say on the poster you can only shoot a man here or there to make it legal.

PEARL

I don't say it matters—but I don't know what you're sayin'.

LOY

I'm sayin' he was a killer—it don't matter if I shot him in the back.

*Pearl looks at him a moment, then gets drunkenly to her feet. Loy doesn't notice at first.*

LOY (CONT'D.)

The Marshal—and that Chester—they're awful high and mighty on that.

PEARL

You count me in with them.

*And she moves unsteadily over to the bar. Loy looks after her incredulously—then he gets to his feet and follows her. He carries his half-filled glass with him.*

TWO-SHOT—PEARL AND LOY

He can't quite believe it, but:

LOY

Someone like you—sidin' with them—?

*Pearl isn't insulted; she can't afford to be. She looks at him directly.*

PEARL

Maulers and drunks and cow-smellin' men I got used to. Your kinda scum—there just ain't whiskey enough.

*Loy can't take rebuffs from anyone, but most especially from Pearl.*

LOY

You got any idea how ugly you are?

PEARL

I know it by heart.

LOY

You talk about cows—you're ugly as sin, and twice as old. I don't want nothing to do with you—

*She looks at him steadily.*

PEARL

We got ourselves a real understandin', mister.

*Loy does the only manly thing—he tosses his drink splat in Pearl's face and, CAMERA PANNING WITH HIM, he stalks OUT of the saloon.*

SHOT—PEARL

*as she looks after him, the whiskey trickling down her face. She runs her tongue over her lips, catching the trickle. She's somehow a little older, as we*

DISSOLVE:

### Miscellanea

ABC-TV is working on at least twenty-eight pilots for the 1963-64 season. This is a record figure for ABC, which, last season, financed twenty-six pilots. The network is working farther ahead than usual also.

Up to last October 1, a grand total of \$2,702,100,100 has been spent by the television industry. This includes all filming and taping of entertainment shows for all the years that television has been in existence.

Working far ahead, Four Star has bought a television series for the 1963-1964 season. This is an hour show to star Robert Taylor, in which he will play the role of assistant to the Secretary of the Department of Health, Education and Welfare.

Harry Ackerman, Screen Gems producer, is planning about ten pilots to be created during the next two years. *Archie*, which will be based on the cartoon character, is being filmed; and *Rockabye the Infantry*, a comedy, will go into filming soon.

### TV Market List

**The Beverly Hillbillies**, half hour, film. CBS-TV. This is an amusing new comedy series which is catching on well. The title almost explains the entire idea, which is that a family of hillbillies have moved to Beverly Hills. Having struck oil back home and become rich, they have bought a mansion in an exclusive area and moved in, with all their hillbilly accoutrements and manners.



Their adjustments to their new neighborhood and new station in life should provide a basis for many good plots. This is filmed by Filmways TV Productions, at General Service Studios, 1040 N. Las Palmas, Hollywood, Calif.

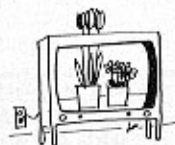
**Combat!** one hour, film. ABC-TV. This is a dramatic series about men at war. It's a male-interest show, and it will contain more violence than most other shows of the current season. Scripts for this program should avoid sentimentality and artificiality. **COMBAT** is filmed by Selmur Productions, at Metro Studios, 10202 Washington Blvd., Culver City, Calif.

**Dick Van Dyke Show**, half hour, film. CBS-TV. With Van Dyke as its star, this is naturally a comedy series. Scripts must be funny, and yet there must be, at least occasionally, sentiment and a kind of moral wrap-up. Mary Tyler Moore plays the role of Van Dyke's wife. The show is filmed by Calvada Productions at Desilu Studios, 846 Cahuenga, Hollywood, Calif.

**Don't Call Me Charlie!** half hour, film. NBC-TV. This new comedy series deals with the adventures of a young service man in Paris. He is a veterinarian from Iowa. This series was originally titled "Vive Judson McKay!" (This is definitely the season for titles which end with exclamation points.) This one, like the others listed here, should be watched as many times as possible before any attempt to write for it. Many plots will feature the machinations of the Colonel, played by John Hubbard. This is filmed by McGuire Co., at General Service Studios, 1040 N. Las Palmas, Hollywood, Calif.

**Empire**, one hour, film. NBC-TV. This is a new contemporary adventure and action series. Basically, stories will deal with happenings on a New Mexico ranch, one so big it can be considered an empire. One story, for example, deals with the accusing of a Mexican ranch hand of killing the foreman's daughter. The man is acquitted, but the other men, believing him to be guilty, walk off the ranch in protest, bringing the ranch close to financial disaster. (This series was created by Kathleen Hite, who is the subject of this month's television article.) **EMPIRE** is filmed by Screen Gems, 1334 N. Beachwood, Hollywood, Calif.

**I'm Dickens . . . He's Fenster**. Half hour, film. ABC-TV. This is a sprightly new comedy series. Scripts will call for a lot of gags and wit. This deals with the adventures of two carpenters, and there will be a lot of sight gags and pantomime. Stars are Marty Ingels and John Astin. This is filmed by Heyday Productions, at Desilu Studios, 846 Cahuenga, Hollywood, Calif.



## BOOK PRINTING

A new economical "gang run" method now enables us to print your books and publications at lowest cost. Paperbacks or hard cloth covers. Highest quality work. From 250 copies up.

**WRITE FOR FREE CATALOG**

**ADAMS PRINTERS**

30 W. WASHINGTON ST., DEPT. WD, CHICAGO 2, ILL.

### FICTION, NON-FICTION

All lengths marketed.  
Reading and appraisal of book-lengths—  
**\$5.00.**

Criticism of short fiction, articles: **\$1.00**  
per thousand words. Minimum fee **\$5.00.**  
Editing, revision, ghostwriting, all lengths.  
Free information.

### KATHRN BEMIS WILSON

225 Fairview Ave. Sy 9-8666  
South Pasadena, California

### BOOK WRITERS

Faultless editing, revision, rewriting and typing are the essentials that will give your book its very best chance of being a success. My clients are selling their novels and non-fiction books I have prepared for publication. \$2.00 per thousand words. Payment down, balance after I have completed the work. Convenient terms may be arranged if desired.

**EDITH M. NAILL**  
3832 East 93rd Street Kansas City, Missouri

### SONG POEMS AND SONGS WANTED!

Mail to  
**TIN PAN ALLEY, INC.**  
Box 405, Radio City Station, New York 19, N. Y.

### WHY PUBLISH YOUR BOOK?

Only you the author can answer this question! But if you'd like to learn about our unique personal publication program: *100% return on retail price of book, author-ownership of all copies, promotion and distribution assistance, low-cost publishing service . . . send for our Free Folder.*

**GRAPHIC PRESS**  
509 Fifth Avenue, Room 1002, New York 17, New York