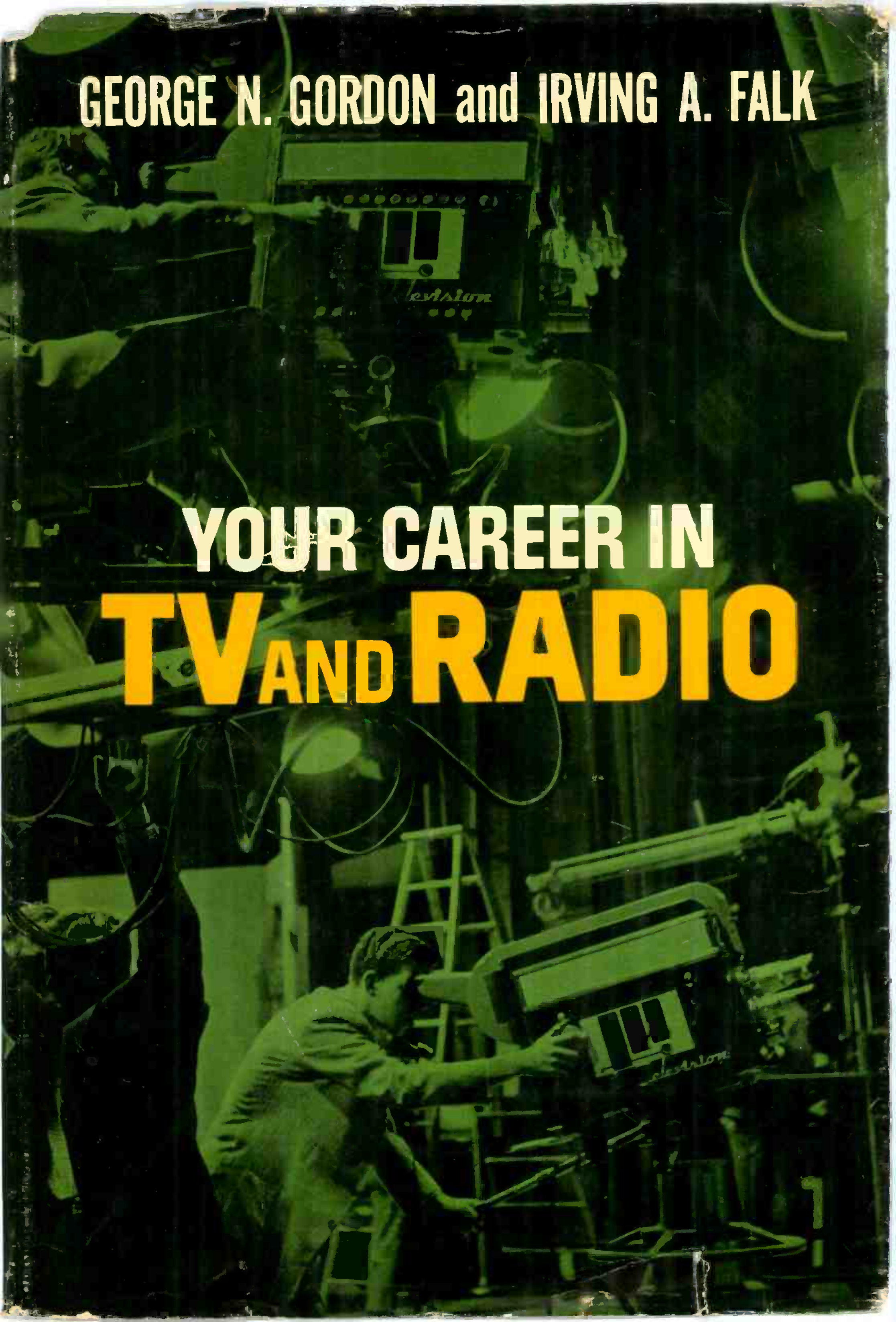

GEORGE N. GORDON and IRVING A. FALK
YOUR CAREER IN
TV AND RADIO

$3.95

YOUR CAREER IN TV AND RADIO

by George N. Gordon and Irving A. Falk

Illustrated with photographs

Radio and television are the most powerful forms of mass communication ever developed. They have enormous influence upon the opinions, the habits and even the morality of millions of Americans. And both of these broadcast media are rapidly growing in size and scope. New stations are being opened, cameras and microphones are going into unprecedented places for stories and dramas, experimentation with new kinds of programs is constantly underway, offering many new frontiers of achievement for career-minded young people with intelligence, talent, imagination.

Here is an unusual book that explores the entire broadcast industry. Written by experts in the field, it stresses the qualifications, education, background, skills and personality necessary for a successful career in TV or radio. For every occupation: director, playwright, researcher, announcer, engineer, and others, the authors take the reader backstage and reveal both the duties performed and the working atmosphere of each job. We watch a producer at one of the giant networks as he puts his show together; learn what a scenic designer does; why public relations experts are important to the industry; the many kinds of jobs available to writers.

There are the personal career stories of prominent people presently working in radio and TV—a popular disk jockey, an actress, a director of network shows, a station manager, a story editor—these and others describe their separate routes to success. The authors offer sound advice on subjects ranging from what courses to take in college to how to break into a particular phase of broadcasting. Included are complete, up-to-date lists of the scholarships available to broadcasting students; the colleges and universities offering degrees in radio and TV and the educational TV stations operating in the United States.

Here is an invaluable guide to the career potential of all the professions involved in one of our most important and challenging industries today.

Jacket by RUPERT FINEGOLD

ABOUT THE AUTHORS

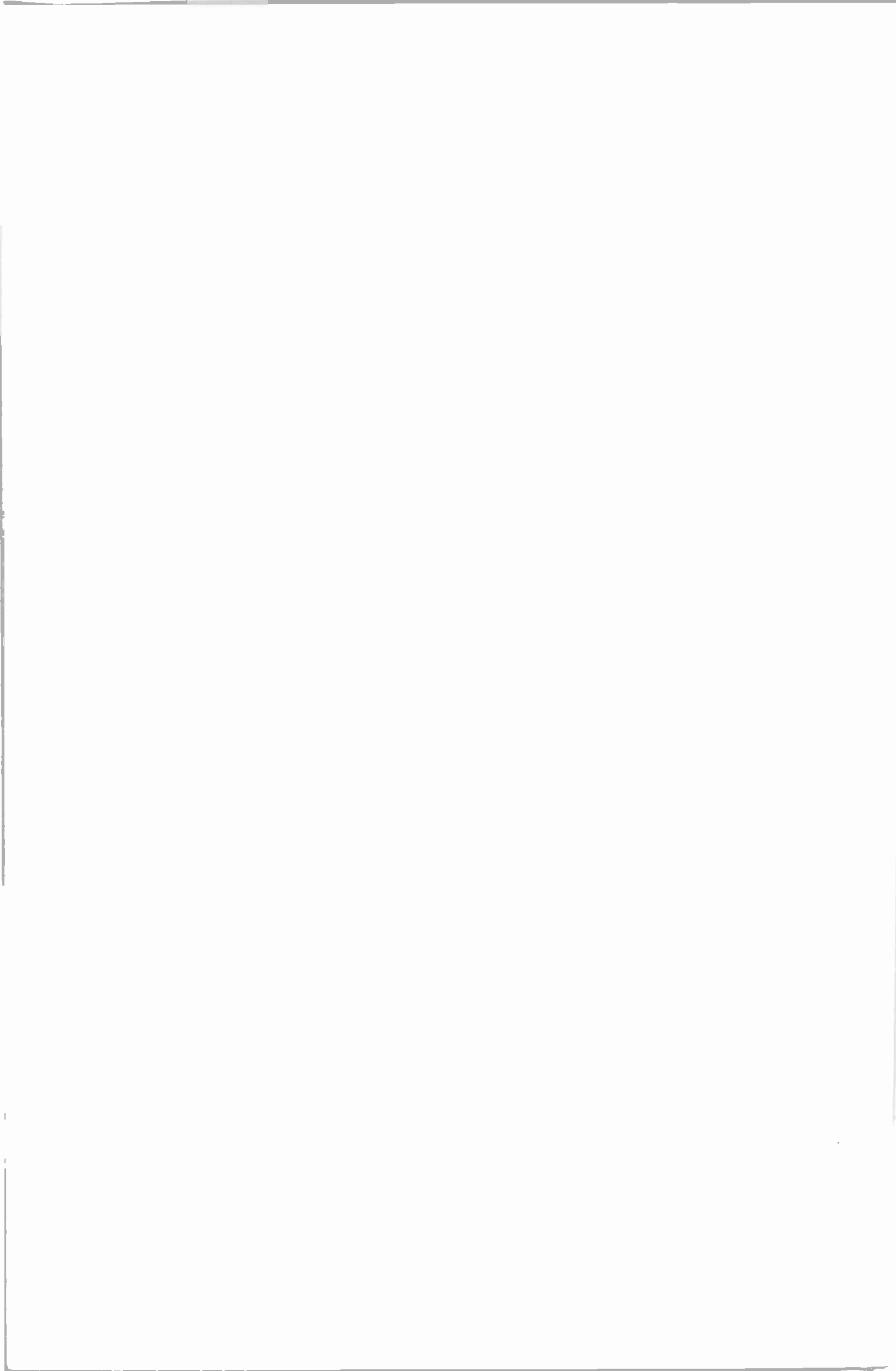
George N. Gordon, a graduate of the Yale Drama School, is an associate professor in the Department of Communications in Education at New York University. He was formerly an actor-director in summer theaters and has appeared frequently as a guest on major network television shows. He also moderated a weekly interview radio show, "The Lively Arts" for WCBS. In addition to these many activities, Mr. Gordon has found time to write several articles and books in the field of communication. Married, the father of three children all interested in television, the Gordons live in New York City where Mr. Gordon indulges in his favorite hobby—raising exotic tropical plants.

Irving A. Falk was born in Paterson, New Jersey; was cofounder of his school's first student newspaper. In high school, he was a member of the staff of the *Criterion*. In college, he wrote his first book. During World War II, he was a member of the staff of THE ARMY PLAY BY PLAY which opened on Broadway in June, 1943. He was a member of the Spur Repertory Co. in New York as writer in residence. In 1953 he was awarded the Samuel French Award "for excellence in instruction in playwriting." He is a graduate of the Yale Drama School, which he attended on a National Theatre Conference playwriting scholarship. In addition to teaching at New York University, where he is an associate professor in the Department of Television, Motion Pictures and Radio; assistant to the Communication Arts Group, he has also taught at Fairleigh Dickinson University and at the New School. He is editor, co-author and author of many articles and books in the field of communications.

June 28 - '66

for Arnie
with best personal regards
[Signature: ... Falk]

Julian Messner
1 W 39 St., NY



Your Career in TV and Radio

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YOUR CAREER IN TV and RADIO

by
George N. Gordon
and
Irving A. Falk

Illustrated with photographs

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This book is dedicated, with loving memories,
to our late parents
G.N.G. and I.A.F.

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Introduction

Can you get rich quick in broadcasting? How can you prepare, starting right *now,* for a career in TV and radio? Where in broadcasting, will you find the most interesting work, the most interesting people with whom to work? How do you break into an industry that needs so many people with specialized talents? Can women get ahead in broadcasting? Is there much discrimination in the TV and radio industry? These and hundreds of other important questions are dealt with in the pages to come.

In this book, you will meet some of the people important in their areas of broadcasting who have made it to the top, how they did it, and the advice they have for people just starting out. You will read about the fascinating history of TV and radio from the invention of the telegraph to the miracle of man-made satellites. In the book you will enjoy a special visit behind the scenes of a top network show in TV and find out how it is put together.

Credits for this book go to the many professionals in TV and radio who were kind enough to interrupt their busy schedules in order to give the authors the benefit of their years of experience; to Professor David Yellin of the Department of Speech and Drama at Memphis State University for his help; to Bernard Weisberger for some of the photographs; and to Jill Weinstein for her secretarial help on the manuscript.

New York City
August 1965

Your Career in TV and Radio

1

You're on the Air

You saw it on the front page of your newspaper on April 6, 1965. "Early Bird Orbited as First Link in Global Communications Net."

Then, on Sunday, May 1, you were there as history was being made. "Early Bird," the world's first commercial communications satellite, in orbit more than 22,000 miles above the earth, began transmitting TV pictures and sound to and from North America and Europe.

Watching these programs was an experience you will probably never forget! What do you remember best about these first "Early Bird" programs? Those broadcasts live from the main capitals of Europe? That show so ingeniously entitled *The Town Meeting of the World?* The live sections of news broadcasts originating overseas on the Walter Cronkite and the Huntley-Brinkley programs? A carnival in Sweden? A festival in Italy?

Exactly *what* you saw via the first "Early Bird" transmission is not important. What matters is that you were present at the very moment when the age of permanent instantaneous international television began. On that Sunday, the link first forged back in 1963 by the satellite "Telstar's" one hour transmission of programs from Europe had become a part of a permanent chain. And "Early Bird" is

just the first of many communication satellites which will eventually bind the entire world by means of one permanent live television network. The chain has not yet even begun to grow!

Right now we are living through breakdowns of new frontiers every bit as exciting as Columbus' discovery of the West Indies, Darwin's theory of evolution, or Lindbergh's solo flight across the Atlantic. More exciting, in fact, if you think of the possibilities for the world of tomorrow.

These new frontiers exist in the world of *mass communications*. And a most spectacular part of this new world is that it offers endless opportunities for careers in TV and radio. These careers will put young people, still in junior high or high school today, into positions of responsibility tomorrow. For communication networks not only will bring together every nation on earth, but (who knows) may one day unite us with other worlds in space as well, where the feet of earth men have not yet trod.

Today, our mass communications industries in the United States are enormous businesses grossing over three billion dollars a year.

More than five thousand radio stations bring news and music to a public riding in automobiles, sunning themselves on beaches, working in offices and—thanks to small transistor radios—almost everywhere that men, women and children can go.

TV also has spawned an enormous industry: three major networks responsible for well in excess of *fifteen thousand* hours of programming per year.

To bring the public ball games—and news, entertainment, music, educational programs, and every kind of broadcast imaginable—an army of skilled professional men and women has always to be on the job. Thousands of engineers, executives, writers, announcers, actors, musicians and

others are busy 'round the clock bringing our TV programs and radio broadcasts to us. Some of the programs are live, some are recorded on audio or video tape, and some are on film, like conventional movies. The two main production centers in the United States today are New York and Hollywood.

How did it all begin? Where were the seeds planted for these enormous industries which provide so many fascinating and exciting career possibilities for young people? Where and when were the miracles of TV and radio born?

They started when one man, on a stormy night looked up into the sky, saw a bolt of lightning and began wondering about it.

Men have been watching lightning bolts for hundreds of thousands of years. For most people, lightning meant merely the fearsome power of nature or the whim of the gods. But in lightning was the germ of an idea which would one day allow man to hear sounds over vast distances and to project moving pictures across oceans and continents.

The versatile American patriarch Benjamin Franklin showed many years ago that a strange force called "electricity" is carried through the *air* in the same manner that it is carried through metals like steel and copper. Franklin's discovery set in motion a host of curious inventors who theorized that if electricity could be sent through the air this electricity could also be made to carry messages.

A professor of art at New York University named Samuel F. B. Morse was the first person to build and show the practicality of the electrical telegraph. In 1840, using long and short electrical pulses, he tapped out his initial message and sent it from Baltimore to Washington on a telegraph line. The line was built with money appropriated by the Congress of the United States. Soon electric cables were laid across continents and under oceans to join nation with na-

these days. The cheapest and simplest receiving set consisted merely of a crystal and a steel or pin-like "cat's whisker" which, when touching the crystal, would pick up a radio broadcast. Crystal sets are still on sale at novelty houses today and they are still fun to play with. No electric current is needed, but they must be "grounded," that is, attached to a steam or water pipe that eventually runs to the ground. You have to use a set of earphones to pick up the signal.

In the early days, earphones were needed for all radio "boxes," but groups of people could listen to a single elaborate version of the "cat's whisker" crystal if the set was designed to handle multiple sets of earphones. In a few years, however, methods were found to amplify radio signals so that the uncomfortable earphones were no longer necessary. First, attempts were made to boost the sound by means of horns or megaphone contraptions. Aside from their strange look, these receivers gave a tin-like and unnatural quality to voices and music.

With the invention of DeForest's audion tube it became possible by the middle twenties to manufacture relatively inexpensive radios in which sound was amplified *electrically,* and the megaphone speaker could be eliminated in favor of a flatter, less noticeable speaker. Good radios in those days needed many tubes, condensers and other equipment, as well as relatively large speakers compared with those in use today. Console receiving sets were built to look like large cumbersome pieces of living room furniture—frequently reminiscent of a cross between a sideboard and a card table. In fact, the radio became one of the most important pieces of living room furniture for many families. Some of them cost hundreds of dollars.

Dr. Conrad of Westinghouse first broadcast from a regular amateur Detroit experimental station 8XK daily during the summer of 1920. On November 2 of that year he began the

operation of KDKA in East Pittsburgh for Westinghouse. As a broadcaster, Conrad was the original everything! He gave talks, played recordings and "plugged" the record store that supplied them. He announced election returns (Harding over Cox for the presidency of the United States) on his very first day of operations, and he even began broadcasts of live musical talent.

KDKA became a virtual gold mine of innovation. Descriptions of prize fights, speeches, church services, baseball games, and news events were tranmitted on it. KDKA's original intention paid off. The public began to buy receivers.

KDKA's success invited imitation. Early in 1923 there were 576 stations in operation. While this may not seem spectacular, because there are nearly ten times as many AM and FM stations broadcasting in the United States today, it was a sign of rapid growth and immediate public acceptance of radio broadcasting as part of the American way of life. So radio was here to stay.

In these early days several important features of radio broadcasting were developed. First, "network" experiments were begun by the American Telephone and Telegraph Company which owned a pioneer station in New York. A radio network is an affiliation of radio stations that share or pool their programs. This is done usually by transmitting them from station to station over telephone lines. Eventually these networks spread from coast to coast and covered nearly the entire territory of the United States. In 1926 AT&T established the National Broadcasting Company's two networks called the "red" and the "blue." They were made up of both owned and "affiliated" (or cooperating) stations. Control of these networks later shifted from AT&T to the Radio Corporation of America, an enormous company today with interests in many aspects of the electronic industry.

Broadcasting had by now become financially profitable. In 1927, accordingly, NBC faced a competitor in the newly organized Columbia Broadcasting System, another group of stations owned by and affiliated with a radio network. CBS had taken its name from a phonograph recording company which is still an important division of the company today. It was not until 1934 that the Mutual Broadcasting Company came along to vie with NBC's two strong arms and the prosperous CBS.

The reason for radio's quick prosperity was the development of a system of commercial broadcasting for profit whereby advertisers paid to have their messages read on the air.

It all started more or less accidentally. KDKA's first announcement in 1920 by Frank Conrad for that recording shop mentioned before had started no stampedes. But, on August 28, 1922, for a moderate fee paid to New York's popular WEAF, one H. M. Blackwell discussed for a *full fifteen minutes* the virtues of certain new apartment houses in Jackson Heights, Queens. The next day the realtor's offices were jammed with potential tenants. Commercial broadcasting as we know it today had begun! If apartments could be rented because of a radio commercial, radio could sell almost anything. It did then, and it does today!

Another significant development of the nineteen twenties was the entrance of our American federal government into broadcasting. The government did not want to compete with commercial interests. It wanted only to regulate the licensing and operation of the stations themselves. It was obvious that some sort of government control was necessary from the earliest days because the airwaves physically limited the number of stations that could broadcast. Decisions had to be made as to *who* had the right to broadcast over *what* frequencies, when, and with what power. The job fell to the

Department of Commerce in 1912. Within the next dozen years, what with radio stations popping up like mushrooms, the task became too big for this Department.

Congress therefore passed the Radio Act of 1927 setting up a Federal Radio Commission. This consisted of five commissioners whose job it became to regulate traffic on the airwaves. Regulation turned out to be a more complicated job than had been expected. Accordingly, Congress passed another bill known as The Communications Act of 1934, which is still the basic law that regulates both TV and radio broadcasting in the United States.

The Federal Communications Commission consists of seven members. It is supposed to be above political pressures, so no more than four commissioners may belong to one political party. The regulatory tasks of the Commission are many, and their powers are complicated because they involve not only commercial broadcasting but also technical electronic matters and all private, military, airline, maritime and police broadcasting in the country. But the primary job of the FCC is to make certain that all TV and radio broadcasting in the U.S.A. using the airwaves is done "in the public interest, convenience and necessity." That means, for the good of the public in general and not just for special interests.

In order to insure that stations are performing as expected, licenses to operate are granted for three-year periods. At the end of this period, each station must have its license renewed by the FCC in the light of its performance.

From the middle nineteen twenties until about 1948, America witnessed the rapid rise of radio to the top of the totem pole of competing communications media. True, many newspapers continued to grow and prosper, but their total number in the U.S. declined. Hollywood movies were big business at home and abroad, but the world-wide depres-

sion following the stock market crash in 1929 limited the potential audience for movies for ten years because admission prices cut into limited family budgets. Listening to the radio was the cheapest alternative to moviegoing.

Big time sponsored radio was free, if you owned a receiver and could pay your electric bill. Giant corporations sponsored everything from drama to slapstick comedy. During radio's twenty-one great years, all you needed to do was to twist a dial to find a galaxy of entertainment, news, advice, or music. Much of it was broadcast "coast to coast" over the three (or four, counting NBC's two systems) major networks.

Most of these big time programs were not prepared by the broadcasting stations themselves. It turned out to be most convenient to permit the various advertising agencies, many of them located in New York City, to think up new shows, hire talent, and rehearse and produce the programs for sponsors. Exceptions were news broadcasts, prepared both by individual stations and networks, and "sustaining" or non-sponsored shows. The latter were usually of a "public service" nature, designed to satisfy the licensing requirements of the FCC.

The excitement and glamor of radio's first years up to the end of World War II are impossible to recapture accurately on a printed page. Their thrill lay not so much in the excellence of broadcasting, since much "big time" radio was pretty primitive by today's standards, but because this entire period was one of innovation and experiment, and radio was *new*. Every departure from the tried and true was an experiment; every new series or personality who attempted radio broadcasting was, in effect, taking a gamble in a fantastically profitable business.

Musical shows made national figures of band leaders such as Benny Goodman, Tommy Dorsey, Glenn Miller and

countless others. Singer Bing Crosby emceed the popular *Music Hall* program in an informal friendly manner and each week played host to guests such as Oscar Levant and Al Jolson. Rudy Vallee, Don Ameche and Kate Smith were popular emcees of their own variety programs.

Stage comedians such as Ed Wynn, Eddie Cantor and Jack Benny flocked to the radio studios. If their old vaudeville acts had been largely visual, they changed them into an unending sequence of "wisecracks" or "gags" which could be *told* instead of seen. Other comedians owed their reputations almost entirely to radio broadcasting and the enthusiasm of their listeners. Telephone companies across the nation scheduled breaks for their employees for the 7 to 7:15 p.m. time period when the immensely popular *Amos 'n' Andy* were on the air.

Radio also spawned a host of dramatic shows. Morning and afternoon, they took the form of the popular "soap operas," which, in order to insure the widest possible audience, might sometimes be repeated three times a day over different stations or networks. And there was also drama for children, from fantasy on *Let's Pretend*, to the adventures of radio characters such as *Jack Armstrong—The All American Boy*, to serialized comic strips such as *Orphan Annie*, *Dick Tracy* or *Buck Rogers*.

Drama for grownups (listened to by children as well) ranged from suspense and action stories on *Gang Busters*, *Mr. District Attorney* and *I Love a Mystery* to more ambitious and subtle poetic dramatizations of the kind presented on the *CBS Workshop*. Other dramatic hours, like *The Lux Radio Theatre* and the *First Nighter*, boasted millions of listeners. Also, unquestionably, radio drama had a power to thrill and move its audience in a manner quite different from the way movies and TV reach their fans today. Recapturing its flavor is impossible.

Radio also created a breed of all but forgotten individuals who can best be categorized as "radio personalities." It is difficult to label talents like Major Bowes, who emceed the famous *Amateur Hour,* Milton Cross, who still narrates broadcasts of the Metropolitan Opera performances, and the affable Don McNeill of the *Breakfast Club.*

As far as newscasting is concerned, radio had its "finest hour" before, after and during World War II. Commentators such as Raymond Graham Swing, Quincy Howe and the late H. V. Kaltenborn were mature and knowledgeable analysts of current events. Sports reporters such as Ted Husing and Bill Stern knew their subjects; they were able not only to cover athletic competitions on radio but to provide background information on teams and players at a moment's notice.

World War II, of course, called forth the talents of other kinds of reporters on the scene as well. The late Edward R. Murrow, Eric Severeid, Howard K. Smith, William Shirer, Cecil Brown, Wright Bryan, Charles Collingwood, Tom Traynor (killed in action) were among the many commentators on the scene who brought the excitement, tragedy and the very sounds of distant battlefields into American living rooms. Other home-based analysts, including Elmer Davis, Major George Fielding Eliot and Robert Trout, provided the national radio audience with knowing evaluations of the various military campaigns of the war.

The radio era saw events of drama and pathos that have also found their way into history books and become part of American folklore. Take for instance one Halloween evening in 1938. Orson Welles, a twenty-three-year-old "boy genius" of radio and Broadway, broadcast his own version of a science-fiction story by H. G. Wells. He called it *The War of the Worlds* and broadcast it over his weekly drama hour, CBS' *Mercury Theatre on the Air.*

Originally the story had been set in England and told a fantastic tale about Martians taking over the world and condemning the human race to existence like animals in zoos. To spice the story up a bit, Welles changed the locale of the tale to New York and New Jersey and presented his dramatization as a news broadcast. He used newscasters to describe the descent of the Martian flying machines. Eyewitnesses described their "heat rays" and poison gas. An actor portrayed the Secretary of the Interior begging the American public to "keep calm in the face of this national emergency." This was the first half-hour of the program.

The second half-hour of Welles's broadcast lapsed into conventional radio dramatic devices. The first half created a national sensation the like of which has been seen neither before nor since. Few heard the second half because of the excitement that the first half created. Thousands of motorists jammed highways all over the nation—but especially near New York and New Jersey. Telephone switchboards were jammed with frantic calls to newspapers and radio stations as listeners attempted to find out if the invasion was genuine.

The War of the Worlds demonstrated beyond a doubt the hold that radio had on the lives of millions of Americans. It demonstrated how much they trusted it and believed whatever they heard on their receiving sets, no matter how fantastic.

Another important aspect of broadcasting centered on the use of radio by political figures. Of course, radio reported voting returns on election eve, covered nominating party conventions, and introduced the American voter to his candidates more intimately than had been even remotely possible up until the advent of broadcasting. But no politician used radio before (or since) like President Franklin Delano Roosevelt. By means of radio he took his economic and po-

litical plans for what he called the "New Deal" directly to the American people. He spoke to them in a warm and intimate manner in what were known as "fireside chats."

Radio is still being used by Presidents, newscasters, businessmen and others with both wisdom and expertise. Radio broadcasting is still a vital part of the American scene.

No one is quite certain how many radio sets are in operation in America today. There exists probably at least one working receiver for every man, woman and child in the nation—well over 210 million radios in all. Millions of small transistorized battery sets have been purchased in the past few years alone. There isn't an automobile or truck today that doesn't have a working radio on its dashboard as standard equipment. New, cheaper, smarter-looking radio receivers have left our homes and travel with us in our pockets, fishing boxes and picnic baskets.

To feed these receivers their twenty-four hours a day of music and talk, more than five thousand radio stations are broadcasting in America at this very minute. And in each of these stations new careers for today and for tomorrow are being fashioned. Radio broadcasting is still an enormous industry in the United States with unlimited career opportunities for young men and women with intelligence, talent and imagination.

2

The Electronic Eye

Within three years after the end of World War II, radio lost first place as America's richest and most popular medium of mass communication. The reason, of course, was its competition as a *national free entertainment* medium with *big time TV*. Television won the battle hands down. As soon as the war was over in 1945, manufacturers began making TV sets by the thousands. By 1948 TV broadcasts were being transmitted from coast to coast. Radio as it had operated for thirty years was a thing of the past. Top advertisers and top talent moved over to the newer medium. Listeners deserted their radios to sit watching their fourteen-inch TV screens.

Radio arose from its own ashes in the 1950's with a new and different look. It is still with us, alive and active in the 1960's. In fact, the so-called death of radio at the hands of TV was an incorrect diagnosis. The coming of TV stimulated many radio broadcasters to create types of entertainment and public services for listeners undreamed of in the great years from 1927 to 1948.

The technical development and growth of TV were largely an extension of principles derived from radio broadcasting. The father of TV was a scientist named Vladimir Zworykin. He worked for both Westinghouse and RCA here in the

United States. As far back as 1923, Zworykin managed to patent a device to translate light energy into electrical impulses by means of an all-electric television scanning tube. The device making this possible was called an "iconoscope," and it was not until the middle thirties that its production became possible. Today, a more advanced version of the iconoscope, the IO (Image Orthicon) tube, is used. It is more efficient.

Experimentation with different methods of TV transmission was carried on in the United States mostly by RCA and the Dumont laboratories. In England, the British Broadcasting Corporation was in the forefront of experimentation and began the world's first regularly scheduled TV service to a handful of crude receiving sets in the city of London.

Here in America, NBC had, by 1939, devised a system that reproduced a good picture on the small ten- or fourteen-inch receiving screens manufactured at the time. NBC's experimental station W2XBS began regular transmissions. Thousands of visitors to the New York World's Fair in that year gaped at the first public demonstration of the new and unbelievable electronic marvel, television.

Production of receivers was halted entirely during World War II, which America entered in late 1941, because all production of electronic equipment was geared to military needs. During the war years, six stations operated in the United States, broadcasting to about ten thousand primitive receivers. In England, the BBC's TV unit went out of business entirely until after the Allied victory in 1945.

By the outbreak of hostilities, however, it was clear that big time, mass-distributed telecasting in black and white and someday in color was not only possible but that its coming was inevitable. By 1948, forty-one TV stations were broadcasting to nearly two million receivers. In the years following, the new medium snowballed at an unbelievable rate,

and today over six hundred stations serve at least fifty-five million sets in America.

The arrival of TV naturally set up a series of vibrations in the land of mass communication that were felt not only by radio broadcasters but by moviemakers, sports promoters and Broadway theatrical producers. During the early 1950's some five thousand movie houses closed in America. Audiences stayed home to watch TV.

Radio broadcasters, radio executives and radio producers went into the business of TV broadcasting in the days after World War II. Radio interests were able to put the money required into the new medium because of the high profits they had made in radio's heyday. TV was a gamble, but a gamble well worth taking, and one which has by now paid off many times over.

A new radio network had entered the field of broadcasting in 1946. Its growth was to have a lasting effect on competition between TV networks for years to come. It was born as the result of a Supreme Court anti-monopoly decision which forced NBC to rid itself of its second or "blue" radio network. The "blue" network was sold and changed into the American Broadcasting Company. ABC then went into the business of TV broadcasting as well as radio.

Now, by 1948, *four* TV networks were competing for the advertiser's dollar: NBC, CBS, ABC and another, the newly founded Dumont network, which had not previously been involved in radio broadcasting. Mutual had fallen by the wayside, content to maintain its interests in radio. In 1955 Dumont gave up the struggle against its three powerful competitors. This leaves at present three TV networks in the United States, a sprinkling of independent stations in large cities, and between 90 and 100 non-commercial or educational TV stations on the air, adding up to a grand total of 654 stations at the last count. There are also many closed-

circuit television systems in dozens of grade schools and high schools throughout the country, used for teaching purposes.

In many ways, big time TV is much like big time radio. But in certain respects it is also different. In its early years, TV was run by people who had been first trained in radio, so the similarity was inevitable. But, as time passed, certain familiar practices which had been useful in radio were replaced by others more suitable for the fledgling medium of video.

As TV grew, one thing became obvious: radio's old system of a single sponsor for each show had to be changed. TV programs were far too expensive for an individual advertiser to afford, no matter how rich he might be. Cooperative sponsorship was therefore created. Costs of individual programs could now be shared by various advertisers. Non-competing advertisers would now divide up the expenses of a *single* TV production—sometimes as high as $300,000—and alternate commercial announcements. The products advertised in this way were, of course, non-competitive—a certain laundry soap and a make of automobile, for instance. As a result, the power over production that advertising agencies had held in the radio era diminished. Now packaging agencies, the networks, stations themselves and various film production companies began to provide much of the material to fill up TV's demand for programs. Advertising agencies concentrated on filming or taping commercials for the shows.

Entertainment films were now extremely important to TV. It was no longer possible for broadcasters to fill in time with music or a simple "talk" program as it was in the days of radio. The backlog of Hollywood feature films, shorts, cartoons, and the like was dusted off and, bit by bit, thrown at the hungry eye of the TV camera. The more successful

films were repeated time after time, because they were able to attract advertisers whose filmed "spot" commercials could be shown at intervals during the movie.

Technical problems also developed during the early years of TV's growth. The first stations were assigned VHF (Very High Frequency) channels. These VHF channels occupied about twelve "lanes" in the wave-length spectrum which were able to carry both the words and pictures of the TV impulse. These twelve lanes were the maximum number that could fit the VHF spectrum in a given locality. By 1948, the FCC realized that a mere twelve channels per given locality were inadequate to handle the stream of applicants who wanted to broadcast in various localities around the USA. The agency, therefore, reserved many more channels (up to seventy for a given area) on the UHF (Ultra High Frequency) bands for future use. Taken together, these UHF channels allow for as many as *two thousand* more TV stations to operate in the United States than VHF channels do.

The main problem was—and is—that most TV sets made before 1964 could receive only VHF signals. A federal law now requires that all sets produced in the future be capable of tuning in signals on the UHF band. It is only a matter of time, therefore, before all television broadcasting is shifted over to these latter frequencies. More stations mean wider career possibilities for today's young people.

In the late nineteen forties and early fifties, the two network giants, CBS and NBC, also fought a war over whose system of *color* TV was to be accepted by the FCC as standard for transmission throughout the United States. NBC's superior system was accepted in 1953, and CBS lost out, having to scrap years of research and untold dollars' worth of equipment.

In a way, NBC lost the color battle too. Its RCA color

television sets have remained too expensive for general adoption in the U.S., but NBC has been forced to provide color programming for those set owners who have purchased color sets. Producing TV programs in color is extremely expensive. much more costly than black and white. Tasteful color contrasts between scenery and costumes, color effects, clarity of tones keep production costs high, as does the use of color broadcasting and transmission gear. Few advertisers have been willing to take up the extra expense involved. Most of this money, therefore, has been provided by NBC itself, a situation which will probably prevail until the prices of color sets go down. The 1965-66 season seems to be a turning point. CBS has decided to broadcast in color, and other manufacturers are producing cheaper color receivers.

Like radio, TV programming has had a considerable impact on the American public. Its highpoint was the coverage of the assassination and funeral of the late President Kennedy. Many distinguished programs (like presidential election coverage) and special events broadcasts of numerous kinds (like the telecasting of Congressional investigations) have also demonstrated how effective and moving TV broadcasting can indeed be.

For the record, it is worth noting that TV's first big celebrity was Milton Berle—or "Uncle Miltie" to millions of Americans who loved the noisy, corny gags and slapstick humor on his weekly hour program. Also, the *Ed Sullivan Show* has been broadcasting coast to coast for more than sixteen years.

Incredible as it may seem, one does not need a long white beard to remember a time when there were no such programs as *What's My Line* or *I've Got A Secret,* when Dave Garroway was emceeing a lavish show called *Wide Wide World,* when live TV drama appeared on *The Kraft Theatre, Playhouse 90, The Armstrong Circle Theatre* and many

other dramatic series. It was only yesterday when we learned to *Sing Along With Mitch,* attend the *Hollywood Palace* and were introduced to those *Beverly Hillbillies* for the very first time.

In a way, it all seems a good deal like the good old days in radio. Each TV season is different. Millions of people make up the daily audience. In TV's short history, tens of thousands of people have carved out their successful careers in the wonderland of video.

Among those who each day serve the American public in the TV industry are: managers, directors, playwrights, researchers, actors, reporters, news analysts, announcers, continuity and copy writers, news and documentary writers, traffic clerks, time buyers, salesmen, account executives, station representatives, engineers, tape and film editors, entertainers, cameramen, scene designers, light technicians, sound technicians, clerks, dramatists, unit managers, associate producers, musicians, production assistants, sports broadcasters, panelists, choreographers, news stringers, foreign correspondents, copy boys, graphic artists, makeup artists, costumers, and more and more and more. Is there a career in TV for you?

3

Basic Training in Broadcasting

While you are watching a big TV spectacular, perhaps fifty or sixty people pass before your eyes on the receiving tube: singers, dancers, actors, a master of ceremonies, a few guest stars and maybe an orchestra leader and some musicians. But have you ever stopped to think that these people are only a fraction of the total number of unseen workers who help to produce, telecast, and transmit this program to your TV set? These people include costume designers, engineers, porters, prop men, writer, director, producer and all kinds of workers involved in the production of a TV show.

Perhaps, late one night, you listened to a lonely-sounding disc-jockey playing records on an all night radio show. You thought, "What a simple job he has—just to talk a little bit and play recordings all by himself!" You have completely forgotten, of course, the engineer who sits in the control room beside him, the people who are maintaining the transmitter of the station, the writer who is probably asleep but who wrote the commercials he reads, the musicians and technicians who turned out the records he plays, and the radio station managers, directors and executives who have spent many long hours deciding that *this* disc jockey is the best disc jockey for this particular time spot on this particular evening.

No one in the worlds of TV and radio ever works alone. Almost every job that has to be done in broadcasting is a collaboration of people with different talents, different personalities and different experiences. And in the case of *both* TV and radio, most of the work is done by people whose voices we never hear on our radios and whose faces we never see on our TV sets. Not that their jobs lack excitement and glamor! Some of the most exciting things in the world of TV and radio go on backstage. The truth is merely that the actors, singers, dancers that we see, or the announcers and newscasters we hear, are in the front lines of performance, and they attract our attention.

Sometimes performers have more than one job in broadcasting. Many newscasters on radio write their own broadcasts. When he was with CBS, the late Edward R. Murrow was co-producer of his own program. Once-famous Milton Berle directed his weekly comedy shows himself. Many TV masters of ceremonies on variety shows do their own programming. As in most other show business fields, there are double (and even triple) threat men in both TV and radio, but few of them start out that way.

They all began in the same place: back in school, setting their eyes on the uncertain future, asking themselves these questions: "Is there a career in TV or in radio for me? If there is, how do I get started? Do I have the talent, the intelligence, the initiative, or the potential to produce, direct, act, announce, or do any of these thousands of fascinating jobs in front of or behind the cameras and microphones? Just what *kind* of people succeed in broadcasting?"

Of course there are no positive answers to questions such as these regarding any career or profession. Sometimes the boy noted by his class as "most likely to succeed" ends up as a dishwasher's assistant. The kid who couldn't pass algebra becomes a nuclear scientist. Life is full of curiosities

like these, and a long-shot race horse, ready for the glue factory, occasionally wins a race. But don't count on it! If you think that *you* will be the one in a million who succeeds in spite of your lack of aptitude or talent for any one career, you are handling your life pretty foolishly.

As far as broadcasting is concerned, hundreds of station managers, most of them in TV but some in radio, were recently asked what qualities they looked for in the people they wanted to work for them. Their answers were clear enough, and you should bear them in mind as you think about that first job you'll be looking for some day and that first interview you may have with a TV or radio station manager.

Station managers feel that *attitudes* come first. Attitudes toward work and fellow employees and the way an individual carries on personal relationships with his fellow workers are far more important than technical skills or the amount of information he has amassed. The managers quite rightly feel that they can teach new employees skills and they can quite easily train them in what they need to know about broadcasting. But managers can do very little about changing an employee's attitude or helping him to get along well with his fellow employees.

By no means did the station managers ignore the matter of technical training or skills. Nor did they indicate that a natural talent was unnecessary for success in the fields of TV and radio. These are high-pressure fields. Deadlines must be met. Work must be done regardless of personal pressures on those who do it. Competition is frequently keen, and loyalty to employers is a key factor in most TV and radio operations. Dependability, therefore, and a loyal, enthusiastic attitude toward the job to be done, whether a rehearsal of a TV quiz show or the selection of a requested recording on a radio program, are of paramount impor-

tance. And since TV and radio people must work together smoothly and efficiently, the ability of an individual to handle his personal relationships with others on the job is no less significant.

In plain talk, if to you "a job is just a job" and your idea of work is just to get it over with; if what happens from "nine to five" is less important to you than what you do from "five to nine"; if you work best alone; if you feel that you are better (or even worse) than other people; if teamwork is difficult for you—then you would be best advised right now to look into some other line of work. A career in TV and radio is simply not for you.

Should you meet these first qualifications, the question now arises as to *when* you should begin preparing to enter broadcasting. The answer: you should have started yesterday. It's already late, but not *too* late. Even in junior high and high school there are roads you can travel and interests you can cultivate which will pay off in the future when you start your career in TV or radio. If you are a step or two ahead of those who are starting off with you, so much the better.

You can get plenty of background right in your own school in your own home town. No matter where you end up on the TV or radio scene, English (particularly spoken English) is the most important course you can take. A fluent command of every aspect of your mother tongue is essential, even for broadcasters behind the scenes. Geography, history (called today "social studies"), foreign languages, music and art appreciation may also pay off some day in the artistic side of broadcasting. Industrial arts, physics and the sciences are basic training for technicians. Typewriting, shorthand, Speedwriting, and photography are offered by many schools these days and they are sound talents for future broadcasters to develop—male and female.

Does your school use a lot of audio-visual equipment, such as film and slide projectors, tape recorders and the like? If it does, volunteer to help your audio-visual director. Learn to operate these machines efficiently. Learn how to keep them in top condition; how to make minor repairs on them. Learn how to splice film and tape and to perform other skills of this sort. You may be using the skills you learned in school in a network studio someday.

Many schools are using closed-circuit TV for teaching these days. Also many high schools have their own radio stations. Students, with the advice and help of their teachers, have built "ham" radio sending sets and have received licenses from the FCC to broadcast locally on assigned frequencies. Try to learn all you can about closed-circuit TV systems and local radio broadcast stations. Learn how they work and how to keep them running. The engineers in charge will probably be delighted to show off their equipment.

A good many high school extracurricular activities will provide good training for you as well. Get to work on school plays; act in them; work backstage; help to build scenery; collect props; help out in any way you can! As unexciting as some of these backstage jobs seem to be, they may help to set your feet moving in the direction of big time broadcasting.

Do you have *special* skills? Do you want to develop them? Writing experience of any kind—on the school paper, for a literary magazine—is invaluable training. A knowledge of music; how to play one or two instruments may come in handy later in your career.

It is never too early, either, to begin to familiarize yourself with the "nuts and bolts" of broadcasting. Not everyone can be an amateur or "ham" broadcaster, but if you get to know the hams in your community you'll receive some valu-

able lessons on the basic technical principles of radio transmissions. A glimpse of the backstage world at a community or college theatre will let you see the principles of how scenery, drops and the like are mounted. It will give you an insight into how lights and scenery are used to achieve their effects.

One thing is fairly certain today: to get to the *top* in TV and radio, a college education is a virtual necessity. This is not to say that it is impossible to find some work in broadcasting without at least one degree. It isn't. But the distance you will travel in your profession is definitely limited without college training.

A spokesman for the National Association of Broadcasters, the trade organization of TV and radio's top echelons, put it in this way:

> Many beginning jobs in television do not require a college education, and some top people in the broadcasting industry did not go to college, but there is a high correlation between long-range job success and education. A high school graduate may be able to get a job as a salesman, for example, and he may be talented enough to progress to management ranks without a college degree, *but his opportunities are much greater if he has one.* This is also true of the technician. Minimum technical training will enable a man to operate cameras, sound booms and turntables, but more advanced knowledge is required to determine which equipment the station should buy, or to supervise a large department. In the programming area, a basic proficiency in announcing is often enough to get an announcer's job, but a program manager needs a broad, cultural education, as well as administrative and supervisory skills.

This kind of "broad, cultural education" is, of course, exactly the kind of training you receive at a good university.

When we turn to college training for a broadcasting career, the picture is a little more complicated, because you have two basic choices open to you, both of which may conceivably lead you to the top of the ladder in TV and radio broadcasting. That is, if you have the talent, brains, and, as the song says, "a little bit of luck."

Whatever path you take through college, make certain that you have discussed the matter with people who are wiser than you are in making choices of this kind. Weigh carefully the advice of your parents, the guidance director of your high school and—if possible—somebody who is presently working in the field of broadcasting who knows the ropes.

One possible choice for you in college training is to pursue a general liberal arts curriculum, particularly if you have any doubts about broadcasting as a career. The objective in this case is to prepare yourself for *life* in general by becoming a well-educated, cultivated citizen. This naturally means that you will have to study many things in which you are *not,* at the moment, particularly interested. Perhaps this includes mathematics, foreign languages and physics, to mention a few generally unpopular subjects. On the other hand, you'll find yourself pursuing knowledge in some of the more exciting branches of liberal arts today: literature, the drama, psychology, sociology and modern history, any or all of which may have a direct bearing someday on a career in broadcasting.

At any event, it is the objective of a liberal arts education to help a student to become well-rounded and adaptable adult. Accordingly, if his *first* occupational choice leads him up a blind alley, he will be capable of making changes, readjusting his ideas, and moving on to other choices. Propo-

nents of the liberal arts as college training ask you to look around and observe exactly how many people you see pursuing careers in the professions they picked when they were students in high school or college! The truth seems to be that many of us *change* our goals in life as we gather experiences and as lady luck pushes us in one direction or another. The famous educational philosopher Paul Woodring sums up his ideal of the perfect college education as one in which a student is *taught to make wise choices.*

Proponents of liberal arts college curricula agree with Professor Woodring, and you can see why. There are many people today who will tell you that they decided on a career choice too early in life, and therefore they themselves advocate a *general* education as long as a student can afford it.

The other main alternative you have for a college education, if you are certain of broadcasting as your field of the future, is to begin your studies of broadcasting *along with* the rest of your liberal arts training.

At one time medicine, law, journalism and other professions could be learned through the apprenticeship system. This is no longer true. Today, a general education plus specific training in a professional field is becoming more and more necessary and desirable. The broadcasting industry has become concerned about the need for a liberal arts education and is also aware of the value of a good college TV-radio curriculum.

The National Association of Broadcasters, The National Association of Educational Broadcasters and state broadcast associations are giving financial and moral support to colleges and to students preparing for the field. The International Radio and Television Society, made up some of the industry's most influential executives, managers, programmers, advertisers and creative people, runs an annual College Majors Conference on a national scale. Here, broad-

casting students have a chance to meet with the top people in TV and radio in the various workshops, seminars and luncheons that are part of the conference. The Academy of Television Arts and Sciences has a continuous program of workshops, seminars and lectures open to students of broadcasting and assists colleges in many ways in maintaining the standards of a good curriculum. Stations, networks, both regional and national, and advertising and production agencies are offering more and more financial and other aid to students and colleges engaged in broadcast education.

Significant in the field also is the Association for Professional Broadcast Education of which many of the colleges and universities are members. The members are in general agreement: that training for broadcasting must have a foundation in the liberal arts; that business, advertising, marketing and journalism are closely allied to broadcasting, also; that skills in such fields as speech, theatre and film are related; that skills and equipment training are merely means to the understanding and enrichment of creative values; that course content should include an understanding of the concept of public interest; and that those interested in educational broadcasting should have some knowledge of educational techniques.

Twenty-five years ago it was impossible to study broadcasting, either TV or radio, at any but a handful of colleges. The training available was comparatively crude by today's standards. At present there are about 4500 students in U.S. colleges studying for degrees in TV and radio. Of these, 3500 are seeking the bachelor's degree; 775, the master's degree; and 180, the doctorate. More than one hundred and twenty schools offer majors in these fields of study. Other universities offer courses in broadcasting which do not necessarily lead to a degree.

To find out more about these courses, all you have to do

is write to the Director of Admissions of the institution you have in mind asking for a bulletin or descriptive catalog of their *degree courses* (some universities offer extension classes which are not credited toward an undergraduate degree) in broadcasting. You will receive complete descriptions of the various curricula as well as information about tuition fees, living expenses and the possibilities of receiving scholarships or fellowships.

Some of the main things to look for in a good department of broadcasting on the college level are the number of *full-time* instructors and professors employed. It's easy to fill up a staff with transient "instructors" who work at local TV-radio stations. Check the broadcast facilities available for the students themselves. Does the department have its own TV and radio studios? Are the studios manned by full-time engineers on the university staff? Is the department affiliated with either educational or commercial TV and radio stations nearby? If it is, chances for professional experience and job opportunities on a part-time basis may be available. Are the professors well known in their field? Do you see their names in journals like the *National Association of Educational Broadcasting Bulletin, The Television Quarterly,* the *Journal of Broadcasting* and similar publications? Have they written books on broadcasting? You can check this quickly with your school librarian.

Without a doubt, if you are going to major in broadcasting as an undergraduate, you should take the trouble to pick as good a school as possible. Here again your guidance counsellor can help you. Best of all is an informal chat with a graduate of the school you have in mind who is now working in the field. He will know the ropes. Keep your ear cocked for his advice.

The ideal college broadcasting curriculum is not *professionally* oriented. It is *value* oriented. It does not, and

should not, concentrate entirely on the vocational aspects of broadcasting. It should give some attention to the aesthetics and philosophy, the forms, the history, and the creative and imaginative efforts of communications. The ideal college broadcasting curriculum will prepare you for goals and positions of responsibility and leadership you will hold in later life, not for your first apprenticeship job in broadcasting. Hence, the communication arts curriculum is one of the most promising disciplines to be added recently to the college curriculum.

In an ideal university broadcasting curriculum, you will also gain a familiarity with different types of audio and video equipment. You will learn how programs are prepared, scripted and produced. You will have the chance to experiment with the many and different sides of the field to discover which facets of TV and radio interest you, and which of the many arts and crafts in the industry you are able to handle best and in which you can improve the most. You will have a chance to get your feet wet a bit in a number of different sides of the broadcasting profession *before* you enter the field professionally.

Part of your leisure time at college should also be profitably spent in preparing for the broadcasting career ahead of you. Almost *all* colleges have extracurricular programs to encourage the development of skills which can be useful in a broadcasting studio.

Many colleges have either low-powered or direct-wire campus radio stations that transmit as far as the limits of the campus itself, and even into the surrounding community. Some have TV outlets. There are many jobs to be done at these stations: performing, engineering, directing, and writing. And while these tasks are frequently laborious, they are also good training.

So are college theatricals—some of which reach a high

degree of professional excellence. Work on a college newspaper is valuable where writing and reporting skills can be developed. Newspapers and wire services frequently employ college juniors and seniors as "stringers" to cover amateur sports activity.

Chances for a first-rate university education in TV and radio broadcasting are increasing every day. Each season, more and more colleges are offering courses in broadcasting. The courses themselves are also improving rapidly. Many schools are entering (or are about to enter) graduate work for advanced degrees on the M.A. and Ph.D. levels in communications. No matter how you finally decide to climb the roadway to a career in TV and radio, it's a good idea to include four years of hard work at a good college. The time and energy you spend will pay off later, many times over.

4

Behind the Scenes in Radio

You may not believe it, but ten years ago the radio broadcasting industry was singing the tune that *radio is dead.* Big advertising money had been diverted to a new medium, television. The prophets were predicting that radio would join the Dodo bird, the rumble seat and that other dying medium (wrong again), the movies, as obsolete memories of yesterday.

The prophets of doom, of course, couldn't have been more wrong. TV changed our landscape in a lot of ways. Movie houses became supermarkets, *but* drive-ins were built. Advertising money went to television programming, *but* not all of it. Radio began exploiting prosperous local advertising as never before. Millions of people watched their TV sets nightly, certainly, but you can't watch television while you are driving, reading, mowing your lawn, swimming or writing a book on careers in broadcasting.

Gone, however, are the great days of radio networking and the radio performers described in Chapter 1. Gone, but not forgotten, because today's network television is much like radio was in content, format and popularity.

From another point of view, however, radio today is a more healthy industry in the United States than it has ever

been, even in its richest period immediately after World War II.

These are the facts: There are well over *one thousand more* AM (or regular wave length) radio stations operating today than there were in 1955; about 3990 today as opposed to 2840 ten years ago. FM stations—or FM outlets for AM stations—have increased from 552 to about 1200 in the same period!

Also, about 18 million radio sets are manufactured each year in the U.S., 4 million *more per year* than in 1955. Eight million more homes have radio in them today than in 1955. Although they are impossible to count, a reliable estimate of the number of working radio sets in America today is about 210 million, at least *four times* the number of television receivers!

What about the employment picture? While there is a certain amount of job overlap between radio and TV, more than 54,000 people hold down part-time or full-time jobs in radio today. This is more than double the number of similar employees in the great days of radio back in the late nineteen thirties and no fewer than ten years ago—more, in fact.

Audiences? Three-quarters of the homes in America equipped with radios use them *regularly*. The average household uses its radio about fifteen hours per week *in the home*. This does not include the time each member of the family listens to broadcasting while driving or on transistor sets away from home. There are no reliable figures on this.

Let's talk about money. *Revenue from radio broadcasting has increased* from 111 million dollars in 1938, to 408 million in 1948, to 453 million in 1955, *to about 700 million in 1965!*

While *network* radio continues to be a significant part of

man with a bright future in radio—as well as a revealing past which illustrates nicely how one person made a successful career for himself via the path of programming.

"I've been interested in show business almost as far back as I can remember," recalls Maury. "Before I was ten I was a child singer in Atlantic City, my home town, and in my early teens I acted on radio programs at WFPG down there. In fact, I hung around the studio so much that I made a chronic pest of myself. I met a lot of people who showed me the ropes of broadcasting, especially a big time disc jockey from Chicago. I guess he thought it was sort of funny to meet a teen-ager who was bitten so badly by the radio bug.

"Anyhow, I persuaded the principal of the local high school I attended to let me produce a weekly show on the school and its activities as an extracurricular project. I did, and the show was a success. By the time I was in college, I was up to my neck in similar extracurricular projects. Then the bubble burst and I ran out of money for my college education, so I had to get a job.

"I made a beeline for a radio station, of course," continues Maury, "because by this time I knew that my future must be in broadcasting. By now my voice had changed and I couldn't sing any more. So I wangled a job in the mail room at WFIL in Philadelphia. Don't ask me how I got it! Just nerve, I guess; but there's no better place to get a start at a station than in the mail room. You see, you walk around delivering mail to different offices and you meet all sorts of people. The trick is to keep your eyes and ears open and your mouth closed. Except when you're spoken to! Then you had better say something smart.

"I guess I was about twenty-one years old at the time, when I talked myself into a production job. The program director needed someone who knew how to type, to handle

a certain project. My typing was pretty poor, but I bluffed my way through. Anyway, I ended up as an 'on-the-spot' street reporter, a job that taught me a lot about editing audio-tape. This was back in the days when tape-editing was sort of specialized, and pretty soon I was one of the busiest men in Philadelphia. A lot of broadcasting was being done on tape—much of it from mobile equipment which is still used in radio today. Just as I was hitting my stride, though, my career came to a temporary end.

"Why?" says Maury with a laugh. "I was drafted, that's why—another story, except that I *did* get a chance to do some broadcasting in the service during the Korean war.

"As soon as I was out of the Army, I went right to college, *not* back into broadcasting. Uncle Sam was paying for my education now, and I figured my career could wait. I'm glad I did. A college education is something you always have. A job, any job, will probably be there tomorrow, or next year, or in four years. I could afford a good education now, and I'm glad I took advantage of the opportunity.

"During my studies, I also worked part time to keep busy and for pocket money. As a matter of fact, I was overtrained in radio because of all my experience with WFIL. But I was ready to start at the bottom again. I got to be a copy boy with the American Broadcasting Company's news division in New York City. There I was again, keeping my mouth shut and my eyes open."

Maury frowns as he remembers those days. "I won't say the years since then weren't pretty rough. They were, and I worked hard. I say that without wanting to sound self-righteous or anything. It's just a fact; I worked hard—day and night both at college and at ABC."

Maury's work paid off. After his graduation from college, he became program manager of ABC's local New York station for seven months and then a fast promotion made him

Assistant National Program Director of the ABC radio network from 1960 to 1964. Today he is certain that his future lies in the field of syndicated radio; he quit ABC to join Hart-West Productions.

Maury's advice to newcomers makes sense: "In radio, you have to make a good impression on people. The money is good—often you can make over twenty thousand dollars a year in programming in a relatively short time. Starting salaries aren't bad either. Nor is there any trouble in getting into unions. If you've been frightened by union stories, don't believe them. But you've got to be willing to *work*—and willing to *learn*. Believe me, you're always learning. And I nearly forgot the most important thing. Anybody who wants a career in radio had better learn to *listen*. Employers appreciate someone who will *work, learn* and *listen,* in that order of importance, I'd say."

Maury's experience points a lesson to anyone planning a career in radio programming today. There are enough local broadcasting stations in America so that you can start your training literally in your own back yard. And you are never too young to start. Most radio station managers are used to the "radio-struck" youngster who hangs around to learn the trade. The manager remembers, in all probability, that he started his own career in just the same way.

Most program directors are like Maury. If pressed, they can handle a variety of jobs in a radio studio. Many of them have been staff announcers. This is a job which requires more than merely a resonant voice. High school and college speech training is helpful and in many cases essential for this particular broadcasting job. A knowledge of languages is important.

There are thousands of staff announcers employed by radio stations in America today. Few of them are merely responsible for reading news copy or commercials prepared

for them by professional writers. Those few work for networks or big city stations. Most announcers prepare their own script materials. Many announcers edit news reports sent over press service wires. Many select recordings for music broadcasts. They interview guests. They run remote broadcasts. In small stations, they may operate technical equipment in the studio, particularly turntables, tape recorders and broadcasting control equipment.

Announcers with special interests have often moved from small to big stations where they have become specialist performers like Lee Jordon of WCBS and "Long John" Nebel of WNBC. Bearded Brad Crandall, who seems to have acquired a specialist's knowledge about every subject on earth —and under the sea—answers phone calls and provokes lively argument.

Other specialists work in network news departments, on farm programs, women's hours (involving home economics), or as sportscasters who describe local sporting events, interview athletes and broadcast summaries of national professional and amateur sporting events. Some have achieved the glamor of foreign correspondents.

Many specialist performers studied their particular interest, be it music, sports or political analysis, in school or college. Others cultivated their interests while working in radio, developing at the same time the kind of breadth of skill necessary to become program directors or station managers some day in the future.

In addition, programming departments of relatively large stations can also use people who have developed skills as writers to create continuity, commercial announcements, and other material read over the air in the course of a day. Major stations and networks also have work for people with a bent for research. They provide background for feature programs and interviews. There is need for skilled librari-

ans, particularly individuals who know their way around a music library and are acquainted with methods of cataloging and filing records and tape recordings.

These big installations also employ directors or producer-directors who are responsible for the details and operations in broadcasting certain specific shows. Most directors gain their experience on the studio floor, and many of them have been announcers, interviewers, sportscasters, or broadcasters "on the air" where they learned the tools of their trade.

The person who serves as a bridge in a radio station between the programming department, the sales force, and the engineering staff is the traffic manager. Even the smallest local station employs a traffic manager whose job it is to make certain that materials and studio space for programming, commercial messages, network programs (mostly news broadcasts these days) and the proper personnel are all at the right places at the right time and that assignments are handed out equitably to the staff. Sufficient copies of the daily schedule have to be duplicated and distributed, studio space must be assigned, and this requires considerable organizational ability.

Traffic managers at local radio stations are frequently women who also write continuity and copy. A network operation, like NBC, CBS or ABC in New York City, usually has complex traffic departments, since assigning space and personnel can mean involved problems. Talent of various kinds is "booked in" to these stations and networks from the outside. Frequently radio personnel, including writers and announcers, are shared with the TV division of the network as well. In the new CBS building in New York, for instance, traffic departments will have to work out divisions of space and labor between CBS network radio, the local New York station, WCBS, CBS-TV's network and the local TV outlet,

WCBS-TV. They will have to coordinate not only the administrative departments of all four broadcasting arms in the new sleek skyscraper itself, but also plan how to coordinate these activities with the CBS production center (for both radio and TV), located a number of city blocks away, and other offices and studios, such as those of Columbia Records.

The sales force of any radio station or network is, of course, its very bloodstream. For financial profit, a radio station is dependent upon the commercial messages it broadcasts, and this commercial time has first to be sold to advertisers or to advertising agencies. In small stations, the "time salesman," who sells mostly sponsored local programs and spot commercials, also may have a hand in programming. He may write commercial announcements and even read them over the air.

In the community where he operates, he frequently has to compete sharply with newspaper space salesmen, outdoor sign advertising organizations, TV salesmen, and motion picture theatre operators who also sell commercial messages. It is the job of the salesman to show the prospective advertiser or agency why advertising on radio has advantages over advertising on other media.

Larger operations depend upon the skill of a sales manager who is in charge of a full sales force. From the financial point of view, he is therefore the most important man in a radio operation. Networks sell spots and sponsored programs to national advertisers. Participating stations are entitled to part of the profit from these advertisements if they carry them locally. In large cities, the business of radio sales is carried on by a good-sized sales force whose job it is to keep in contact with advertising agencies and potential clients.

Salesmen in radio are salesmen first and radio personnel

second. The "product" that the salesman has for sale is the program schedule of his station, the approximate number and makeup of his listening audience and the unknown quality called "good will." The radio salesman's rate schedule is complicated and requires skill to explain and present to businessmen who are used to buying and selling tangible goods. The sales end of radio, however, offers wide scope for the talents of aggressive, personable young people—usually men—and it can provide, even for salesmen selling time on local stations in moderate-sized communities, financial rewards that more than make up for the difficulty of the work.

The engineering side of broadcasting is regarded as the least colorful part of the business. However, all radio stations need at least two engineers to monitor controls and transmissions. In large organizations, many engineers are employed. In the big cities they are strictly unionized. Therefore, engineering salaries are generally substantial, starting at about $100-$125 per week for a novice who is a union member.

As time goes by, there are likely to be fewer engineering positions to be filled at radio stations. Automated equipment which requires little continual attention is now being introduced into broadcasting, and the miniature transistor, which has so changed the design of the modern radio receiver, will produce a similar revolution in construction of transmission facilities. This new, simplified, automatic equipment needs little maintenance, rarely breaks down, and cuts considerably into the number of specialists needed to operate and maintain it.

The Chief Engineer makes certain that the station stays on the AM and/or FM frequency assigned to it by the FCC and that the station's power supply is sufficient to meet

FCC regulations. Unless these matters are constantly checked and repairs made whenever a breakdown occurs, the station's license may not be renewed by the FCC. Hence, engineering matters are given considerable priority in radio stations.

Engineers may do their tours of duty at the station proper, at the transmitter, or at both sites at different times.

A Chief Engineer, however, and any engineer who assumes responsibilities of interest to the FCC, must have a First Class Radio Telephone Operator's license, issued by the United States Government. No matter what an applicant's education or experience, these licenses are only assigned after a tough battery of written examinations covering every aspect of broadcasting theory and practice and the use of different kinds of equipment.

For this reason—and because of the exacting nature of their jobs—engineers must be specially trained. It is almost impossible for an engineer to pick up on the job the knowledge he needs for a license. His license not only means that he knows how to operate a radio station when things are going well; it also indicates that he has shown that he is capable of locating and repairing breakdowns in equipment.

There are young men, of course, who have been radio "hams" since they were in their teens. Many of them have amateur licenses. These youngsters usually need a minimum of training to get a First Class Operator's license. Other young people who have graduated from technical high schools where courses in electronics are given do not find it difficult to pass the license exam and to get good starting jobs.

For most aspiring engineers, however, technical or trade school courses after high school are necessary. There are many excellent technical schools specializing in TV and radio in most medium- to large-sized cities in the United

States. Some are connected with universities or colleges; others operate under the aegis of a broadcasting agency such as the RCA Institute in New York City.

These days, a young man armed with the proper First Class license and capable of demonstrating his skills should have little trouble in obtaining an engineer's position at one of the many radio stations on the air in the United States.

From copy boy to program director to salesman to engineer, radio offers today, as never before, the promise of interesting and well-paying careers for young people. Indeed, it is possible that *you* belong behind the scenes or in front of a microphone in the fascinating field of radio.

5

"Below the Line" in TV

The TV age!

This is what historians have already begun calling the era in which we are living. They contrast it with the age of print and the age of sound.

When Americans are asked which they would most want to keep if they could have *only* video, radio, newspapers or magazines, the greatest number, 44%, agree on TV. If they heard or read *conflicting* news stories on radio and TV, newspaper or magazines, the greatest number, 36%, would believe the TV version. Americans consider their newspaper their *least* believable source of news (30%), magazines next (26%), radio next (10%); but only 7% would doubt a news report they saw on TV.

TV has been with us for a mere handful of years, but today it is an industry of enormous size. Its success story is one of the epics of our time. There are 582 operating commercial TV stations in the USA and its possessions. TV is an industry which now sees a revenue of two billion dollars per year, has a net income of about $350 millions. A typical TV station today can easily make a yearly *profit* of $170,000.

Set manufacturers sell about $830 million worth of receivers a year. The average set is on about 5 hours a day, and there are well over 150 communities in America which

receive the services of more than one TV channel. The volume of advertising done over TV is divided up in about this way: $330 million worth of local ads; $680 million worth of spot sales; and about $1 billion worth of network commercials.

The TV industry itself employs 43,700 people. The three major networks (and their 15 owned and operated stations) have about 11,500 people on their payrolls full-time and 4,000 part-time.

TV is not only growing in America. It is on the march overseas. There are at least 1800 stations in Western Europe; 185 in Latin America; 880 in Eastern Europe; 35 in the Near East and South Asia; 511 in the Far East; and 35 in Africa. Globally, this is certainly the age of television, an age that is *just beginning,* even here in the United States where employment and profit figures still show a dramatic rise from year to year.

Looking at American TV from the broadest point of view (including radio operations which are very frequently part of a station's operation), the broadcasting industry, including advertising people, film-makers, skilled craftsmen—the whole works—employs, it is estimated, about *5 million people in one way or another.* Broadly, therefore, it is a pretty sure bet that any *one* individual can find *some kind* of place for himself in this gigantic industry. What about TV itself, though? Where is the best place to start? Where are the chances of success best? Where is the risk of frustration and failure least?

Many people believe the answer lies in the three words *below the line.* What are below-the-line operations in TV?

TV below-the-line operations consist of the non-glamorous, off-camera jobs that are not only backstage but make up the backbone of the industry. They include production personnel below the level of those big executives with car-

peted offices who get credit on the titles of TV shows. They include assistant directors, floor managers (really assistant assistant directors), cameramen, the men and women who build sets and costumes, maintain studio and rental facilities, provide transportation for camera crews and worry about meeting budgets, feeding performers during rehearsals, purchasing insurance against damage and theft, and the like.

In short, below-the-line operations are those which work the machinery of TV, oil it and make it go. Operations *above the line* are concerned mainly with broadcasting itself: actors, producers, directors and writers, all workers in the industry who have found their way into the spotlight of intensive publicity and exciting jobs.

Remember, however, that for every ounce of excitement and glamor, people involved in above-the-line operations pay a pound of insecurity and jangled nerves for their jobs. The spotlight does not shine for long in one direction and today's star producers, performers and writers will be tomorrow's "has beens." Competent people who work below the line "just keep rollin' along." Most of them have seen plenty of "big stars" rise and fall, while they themselves have maintained the security of their own largely anonymous backstage work.

There is no question about it: the best, the most secure jobs in TV are *below the line.* They pay less than the top spots by the week, day, or year. However, from the career angle, below-the-line personnel are usually employed more days, weeks or years, more consistently than the top talent who draw the amazing salaries you read about in *TV Guide.*

One other thing: there is plenty of work to be done below the line, and most of it is interesting.

Below-the-line personnel may work for TV stations, networks, package organizations, or film companies which produce programs and commercials for TV. The jobs they do

are too numerous to mention here, but backstage personnel perform most of their labors in four main areas of broadcasting, namely, *programming, news and public affairs, commercial and sales operations,* and in the field of *general management and public relations.*

First, in the production and programming of TV shows, a veritable army of workers makes up the staff behind the cameras. *Assistant and associate directors,* for instance, do the exacting labor of timing shows, laying out floor plans before rehearsals, keeping scripts up to date as changes are made while programs are prepared, taking charge of assembling the cast of a show at a given time, and serving as general program coordinators. They look after details that producers and directors are too busy to take care of themselves. A good assistant director can work with any director on any kind of show, whether it follows a set format (like a news and weather broadcast) or is a one-shot (like a network special). Efficiency and anticipation are the two qualities needed for this kind of work; efficiency in taking care of details and the talent to anticipate the minor problems that always arise in TV production.

Program assistants usually do much the same kind of work, either in the control room at the elbow of the director or producer, or on the floor of the studio itself. In either case, it is up to them to respond immediately to the directions of producers and directors, to take notes and to stay up to the minute on production problems. When a program assistant works as a *floor manager* he is usually in contact by earphone and mouthpiece with the director in the control room. Staying out of camera range—something of an art in itself—the floor manager is literally the director's right arm on the studio floor during rehearsals and during the telecasting or taping of the show.

There are many other positions in programming which

demand specialized talents and/or training. *Studio supervisors* plan and supervise the setting up of scenery, cameras and lights in a television studio. They oversee the work of the various crews who work behind the scenes: lighting crews, carpenters, prop men, stagehands and others. They are usually responsible for all the equipment used in a TV studio except the cameras.

This electronic equipment is handled by *cameramen* who respond to instructions by earphone from the director in the control room. Each cameraman in a TV studio must, of course, not only be familiar with the operation of the type of TV camera he operates, know the different qualities of the various lenses it uses and other matters, but should also be able to make minor repairs on his instrument.

Audio personnel such as *microphone boom operators* also work on the studio floor. But the main audio work in a TV studio is done by *recording engineers* and the *studio control engineer* who is responsible for the placement and operation of microphones on the TV set itself. He must "ride gain," or stay in control of sound levels for speech and music.

Behind the two or three cameramen employed on each TV show, another engineering staff operates—perhaps a *field engineer* for portable equipment, a *video control engineer* who monitors the quality of TV pictures sent out on the air in the control room, and a *video recording engineer* who make video tapes. These engineers, of course, may have any number of assistants, depending upon the complexity of their jobs.

Certain engineering personnel supervise the entire technical end of TV production. Most notable is the *technical director* who is responsible for the overall quality of both sound and picture which comes from a studio during a TV program. The "TD" 's authority reaches every facet of production. He must make certain that lights, scenery, staging,

music, voices, makeup, costumes—and everything that is done with them—look and sound as perfect as possible before they go out on the air. Similarly, *television transmitter engineers* have the "last word." They operate all audio and video transmitting equipment for each station and are the people directly responsible for picture and sound quality as it is broadcast from the transmitter to our home receiving sets. These latter two engineering positions require a lot of "know how" and experience with the TV medium, since they deal with *all* of the engineering wrinkles involved in TV broadcasting down to the last detail.

Engineers, of course, are not the only below-the-line personnel who need to be specially trained. They are just part of the staff of skilled personnel who work quietly behind the scenes in TV to bring our programs to us looking and sounding their best.

Scene designers, scene painters and builders, title artists, graphic artists, film editors, film librarians, lighting engineers, makeup men, costume designers, special effects engineers, musicians, orchestrators, and other specialized personnel all work behind the scenes. They are frequently as vital to the success of a TV program as the performers themselves. Without exception, all of these individuals must show a *talent* for these specialized jobs, whether it's playing an oboe or lettering title cards.

Most of these personnel have been trained in their skills by majoring in art, music or some allied field in college, by attending technical schools, or by periods of apprenticeship in TV or some related fields, such as repertory theatre. *All* of them will rarely be employed for *one* television show (although an elaborate spectacular may use the talents of as wide a range of skilled craftsman as the production of a high-budget motion picture), but individuals with these skills can usually find employment in those centers where

elaborate TV production is carried on, as in New York or Los Angeles.

These skilled artists and craftsmen are usually unionized and belong either to the International Brotherhood of Electrical Workers (IBEW), The National Association of Broadcast Employees and Technicians (NABET) or, for scene and costume design jobs, The International Alliance of Theatrical Stage Employees (IATSE). Membership in these unions is usually limited to individuals who are able to demonstrate competence in their fields. The unions operate, therefore, not only to protect the working men and women, but to guarantee employers that applicants for positions will have obtained at least minimum skills in these specialized fields.

In most parts of the United States professional musicians also must hold membership cards in the American Federation of Musicians (AFM) before they can play for a TV show.

The best advice to a newcomer in these fields is not to attempt to join a union until he is skilled enough to compete with union members for a job. Until that time, it is a good idea to remain behind the sidelines as an apprentice or assistant and practice his craft.

For the most part, these backstage workers in TV production do not receive the spectacular salaries that laymen have come to associate with the TV industry. The unions, however, protect their members both in regard to salaries and against arbitrary dismissal from work, guarantee rates for overtime and the like. Salaries for below-the-line personnel —say production assistants and starting technical assistants of one type or another—*begin* in the vicinity of $100 a week for young people in the major production centers.

Skilled designers, musicians and others make far more than this, of course. Many who have been in the industry for years earn in excess of $25,000 per year. Some even have

the time to vary the pace of their lives by teaching or by doing work for stage producers. The one personal qualification they display which guarantees for them their relatively large salaries is *reliability*. The fact that their employers know for certain the quality of their work and the efficiency and speed with which it will be accomplished boosts their value.

News and public affairs operations below the line are similar to programming operations except that they are carried on with small budgets and are not as often fully sponsored by advertisers. Considerable inventiveness and adaptability is therefore required for this aspect of TV broadcasting.

The news, weather and sports (the latter most frequently finds commercial sponsorship, incidentally) are the backbone of news and public affairs activities in TV. For these areas, once again, a good deal of specialized preparation is necessary. In the newsroom, a *news director* is in charge of a team of *writers, directors* and *news announcers*. They rely largely on three sources of news: wire services such as AP and UPI; national and overseas network personnel who provide live or filmed news, commentary and background material; and whatever means are at their disposal for local coverage. The latter frequently includes mobile camera and audio equipment used primarily for sportscasting but which is often pressed into service for the coverage of local news.

News and weather broadcasts—and in some degree sports programs—are some ways to meet the FCC's public service requirement that all broadcasting in the USA be done "in the public interest, convenience and necessity." For this reason, news broadcasting is often more of a challenge to TV personnel than regular programming. Budgets are smaller and the ingenuity of the newscaster is tested to the limit.

While newsmen are all unionized in large cities, their salaries are reflective of relatively small budgets for news

and weather operations. Exceptions here are the "star" newscasters both in front of and behind the cameras, such as CBS's producer Fred Friendly, newsman Walter Cronkite, or NBC's Chet Huntley and David Brinkley. Notice, however, that star newsmen usually work for a network rather than for a local station.

A network position is the ultimate objective of both news directors and newscasters in TV. Newswriters, however, are frequently paid union scale even in major cities, and it matters little whether they are preparing network or local news programs. Sportscasters are in much the same position, with the exception that high budgets are frequently available to them if the sporting events they report are sponsored.

Public affairs programs are also generally considered below the line because they make little profit for TV broadcasters, and big budgets are not available for them. In public affairs broadcasting most TV personnel are unusually devoted to their jobs, and sometimes they are responsible for the best quality programming on the air today. Every TV station has a public affairs department concerned with the development of documentary programs and the coverage of local news, including elections.

Good training for TV news and public affairs operations is work on a newspaper. A youngster just out of college or high school often finds it easier to get a job as a copy boy on a local daily or weekly newspaper than to break directly into TV. These newspaper jobs pay poorly. They are unionized only in big cities and even there salaries start at around $60 per work week. In helping young people to develop a "news sense" and training them for an eventual career in TV news and public affairs, they are invaluable. Remember that with one or two exceptions, today's network "star" newsmen were copy boys or cub reporters on newspapers before they went into broadcasting. A good newsman can

find no better place to cut his teeth than in the offices of a local newspaper.

As we discovered in radio broadcasting, commercial operations in TV are the very heart of broadcasting. In the United States, TV depends upon the sale of commercials to cover overhead and to make a profit. The most important people on any station or network sales force are those responsible for programs earning the greatest amounts of money.

Far and away the most profitable operations in TV are network advertising sales. In such transactions a network acts not only for its five owned and operated stations (the maximum permitted by law), but for its affiliated stations, which consist usually of about one hundred or so stations that agree to carry network commercial programs in return for a part of the advertising revenue. Each affiliate usually has at least one employee on its sales force whose job it is to maintain contact with the network sales department in this important matter.

Frequently, advertisers do not wish to advertise on all of a network's affiliated stations. They may not market their products in all areas of the country. Here again the sales force of the network varies its rates and works out ways in which affiliates may, under certain circumstances, share the network's schedule but hunt up local advertisers to sponsor a network show.

Local stations are every bit as dependent upon their sales force as the network. They deal with smaller sums of money, of course, and if they are not affiliated with a network (and some few are not), the relatively small volume of local and "spot" advertising they handle is a life or death matter for the station. Most commercially successful local stations have learned how to exploit local advertisers to the fullest. Their sales representatives are always on the lookout for short "spot" filmed commercials which they book individually

from syndication houses, thus avoiding the necessity of working through a network. "Spot" commercials may, incidentally, blanket a nation in coverage when they are sold this way on an individual basis to hundreds of stations.

Because of the importance of the work, TV sales representatives and managers most frequently find their way into the higher managerial brackets of stations and networks. Training for jobs on TV sales forces varies. Certainly, business school or college experience doesn't hurt one bit, but the economics of advertising are both complicated and specialized. If a young person applies to a TV sales department with some solid grounding in advertising or in newspaper or magazine commercial work, he will be considered first for the job over a competitor who lacks such experience.

Since most sales personnel start as salesmen, experience selling *anything* is of prime importance. TV salesmen find themselves, also, in a highly competitive business. They must compete not only with other TV stations or networks but with other media, from newspapers to outdoor sign advertisers, who are in hot pursuit of a potential client's dollar. An understanding of *all* of these media, their strong and weak points, is an asset in a TV salesman. This is why an advertising agency which deals with various media is one of the best places to learn the TV sales trade.

The field of general management is one of the most exacting—and some believe most exciting—ends of the TV business. TV station managers may come from anywhere. As we have observed, it is a *fact* that a good many of them had their training in the sales force of a TV operation. This is probably the best place to learn the problems of management, because *every* aspect of TV broadcasting relates in one way or another to sales. Sales personnel must keep their fingers on the financial pulse of the entire station to remain aware of and up to date on its financial status and health.

A career in general management is just a stone's throw away from the job of sales director. But don't expect to be a TV station manager—or assistant manager—until you have done plenty of time in various subsidiary capacities around a number of stations. While the top of the ladder is not crowded and good general managers are rare, the bottom is pretty well filled up and the rush to climb is frantic. You'll find a good deal of competition on the way up.

Public community relations, though, offer a good number of backstage possibilities for young people who are looking for below-the-line jobs which rarely get dull. Advertising, promotion, publicity—these are the three areas in which public relations departments of TV stations operate. In a sense, public relations personnel clear a path for the sales force of a station by engaging in such activities as drumming up viewers for pet programs, advertising for the station via other local media and the TV trade press. They try to encourage a generally favorable outlook on the part of community leaders toward the TV medium in general and their station in particular. (See Chapter 11 for details.)

It would be foolhardy to claim that a college education is necessary to excel in TV public or community relations work. Yet, most good public relations people have an excellent command of the language and can both speak and write fluently—as well as think fast and move quickly when the occasion demands.

Public and community relations jobs in TV are important. Therefore, they pay well and provide interesting and relatively secure careers in an ever-changing, ever-growing industry.

Also growing are careers in a hybrid area of TV broadcasting called *merchandising*. In fact, merchandising is actually a combination of TV sales work and public relations. It differs from both, however, in that it attempts to create good

will for *both* the station *and* potential advertiser. Merchandising concentrates on achieving greater sales and/or publicity for current TV advertisers by using media of communications *in addition* to TV commercials.

For instance, a TV station may take ads in local papers, emphasizing both the fact that a prize mystery program will be aired that night at 10 p.m. and that it is sponsored by a laundry soap that gets your clothes "whiter than white." This kind of "tied in" commercial announcement may be sent out in mailed fliers to prospective listeners—and prospective housewives whose laundry is now "greyer than grey" —or printed on billboards distributed to supermarkets, or pinned to telegraph poles.

The purpose of merchandising is to offer prospective clients commercial services above and beyond regular TV advertising in two ways: first by using non-TV media to attract a large audience for the advertiser's TV show, and, second, to offer a potential advertiser "free plugs" in newspapers, by mail or in display media.

While merchandising costs a TV station more than standard public relations activities, it is usually worth the extra investment in attracting new advertisers and for keeping present clients happy. A TV merchandiser has to have a firm grip on sales skills as well as the gentle art of public and community relations. More and more TV stations these days are recognizing the advantages of merchandising. So it pays to develop your abilities both in the field of sales *and* in the fields of advertising and public relations. You never know when you will be asked to put them both to work for you at the same time!

6

Behind the Scenes in TV

The time is 4:30 a.m. Rockefeller Center in New York City looks like a pile of weird monuments to ancient deities of a dead civilization. In the shadows, the main entrances to the RCA building are locked. A sleepy doorman directs a visitor to one open entrance of the NBC-TV studios.

The corridors of the skyscraper echo your footsteps. Three cleaning women chatter happily as they start home. In the main lobby, stores display mutely their sleek souveniors of New York in the grey half-light of their windows.

At the south end of the lobby, the Florida Chamber of Commerce exhibit, facing a side street in Rockefeller Center, is brilliantly lit. Since 2 a.m. a crew of technical specialists has been turning this large store-like display into a television studio from which NBC's coast-to-coast show *Today* will originate. After the show, which lasts from 7 a.m. to 9 a.m., they will quickly remake it once again into an exhibit for the State of Florida—that is, until the following morning at 2 a.m. In the fall of 1965, NBC began to telecast the *Today* show in color. This necessitated moving the production of the program from the Florida Exhibit on the ground floor to a larger studio upstairs to accommodate the more bulky and complicated equipment needed for color telecasting.

At 4:30 a.m., however, there is no mistake about where you are. You step over cables and behind cameras, dodge cameramen, prop men, assistant stage managers and the production crew of the *Today* show. No one seems either to notice or care that you are present. Although this daily "temporary" studio is filled with people, you remember that this is only a fraction of the total of nearly *ninety* employees working in the RCA building in some capacity on the two-hour *Today* show, broadcast five mornings a week. Nothing identifies you as a visitor, and you might be anyone, from a new assistant script writer to a network vice-president, for all the busy TV staff knows.

Live sections of *Today* are shot in this studio. The set where today's *Today* stars will sit (this morning they will be Hugh Downs, Aileen Saarinen and Jack Lescoulie) is already the focus of everyone's attention. The talent will not arrive until about 6 a.m. Scripts for this morning's performance were delivered to their homes the preceding evening, and stand-ins are presently running through their parts in the program. The director and the writer-producer of this week's program are in the control room, so that everything will be ready by the time the stars arrive. Directors and writers on *Today,* incidentally, are rotated frequently—usually on a weekly basis—because of their awkward work hours and the strain of producing a show this complicated for ten hours each week.

The mood in the *Today* studio as the hands of the studio clocks move to 5 a.m. is one of noisy efficiency. Everyone on the floor knows exactly what he is doing. Each has but one objective in mind: the two hours when *Today* will be on the air, broadcast completely or in part by approximately 183 NBC affiliated stations—nearly the entire network of this corporation's member stations. *Today* will be watched by three to six million people during the course of its two

hours, the rating services say. This is an unusually large audience for a TV show broadcast early in the morning. This explains why the program is so heavily booked with commercial spots and why NBC can afford so lavish a production staff for a morning program.

One telephone call and one elevator trip later, the visitor finds himself in the busy offices of NBC News on the fifth floor. In these offices, for as far as he can see, teletypes are spewing forth their endless rolls of news copy in a symphony of clatters and bells. Copy boys are running from desk to desk. All morning, writers are engaged in typing up network and local news reports to be used for New York and for network shows on both TV and radio. The entire place has the aura of a good-sized newspaper office an hour before deadline. Can it be four minutes after five in the morning, a time when even the milkman is yawning? Again, the clocks bring you back to reality.

In the NBC Newsroom at 5:04 each weekday morning you will find a man named Paul Ransom. Paul has been with the *Today* show for fourteen years and it is almost impossible to describe his job. Marvin Einhorn, one of the three staff directors on *Today,* says that "Paul is the glue that holds *Today* together. Without him there wouldn't be a show. During the night he puts the news packages together. He checks the working scripts of the show. He verifies pictures, commercials and all of the other details that come up in a program, including films and tapes the show may use. He checks on provisions for remote pickups from other NBC studios around the country. Put it this way: without Paul there would be no *Today* show. The whole thing would fall apart before it got started."

Paul is officially an "Associate Director and Coordinator" of *Today,* and he has been with the show since it began. He found his way into TV by a long route, just as many

people in the early days of TV did. At that time, of course, there was no way of training for the new medium and people were hired from the world of radio, films and the theatre. Paul had been trained for the stage. He tried acting in the professional theatre and had taught for a period at the Dramatic Workshop in New York. When Paul entered the world of TV, he couldn't have been greener or less experienced. The medium was, at that time, only a half-dozen years old. Paul began working in TV as a stage manager. He learned what he knows about TV in one place and one place only: at NBC on the *Today* show.

Paul's last-minute check of *Today's* script, visuals, and news segments occurs shortly after five in the NBC Newsroom. He has been up all night attending to these matters and his working day will come to its end at 9 a.m., when the current *Today* program goes off the air. After he has run through the news spots and visuals, his next problem is the production of the show itself. After that, he has nothing to worry about—until next evening when he starts work again on tomorrow's *Today*. And so it goes, day in and day out for Paul Ransom, for whom night is turned into day in the RCA building.

Al Morgan, the actual producer of the show, is rarely present for the early morning production. Morgan is an old-timer in TV and radio. He was a writer and a director for many years. Morgan also authored a notorious novel about radio called "The Great Man," which still has his colleagues guessing about the identity of his heel-hero. As producer of *Today,* Morgan's life as a novelist seems to be over for the present. He is idea man and producer of the network program.

Morgan's first contribution of the day is to watch it over his own TV set in the bedroom of his home in Bronxville, a suburb of New York City. His keen eye misses nothing.

The staff producing the show down at the RCA building are all aware that the boss is looking in. Morgan's criticisms and suggestions for future shows will be extremely important at the next meeting of *Today's* writers and directors sometime later in the day.

Paul Ransom, on the other hand, finishing his stint in the Newsroom at 5:30 a.m., is preparing to *start* his producing labors on this morning's show. Paul is a quiet, thin, soft-voiced, crew-cut man in his forties.

At 5:30 a.m., he appears just a trifle tired after a hard day's night. Nothing seems to ruffle Paul though, not even the necessity of explaining to his visitor his job on the *Today* show. He graciously answers all questions while walking through the corridors of the RCA building at a brisk clip, ruffling papers and making notes for the show at the same time. He is on his way to the Film Control Room on the fourth floor, the vantage point from which he (with plenty of competent assistance) puts the *Today* show together and sends it over the NBC network.

In the Control Room, Paul slips into a seat behind the control panel. In front of him are a dozen TV screens showing how the *Today* show looks from all angles: from all the cameras on the studio floor, from NBC's network lines, from film and tape projection studios, and even in color transmission. (Certain parts of the show—usually commercials—are sometimes broadcast by means of NBC's color TV process.) While most of the *Today* show is live, feature spots, news, and commercials also use filmed and taped segments. Paul has to put them all together, so when we watch the show at home we hardly know which parts of it are live, which parts are filmed and which are on tape.

Paul's place in the Control Room is that of the captain of a ship. Near him sit Art Weiner, this morning's Technical Director, and Jack Winower, the audio engineer. In a room

to the side a young man named Carl Broadhead serves as audio-tape engineer for *Today*. When Paul arrives, Carl is splicing a piece of sound tape he received during the past hour from NBC's reporter in Paris concerning a crisis in both the French Parliament and the United Nations. Carl's main job seems to be eliminating from the audio-tape the NBC Paris correspondent's complaints that it is snowing in France and that it will be difficult for him to shoot any television film for an NBC news spot later in the day. With efficiency, Carl edits the correspondent's gripes to the boys back home, leaving a sound segment of about a minute to be used on the news portion of *Today* this morning.

Paul dons a microphone-earphone headset which puts him in direct contact with the "Florida" street-side control room downstairs on the main floor of the RCA building. The live sections of *Today* are fed directly to the control room on the main level of the RCA building, where this morning's director James Gaines (who usually alternates with Larry Owen, Jr.) and writer-prducer Robert Cunniff are in complete charge of this live part of the show. Phone calls from other parts of the NBC studios—the tape room, film control room, newsroom, etc.—come to Paul via a row of telephones in front of him. Paul takes every call, each seemingly an insolvable crisis, with amazing calm and handles it efficiently. This is all routine, daily business for Paul.

Also, Paul begins checking each filmed segment of the show (it is nearly 6 a.m., every bit of tape to be used, both video and audio, timing all of them and fitting them into the mimeographed copy of the "Routine Sheet" in front of him. Paul's years of experience have clearly paid off for him. He is a man who knows his business, who makes the correct move in putting together this complicated program, not only because he has thought each problem through, but because fourteen years on the job have trained his *instincts*

as well as his intelligence. His expert coordination of the program is the result of the kind of training that a man gets on the job, not the sort of skill an individual can "pick up" in a few weeks or months in a TV studio.

Between phone calls and film run-throughs, Paul tells his visitor, "*Today* is basically a *live* show. That's mostly because we think an early morning audience wants the spontaneity of live television—not some pre-fabricated rehash of old stuff—and also because late news is the spine of *Today*. There is no way to put late news on video tape.

"When *Today* travels, however—let's say to Europe or around the United States—we use taped sections with live news added, either by Frank Blair, our regular newsman, or some other NBC newscaster. But, even considering commercials, film strips, and slide sections of the program, we try to keep as much of *Today* live as possible. Live TV, to us, means *alive* TV, and that's what our audience seems to want. And the fact that we get millions of viewers so early in the morning, day in and day out, seems to indicate that we are right."

After timing the taped rehearsal of part of a "live" rug commercial, Paul returns to his subject. "Maybe more night time TV should be broadcast live, too. Who knows? Maybe it would be a little more *alive* if it were more like the *Today* show. Of course, I'm prejudiced. You can understand why *Today* has a special spot in my heart. Most of us in TV get to feel that way about one show when we have worked with it for a long time. For the *Today* regulars, it's our very special baby, sort of, and *we* like it. I guess almost everybody on the *Today* show thinks it's great, and I guess our production crew is one of the biggest and most versatile in town."

On the studio floor at the Florida exhibit, the talent has

begun to assemble. Merrill Mueller is substituting this morning for Frank Blair. Mueller is busily poring over today's weather broadcasts for the entire nation. "Frank Blair is in Florida, isn't he?" says Mueller to no one in particular. "Well, it's raining in Florida. It's going to be a nice day here." This bit of news gets a sardonic laugh from the crew. It is now about 6:30 a.m. The cameramen are beginning to focus their cameras, and tension begins to mount on the studio floor.

Aileen Saarinen, widow of the famous architect and a charming young lady, is by now set to go through her paces as one of the regular *Today* staff. At the moment, she is reading over a script describing presidential inaugurations which she will narrate. Jack Lescoulie, one of the original members of the *Today* cast, and occasional announcer and sportscaster on NBC, is checking the price of rugs for that commercial which will be shown between 7:30 and 8 a.m. Jack is a Californian by birth, ex-actor, combat reporter during World War II and radio announcer. He radiates a special kind of charm on *Today*—an enormous toothy grin, mostly. The grin looks great to early morning viewers.

"I'll tell you why I was never a hit in radio," claims Jack. "They never learned to broadcast teeth!" Jack's teeth are a *Today* trademark along with his broad smile and good humor, which is obviously more than a surface affectation. He prepares for air time calmly, obviously on warm and friendly terms with everyone in the cast and on the crew of the show.

Anchor man for *Today* is Hugh Downs. Hugh has followed such former masters of ceremonies on *Today* as Dave Garroway and John Chancellor. Right now, at 6:45 a.m., the program's star looks a trifle weary and disenchanted. By 7 a.m., however, he will be alert and ready for his daily

stint, capable not only of following *Today's* exacting script but of adding intelligent and articulate ad-libs to it, a talent for which he has become famous as a TV personality.

By now a crowd has gathered outside the Florida exhibit's street window. Some of the observers have been standing there for hours with homemade signs they hope will be telecast to their friends watching across the United States. Hugh Downs laughs at one of the signs: it displays a picture of Dave Garroway! Hugh waves at the man holding it.

Hugh Downs is a busy man, doubling as star of the *Today* show and the daytime quiz program *Concentration.* His labors are finished before noon, and he usually has his weekends to himself. Weekdays, he has to be out of bed at 4:30 a.m. and must go to sleep about 9:45 each evening. Hugh is philosophical about his eccentric hours in TV. "It's kind of touching, waving goodbye to your wife at that hour," he says with a laugh.

Hugh is considered one of the best read and most intelligent of the present crop of TV personalities. His numerous hobbies, including playing the guitar and celestial navigation, are all extras to his daily TV stint. He is also a frequent contributor to *Science Digest Magazine.* For a change of pace now and then, he acts in summer stock theatres.

Hugh was born in Akron, Ohio, in 1921. He began his career at seventeen as a radio announcer in Lima. Later, he attended Bluffton (Ohio) College, Wayne University (in Detroit), and more recently he has taken courses at Columbia University in New York.

Following his discharge from the Army in 1943, Hugh joined WMAQ, NBC-owned station in Chicago, as a radio announcer, disc jockey, interviewer and emcee. He arrived in New York in 1954 to join the *Home* show on NBC-TV as host. Later, he became the announcer for *Caesar's Hour,*

and in July, 1957, he joined *The Jack Paar Show* at night. Assignments on *Today* and *Concentration* followed.

Hugh is a good example of the kind of individual who keeps his liberal education going *after* he is out of school by following up a wide variety of interests, rather than by just sticking to the world of TV. Because of his energetic activities, Hugh is all the more valuable as host on the *Today* show, which is likely to cover any range of subjects and may exploit his wide experience and interests.

Back in the Film Control Room, Paul Ransom is acutely aware that it is almost 7 a.m. In the past hour he has woven together the various strands of the *Today* show into one strong fibre. A few last minute checks—to a pick-up in Washington, to make sure that the first commercial, the camera crew and the performers are all ready. Then he relaxes. He has sixty seconds with nothing to do but wait. For the first time, one minute before air time, he betrays a hint of nervousness. A messenger has brought him a container of tea from a local drug store and he sips it.

"One minute to air time," he tells his crew and the control room in the Florida exhibit. Throats are cleared on the studio floor and you can hear them over the audio system. Jack Lescoulie and Aileen Saarinen smile. Hugh Downs takes a deep breath. The cameramen and the stage manager on the studio floor are ready to go to work.

"Here we go," says Paul. A title card announcing that the *Today* show will follow comes up onto the TV screen monitors in the Control Room. "Ten seconds, nine, eight, seven, six, five, four, three, two, one—take it." In the Florida exhibit studio, one of the three cameras is switched on from the studio control room. At Paul's signal in the Film Control Room both picture and sound are fed to the stations throughout the NBC network.

Jack Lescoulie is still smiling. He sees the red light on the camera facing him come on. On a cue from the stage manager, he begins warmly. "Good morning," he says. "Our program today, March 4th, will feature—"

Paul Ransom keeps sipping his container of tea, his eyes glued to the screen and on Lescoulie making his introduction. "Here's Hugh," says Jack, and another camera picks up the image of Hugh Downs, stifling a yawn and making good-natured remarks about the poor weather in Florida and how awful it feels to be up so early in the morning. Paul Ransom nods to the bank of monitor screens as if in complete agreement.

Today is on the air!

7

Writers in Broadcasting

According to legend, the first ancient stonecarving found by archeologists stated (in a free translation), "Things are not what they were! Children no longer obey their parents, and everybody wants to be a writer."

What was true for a cave man's culture still seems to be true in ours. Who hasn't tried to write a song, a poem, a play, a book? Nearly everybody strong enough to push a typewriter key.

The difference between authorship today and in prehistoric times is mainly that more things that more people write get spread to wider audiences. And no medium of communications has such an enormous appetite for the output of authors as TV and radio.

Figure it out for yourselves.

Legitimate theatres in New York may use about 100 hours of written material—songs, dialogue, etc.—per year. The movies may consume another 300 hours or so yearly. True, our 1760 (or so) daily newspapers, our thousands of weekly journals, magazines, books and other media use up the talents of a lot of pencil pushers, but less, one suspects, than are consumed by the TV and radio industries taken together.

Television *alone,* however (and let us consider only *network* television) is responsible for some *twenty thousand*

hours of programming per year. True, some of it is made up of replayed Hollywood films, but a scribe writes each one of those commercials you see, each news broadcast, and all the "ad-lib" remarks that your favorite master of ceremonies produces so glibly.

Not all the material broadcast on our more than five thousand radio stations is written out in script form; many disc jockey and interview programs are ad-libbed. But enough writers are employed by our TV and radio stations today to write out *in one year the entire work of all the copyists who created by hand all the books in Europe during the Middle Ages* from 500 to 1500 A.D., when printing was invented.

Despite the moans and groans of certain English teachers that we Americans are a "semi-literate" nation, we probably depend, as no other people before us have, on writers who satisfy the endless hunger of our mass communication machinery—particularly the broadcast media. While automation may do a million jobs better than our smartest college graduates, the normal American high school student is capable of accomplishing a task that no machine can possibly be trained to do for many years to come: digest a paragraph of news copy from a teletype into *one sensible English sentence.*

Writing for broadcasting is, in a way, one of the most painless crafts to learn and one of the least difficult to break into. That is, *if you have the talent,* and if you are willing to learn.

Jack Wilson, one of the last radio dramatic story editors, who is presently running a daily radio dramatic series over ABC radio, calls himself "either the last of an old breed or the first of a new breed." Jack is optimistic about the chances of young people finding interesting work writing for TV and radio. He should know.

Jack is in his fifties, a serious, quiet man, with a curly mop of steel grey hair, tall and agile for his years. He has more than thirty years of TV and radio writing behind him. His experience goes back to radio's great days, to newspaper work in Cleveland, to jobs with WJDK in Detroit, to WLW in Cincinnati, and to a decade or so with NBC as a staff writer. There is very little that Jack has *not* written for broadcasting, and a list of his credits would fill half of this chapter. Next to his desk at ABC he keeps a chart of sixty or so authors who create his daily shows. Jack has firm ideas about what it takes to become a writer.

"I went to college in Ohio and was always interested in writing," he says in his Midwestern way, "but that was only background. I can honestly say I didn't learn to write in school. Maybe writers are born, not made. At least that was true in my day. But I guess an academic background is pretty important right now for a writer. There are so many more things a writer has to know in 1965 than there were in the early thirties. When you get down to basic truths, college degrees, newspaper work—all sorts of things—constitute *experience,* and experience along with *imagination* are the main things a writer needs."

Jack laughs when you ask him *why* someone might want to be a writer. "Brother, if you have to ask," he says, "you'll never know. Writing is a hard, uncertain life, but in many ways it's extremely satisfying. To me, a writer isn't just a professional person who has mastered a skill or craft. Instead, he's sort of a generalist who's interested in everything under the stars: the arts, science, sports—name it. Mostly, I'd say a good writer is a careful observer, because he is fascinated with people, why they do the strange things they do. For this reason, a good writer is usually good in more than one medium. He can put his interests and observations to work in short stories, TV scripts, plays or even poems. Mastering

laborative—maybe a little less lonely—than various other kinds of writing, but his judgment is sound. Writers in broadcasting, whether they are free-lance operators or employees, find themselves, in the last analysis, alone with their own vocabularies and their own thoughts.

For whom does a writer work, you may ask, himself or the person who buys his material? This question has been pretty well decided by the Writer's Guild of America in New York City. The Guild is the writers' union, but no author needs to belong to it before he starts writing or before he gets a job. Then membership poses no problem. The Guild has been called "an open union and a union shop," meaning that no special requirements are necessary for membership, but nearly all professional writers in broadcasting belong to it.

According to Guild contracts (the only kind a TV or radio author would be asked to sign), writers are *employees* rather than *self-employed professionals.* Even the free-lance writer who markets his material wherever he can is in this first category. The advantages a writer derives from this status are many. His Guild contract insures that he receives reasonable protection regarding the actual production of what he writes and of his share in all future profits from it, as well as matters like health insurance, a pension fund and other minor but significant details.

In TV or radio, the term "writer" applies to anyone who prepares broadcasts which are not spontaneously produced, although sometimes writers prepare notes from which a performer spontaneously ad-libs. A writer is therefore considered the employee of one or another of the agencies which produce broadcasts. Writers are paid according to the type of employer for whom they work and the extent of the service which they perform for him.

Every arm of broadcasting production employs writers of

one sort or another, either on a free-lance basis or on a permanent payroll. Some writers work for individual stations; others work for networks. Some work for both. Network writing jobs are, of course, better paying and generally considered more important than station jobs, but most network writers started out as employees of stations.

Then advertising agencies also employ many writers. Years ago in the early days of TV and in radio's great era, program content of commercial shows was prepared for the most part by advertising agencies. The agencies themselves accordingly hired many different types of writers. This is no longer true, and so the main work of those writers employed by these agencies (which are in turn hired by the commercial sponsors) is the preparation of commercial advertising copy. This includes not only the words spoken by radio announcers but the total pictorial and verbal concept of TV commercials. Probably more than any other writer in the world of broadcasting, the TV commercial writer, usually working in collaboration with graphic artists, musicians and other specialists, must be aware that writing not only consists of what is *said* on TV but includes clear descriptions and concepts of what is *seen* on a TV screen as well. The creator of TV commercials is, in fact, a dramatist.

Independent producers, syndicated TV program producers, and film producers hire many writers to produce the vast amounts of material they consume. These authors are frequently highly specialized. Many of them get to be well known in the trade for their talent in preparing certain specific kinds of material, and the bids for their services are frequent and run high. Goodman Ace, for instance, is the well-known king of the gag writers, and his main job (in addition to writing a magazine column and doing "bits" on local radio) is to provide witty continuity for programs such as the *Perry Como Show*. For every Ace, there are dozens of

other skilled gag men whose main talent seems to be this kind of running continuity. Their services are much in demand. They may command salaries as high as $1500 a week or more.

Of course, the most interesting type of writing for broadcasting, many believe, is dramatic writing. To read the commentary in the TV sections of Sunday newspapers or in TV magazines, one might believe that good drama is now dead on TV. This is far from the truth. What has disappeared from the TV screen, in all but a few instances, is the hour or hour and one-half "live" or "taped" television play. This type of show, so skillfully written at one time by authors such as Rod Serling, Reginald Rose and Paddy Chayevsky has, it is true, largely fallen by the wayside.

Plenty of scope remains for the aspiring dramatic writer on TV, however. Daytime TV is replete with relatively well written versions of radio's old soap operas. Independent program producers and film producers keep creating a never-ending stream of filmed westerns, gangster shows, pseudo-horror films, domestic comedy films, and animated stories for children and (like *The Flintstones)* for adults also. And don't forget the TV "specials," productions of superior plays and original musicals. True, many of these programs are uninspired imitations of one another, but most of them are fairly well written, and occasionally one finds a diamond amid all the chips of glass.

Most of these programs are prepared either in New York or in Hollywood by highly skilled professional writers. Vacancies open in their ranks as one generation of scribes is replaced by another.

Every well-paid professional writer today was once a newcomer, trying to market his first attempt to a local station or small producer. Talent is usually recognized in TV and

radio. When it comes to dramatic writing, it is not difficult for a script editor to spot genuine talent. The need for material at present is so great that manuscripts from unknown writers are receiving more careful attention by the script departments of TV program producers than they ever have in the past.

Before sending off your maiden effort to such producers, however, it is *always* wise to write a letter to the script editor of the organization first, explaining the nature of your work, giving a few autobiographical details and asking whether his company would be interested in your material. The chances are good that you will receive an affirmative answer. *Then* send your document. It will not be just one other "unsolicited manuscript." Be sure to include a stamped, self-addressed return envelope. Such a manuscript has started the career of more than one professional writer in the broadcasting industry.

If and when you begin writing dramatic material, you must realize that you are competing not only with TV writers, but with legitimate playwrights, screen writers and novelists who have turned to TV for additional income. Never attempt to market any dramatic script which does not fit the format of the kind of TV shows presently on the air. Nor should you send out a document which you do not believe represents the very best work you can possibly do. Outside advice from a professional may help here. Remember also what a well-known writer once told one of the authors of this book: "Good scripts aren't written; they are *re*-written." To write an acceptable drama for TV takes patience, hard work, skill and a willingness to re-write your work endlessly if necessary.

Dramatic writing constitutes only a small portion of the material used daily by TV and radio outlets. News and

sports writing constitute entirely different fields and, for many professionals, are even more satisfying and exciting to create than dramas.

In many small TV and radio stations, sports announcers and newscasters prepare their own copy. For larger installations, this is not the case. Men like Walter Cronkite and David Brinkley are far too busy to prepare all the material they read. While they assume responsibility for the views they voice and the opinions they express, their actual scripts are written by staff writers. Sometimes local station newscasters will read the news of the day as it comes from the wire service teletype. Frequently, a writer will reorganize it, re-write it, or style it to meet a particular commentator's talents.

Even the coverage of special events, although they are largely improvised by commentators, require the services of writers who decide what the improvisation is to cover and what to include in the visual part of the program. Documentary TV programs are dependent upon the skills of the writer of narrative segments of the show which usually blend into filmed sections, interviews, or speeches. A writer is responsible for fusing these elements into a cohesive program with the help of film or tape editors. Sometimes the script is "written" after the actual documentary is pieced together.

This sort of documentary writing is a far cry from the kind of script preparation done for a dramatic show, or for most of the popular radio programs of days gone by, but it is writing nevertheless. The preparation of an acceptable documentary program is invariably the test of a writer's skill in bringing together filmed or taped material along with a narration into the meaningful and unified whole desired by the producer. This is TV writing at its most difficult.

Writers are also needed for shows which appear "off the cuff" to those of us viewing at home. Audience participation shows depend heavily on gags and gimmicks thought up by writers. Game and quiz shows need a never-ending load of clever questions and stunts. Moderators of highbrow discussion programs usually have carefully researched questions prepared for them. Many "spontaneous" discussions follow an outline of topics prepared by a writer; the same applies to the questions that an interviewer may ask of his guest. TV writers have even been known to ghost speeches for politicians who are "too busy" to write their own.

As we noted in the case of Goodman Ace, variety and music shows also need continuity writers who, in effect, keep the production going. It is their responsibility to see that breaks between acts are covered with suitable material. Some continuity scripting is the cleverest writing presently done on television. Some of it seems designed merely to keep the audience from falling asleep. Some of it, like that used by performers between cartoons on children's shows, consists of a joke or "sight gag" which the performer thinks up on the spot, without a set script, to fill in time.

For all these shows, however, openings and closings have to be written. Notices of coming attractions (announcements and posters) are usually scripted in some detail. Commercial copy is usually meticulously prepared even when it is delivered "live." Because the advertiser is the man who pays TV's bills, broadcasters are extremely anxious that he get the best kind of commercial delivery for which he paid. Frequently, commercial copy interpolated into live shows is not written by the author of the show but prepared instead by copywriters at an advertising agency.

Speaking of commercials, the art of creating advertising copy for both TV and radio provides excellent training and can provide a substantial career for a young writer. You

8

Producers and Directors

A fact of life in TV and radio production today is that broadcasting managers make up more fancy titles for their employees than a Latin American dictator hands out to his relatives. It seems that when you can't find a title to pin on someone in broadcasting, he is called a "Producer," even if he is only a glorified paper pusher.

Producers and directors abound, even in local stations. At networks, everybody seems to be some sort of executive. A slight sampling of these fancy euphemisms includes: *producers, executive producers, associate producers, production supervisors, TV directors, assistant producers, casting directors, talent directors, musical directors, dance directors, production coordinators, associate directors* and *unit managers,* to name a few.

Their jobs vary and depend entirely on the nature of the outfit for which they are working. Is your producer-director working for a local station? A package producer? A network? Is he to be assigned to one show or to many? Responses to these questions will tell you whether his job is running sandwiches from the local grocery store or whether he has actual responsibility for a broadcasting enterprise.

Basically, there are *producers* and *directors.* What are the main differences between the two?

A producer, in broadcasting, is in charge of the *overall* operation of the show to which he is assigned. He has the main responsibility for production, and to this end he is usually involved with the general concept or idea of the program and the assignment or hiring of talent, both above and below the line. This includes writers, directors, designers, actors and the like. His word in regard to how this talent is used is also final. In other words, his judgment overrules the judgment of any other individual working with him. He is also concerned with the financial or budgetary side of his assignment. Usually he is allowed a certain sum of money for his project, and the final financial responsibilities for meeting this budget are his.

Put another way, a producer in broadcasting is a man who must understand and demonstrate creative ability in regard to *how* his assignment is going to be tackled, *who* will do the various jobs necessary to get the assignment done, *how much* it will cost, and *where* the money will go.

Nobody walks into a producing assignment in either TV or radio. As you can see, a producer is a man who has to exercise both imaginative and practical abilities. He must know his medium, appreciate and understand the talented artists and craftsmen who will work for him, and have a firm grip on the financial realities of broadcasting. These are abilities which take a lot of developing and training. Not every Tom, Dick or Harry is able to cultivate them either.

A director's job in broadcasting is another matter entirely. He is far less a man of *many* talents than a producer. His duties are far more specific. But they are no less exacting. There are good directors and bad directors in TV and radio, and all directors need certain talents and skills in order to be successful.

Occasionally, one runs across an individual who is producer-director, that is, a producer who works as his own

employee in the capacity of a director. He is a rare person, and he has a tough job.

The director's task is to take charge and responsibility for the technical and production talent which is used on a TV or radio program, both during periods of rehearsal and the actual taping or broadcasting of the show. He is the individual who bears the primary *immediate* responsibility for what we hear on our radios or see on our television screens. Exactly *what he does* varies with the show on which he is working, but this is his major responsibility. If he is faced with a large production problem (say, one involving the replacement of one actor by another or a vital change of scene design in TV) then he usually turns to the producer, who handles issues of this kind. The limits of a director's responsibilities are clearly defined. There are almost no limits to what a producer is responsible for.

Few of the top people in TV these days are exclusively directors or producers. Instead, their talents are used by their employers—usually networks—when and as they are needed. One year they may find themselves acting more as producers than directors. Another year, it may be the other way around. Sometimes they are *executive producers,* or *directors of network divisions,* whose main work is in the area of policy rather than production. In this case, they function as producers who have other producers working under them. Sometimes they are assigned to a series of shows for which still other producers are assigned for the individual programs. Their responsibility then centers on the nature of the entire series rather than on any single program.

At most radio stations today, producers concentrate their attention on matters fairly remote from the broadcasting studio. They are concerned mostly with policy. What kind of radio programs shall be broadcast at what time? Who

will direct, announce, and provide technical talent for them? What is the best feasible budget for them?

One producer may be responsible for the entire output of certain stations. Others, where more ambitious types of programming are presented, may share their duties. Today's picture provides a marked contrast to the great days of radio when each station, and certainly each network, employed a whole army of producers who were assigned to individual shows.

There are still plenty of radio directors around, however, both on network programs and on local stations. To some degree, they do today many of the things that producers *used* to do: check on the desirability of guests on interview programs, select talent and even make technical decisions.

Jerry P. Melmed is a young man who is now working as a staff director at WCBS-radio in New York City. Jerry likes his work, there's no question about that. However, he does not see radio directing as the final step in his career in broadcasting. He wants to get into TV. But considering his excellent position—and salary—in radio currently, he is not content to take the first TV offer that comes along. He has started his own small film production firm called Elm J. Productions which recently did a film for the New York World's Fair narrated by a friend of his, Dave Garroway, whose WCBS radio show Jerry directed.

Jerry claims that he has been the recipient of a lot of lucky "breaks" all along in his career. He started his radio career on the Ohio State University's radio station WOSU with a music program. When he decided to come to New York, he had vague ideas of doing something in the music world and something related to broadcasting, but he was not exactly sure what.

He knew and loved music, however, both serious and

popular, and landed a job as a record librarian at WCBS, and after a relatively short time there, he was selected to be a staff director on the station.

"Staff director?" laughed Jerry. "More like a producer, writer, production coordinator, idea man, musical director and weeping wall, I'd say. In radio these days, a director is simply the fellow who does all the jobs that nobody else wants to do—except for the technical work which, according to union regulations, is entirely the business of our engineers."

Jerry has a methodical mind, and, like many people in broadcasting, is quiet, good-humored and calm. One cannot imagine him getting excited or flustered over anything.

"I've been thinking about the qualities of a good radio director," he says. "I think I can be pretty specific, in the light of my own experience, anyway. In the first place, it doesn't matter much where a youngster starts in a radio station if he wants to become a director. Look at me: there I was in a record library and somebody figured that I would make a good director. I hope they were right. I might have been working anywhere in the station.

"To be a director you should know something about the history of your medium, radio. History is always a guide which tells you what mistakes have already been made and then how not to make them yourself. Next, I'd say that to get to be a director you should volunteer to do anything, any silly or dirty job that needs to be done at any time during the day or night. If there is no local announcer to go out and cover a fire across the street, grab a tape recorder and do it yourself. Ask permission afterwards. Don't just tell people that you are flexible; demonstrate it.

"You also have to learn about news, music and drama, in that order. I came to WCBS with a pretty good knowledge of music. But what I *didn't* know about news, current

events, names and biographies of outstanding people and the like, could have filled volumes. I had a lot to learn. I'd say that a knowledge of current issues and procedures involved in news broadcasting is about the most important thing for a director to have these days.

"And last but by no means least, there's a quality that a good radio director has that I can hardly put into words. It's a combination, I think, of writing and organizational ability. A good director should be good at writing. He never knows when he'll have to dash off a piece of copy for an announcer or pass a note of some kind to a broadcaster. His writing, whether it's read on the air or not, should be clear and to the point.

"Now, this brings me to organizational ability. A director must be able to think clearly and logically, to put first things first, and to anticipate from his place in the control room what *might* happen under certain circumstances. This is particularly true when he is working with temperamental talent, or if he is directing a show where guests are interviewed or where 'on the air' phone calls are used. He has to expect the unexpected to happen at the same time that he keeps things running on the air. He makes certain that his station breaks, commercial breaks, and music breaks all come along at the right time, *and* he provides proper cues and signals to his talent in the studio, whether that talent is a jive-talking disc jockey or a minister preaching a sermon.

"The director gets the blame for almost everything in radio," says Jerry seriously. "The talent gets the credit, but usually the director gets the blame. Another hazard of the job, of course, is that very often you see the shows you like best taken off the air, and you are assigned to one of those you like least. But a staff director is an employee of the station and he does what he's told. He gets paid pretty well,

incidentally, for doing what he's told. Scale wages here in New York start at $128 a week, and there is nowhere to go but up, financially at least, if you are on a station staff."

The life of a director in TV is different. For TV, a director is the man who takes charge of the actual show which goes out over the air. The TV director's job is to consider every show he is working on primarily from the point of view of the *audience*. To this end he edits program material and takes charge of everything that happens on the studio floor. He is also responsible for the proper cutting and changing of cameras, instructing the floor manager and cameramen of their specific tasks by means of studio intercoms and cueing in films or tapes on the show. A TV director—even a director of a news or weather show which has maintained the same format for years—*always* works under considerable pressure. Even on the best rehearsed shows, mistakes can occur; an actor in a commercial may get the sponsor's name wrong; a camera can focus on a microphone instead of on an actress; title cards may mysteriously be turned upside down at air time; teleprompters (which unroll scripts in bold letters for performers to read) may get stuck. In fact, a slogan around most TV studios runs, "If anything can go wrong, it probably will." And both the things that go right and those that go wrong are the responsibility of the director.

Fred Freed is a highly respected producer-director at NBC. Right now he is one of the two men who are responsible for the production of NBC's documentary *White Paper* series. He calls himself a producer-director-writer, and if anyone can wear three hats at the same time, Fred can. He does four shows a year, mostly on film, but it is Fred's keen sense of television's strengths and weaknesses as a medium of communication that makes his *White Paper* series so dis-

tinctive. The series has won numerous awards as the best in its field.

Fred takes TV seriously. He wants others to take it just as seriously as he does. "Electronics," he says, "is a tool which may cause a re-evaluation in the writing of history. We no longer keep records by means of words alone. Now we have tape recordings and TV by which the great figures of our day can tell us what they did.

"Generals, presidents, and our wisest men no longer belong to their own time alone. They belong to the ages, and by means of TV they can communicate directly to the people, and all of this history can be kept for all time on TV tape or film. This challenge to the industry is almost frightening, it's so enormous—the challenge of bringing to the people an entire nation's history as it is made, or *was* made. This is what we try to do on our NBC *White Papers.*"

Fred Freed is an old-timer in TV who explains that there were (and, to a degree, *are* today) two roads to the higher echelons of producing and directing in TV. One began with training in radio—in Fred's day, the only kind of training available. The other began with training in theatre and film. In TV's early days, it was mainly radio and film and theatre people who came together to produce the first TV shows. The arts and crafts one learns in these fields are still those that train one to be a topnotch producer or director.

Fred was no exception. He found his way into radio from an editorial job on *Esquire* magazine, and from there to TV, in the days before TV had really become a mass medium, that is, before TV sets were produced by the millions.

"There were no rules to guide us in those days," says Fred. "We had to work by trial and error—mostly by error, I suppose. I think that young people coming into the industry today have a tremendous advantage. They can (and do)

learn from the mistakes of those who went before them. There is no teaching method like trial and error, though, and young people still have plenty of chances to make mistakes. If they can weather them, I'd say a great future for them lies in TV. A great future! TV is not only the outstanding mass medium of the moment but of the future as well. And there will always be a need for talented young people who are willing to work hard."

Fred minces no words about *his* enthusiasm. However, there are also other viewpoints.

The name of Worthington Miner is synonymous with TV's great heyday, the day of live broadcasts from New York City of plays by such writers as Reginald Rose, Paddy Chayevsky and Rod Serling. Miner was one of the masterminds behind this golden era.

As one might expect, Miner's viewpoint of TV today is not as optimistic as Fred Freed's. Miner sees little opportunity for really "creative" directors or producers. "In the early days, TV went to the theatre for talent and found some truly original creative artists. Today everything is done by rote, by routine, by the book, by skilled craftsmen who are anything but creative. The best talents have been lured *away* from TV into the theatre or movies. Take people like Sidney Lumet and Delbert Mann, Robert Mulligan and Frank Schaffner, Ralph Nelson and Johnnie Frankenheimer, Fred Coe and Arthur Penn. They were only a few of the people who made the great contributions during the earliest days of TV. They directed or produced the finest shows in TV history. Where are they now? In the theatre or movies. Somewhere else, but not in TV," says Miner.

"Why? Well, New York standards for TV gave way to Hollywood standards. Sponsors wanted big audiences, and it wasn't TV shows bred on theatrical standards that attracted that audience. People want to be entertained or

amused, and Hollywood can grind out entertainment on a formula basis in a highly professional style. But there is nothing excitingly original or provocative about it. For a young person interested in imaginative excitement—not primarily in security—I'd say TV is a good stepping stone, but by no means a last resort to a career in show business.

"Except for actors," adds Miner. "TV has saved many an actor from starving, and offers opportunities for performers which didn't exist twenty years ago. Because of TV, an actor today isn't in the bind he used to be; he can work on filmed commercials, soap operas, what's left of live drama and in other things. But as for producing and directing, I'd say the day of the creative TV producer *or* director is over —for the moment at least."

Miner's dissent is worth considering. Remember, however, that he is speaking primarily of live or taped TV *drama,* not documentaries, special programs, or even a superior series program like *The Defenders,* which offered a good deal of scope for creative talents. It's a matter of perspective and opinion mostly as to how one sees producing and directing on TV today.

Take George W. Heineman, for instance. The picture he paints for us of a career as a TV producer or director couldn't be rosier. George is a corpulent, good-natured man whose official biography issued by NBC, boiled down to his main activities since 1951, is *seven* pages long.

George is a graduate of Northwestern University. Before World War II—that is, before any TV broadcasting at all was being attempted except on an experimental and limited basis—he was already interested in what was then a science-fiction medium. After some experience in radio, as well as a distinguished record as a Naval Aviator during World War II, George turned professionally to the world of commercial art. But in 1948, when he had a chance to get into

TV in Chicago, he moved from commercial art directing to TV at a considerable decrease in salary. The temptation to try his hand at the new medium was worth more than a large pay check.

George became involved in what is now known as "The Chicago School" of early TV producers and directors, whose experiments with the medium were responsible for many procedures which are standard practice today in TV studios. In Chicago, George Heineman created the once famous *Ding Dong School* which reached four million viewers. He was then called to NBC's network operation where he started *Hi Mom,* a program for both children and adults. So varied has been George's experience that it would be useless to list his TV credits over the years, which include, incidentally, a stint as executive producer of *Meet The Press.*

"There are hundreds of exciting and important jobs for producers and directors on TV—and in radio, too. What with documentaries, news coverage, special events, sports, children's shows, interview shows and what-not, the film boys haven't taken over TV. Nor will they ever, unless I miss my guess," says George.

George teaches TV techniques at a university in addition to his present position as Manager of Public Affairs Broadcasting for NBC. He knows the kind of young people who want to get into TV and radio pretty well. "I think the main quality for a person to have who wants a career in our industry, particularly someone who is looking forward to producing and directing, is to be *well read.* I personally try to remain well read in the broadest sense. I mean keeping up to the minute on all the issues in contemporary life, even if one of those issues is the Dead Sea Scrolls which have been hidden for thousands of years. If you are well read, if you have a feeling for the important and unimportant things in our life, and if you can keep yourself and what

you do well organized, then you're the kind of person who might have a career in broadcasting. If you're going to live in a shell, or remove yourself from the major issues of our day, don't come around a TV studio."

George emphasizes the need for a well-constructed resumé in applying for any sort of job in TV or radio. "The resumé must *look* good, and that's a matter of judgment. I'd say put your *last* credits *first*. In other words, list your career backwards: for whom you worked, what you did and for how long. Stick to the truth, too. A little lie on a resumé may come back to haunt you one day. You never know what will be checked and what won't be. All in all, a good resumé that attracts my attention as it crosses my desk gives me a quick summary of what the prospective employee has been up to recently and a number of good references that seem reliable that I can check out easily.

"Don't come around saying you want to be a producer or director unless you are qualified! There are plenty of jobs in local TV situations and in lower places with the networks so you can develop an impressive resumé. TV needs experienced people, people with brains and good taste. Both of these qualities come with experience. You also need talent, of course. But if you have these things, chances are you'll be given an *opportunity* to make good. The rest is up to you."

George paused for a moment and spoke again quietly. "As a matter of fact, now that I think of it, most of the talent that I have had a chance to develop in my eighteen years in TV has been *new* talent, relatively untried and untested. There was Dr. Francis Horwich, Shari Lewis, Dr. Joyce Brothers. . . . None of these people had had extensive —or in some cases *any*—experience in TV. But they had a certain quality, a vivaciousness that separated them from other people. TV can always use new talent. As a matter of

fact, I'm looking for it right now, among my students, in people I interview for jobs—everywhere."

George Heineman should know. His advice is good. TV can always use a new talent. And TV also needs producer-directors like George Heineman. By and large, people who have found successful careers in the field of broadcasting are usually ready to help a newcomer. That is, if he is also ready to help himself. It's up to *you* to take it from there!

9

The Picture-Makers

Can you sketch or paint? Are you interested in mechanical drawing? Would you like to become an architect? Are you handy at shop work, printing, arts and crafts? Do you enjoy classes in art appreciation? Have you a vivid sense of color? Do clothes and costumes fascinate you? Do you think you could construct a model of your living room with some white cardboard, crayons, glue and tape? Are you interested in still photography, in what makes a "good" or "poor" picture?

In short, do you have a *talent* for art work?

If you do, you may be a potential picture-maker.

You may never have thought of it this way before, but there are two kinds of commercial artists working in the world of broadcasting today.

One type is the artist whose sole function is to draw or paste up pictures which will be used, either on television or for display purposes, or in advertising and promotion, as flat, two-dimensional pictures. Artists who do this kind of work are "graphics men." They must be skilled at the arts of freehand drawing, copying, lettering and paste-up work. This latter skill takes up quite a bit of their time, because many of the graphics employed on TV are actually combinations of still photographs and art work.

good portion of our nation's commercial art work is allied one way or another with the field of TV. The video medium eats up graphic and animated art with an appetite of almost unbelievable voracity, day in and night out.

Employees at TV stations and networks who do this kind of routine art work are called *draftsmen, illustrators, title artists, still photographers, art clerks* and just plain *artists.* In larger operations, it is almost invariably the objective of an apprentice or beginning artist to become a supervisor, or artist in charge of what is called a "stable" of other artists. From supervisory positions, a person may move on to any number of other kinds of positions in broadcasting. He may move into advertising or some field allied to TV, or to the position of *art director* of a network station or production firm.

Artists like these complete specific assignments in preparing graphics which are televised or, in the case of animators, photographed. This is *one* kind of art work used by TV stations and production companies. Another type of artist needed in TV is the *designer,* whose work never appears directly on TV but constitutes a model or blueprint for the picture that will eventually be seen by the great TV audience.

One immediately thinks of scenic designers in this connection. The construction of scenery, whether it is the deck of a whaling ship for a televised version of *Moby Dick* or some kind of colorful abstract background for the *Perry Como Show,* is a vital part of any TV production. The men who design this scenery make important but seldom recognized contributions to the success of a good TV show.

One forgets, however, that not only does *scenery* need to be designed and built, but *costumes* have to be conceived, sewn and fitted. Many specialists are involved in this procedure. *Hair styles* must be *designed* and *executed,* although

Courtesy NBC

Bustling activity of studio control room—audio and video technicians, director, producer, writers and production assistants watching a program as it is being telecast.

Courtesy NBC

An overview of "The Magnificent Yankee" broadcast, showing sets and equipment.

Courtesy NBC

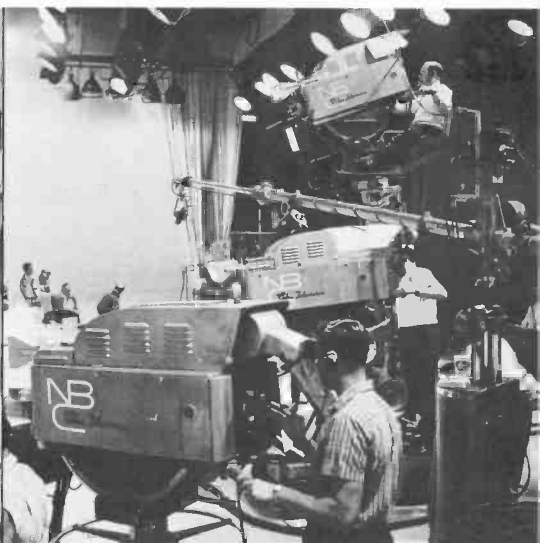
Cameramen in foreground standby as stagehands in background dress the set, and staging and special effects are being worked out in upper left of shot.

Checking the smooth-run of the camera dolly for an exterior shot on a "Bob Hope Presents the Chrysler Theatre" program.

Courtesy Universal Studios, Hollywood

Courtesy Universal Studios, Hollywood

Arranging the lighting for an exterior night shot for a scene from "The Widow Makers."



Courtesy NBC

Checking out the lights and color for an NBC color telecast.

Great pains are taken before filming, to properly light up a set.

Courtesy CBS

Courtesy CBS

Taping a war drama—showing how the set is built up.

Convention coverage by CBS outside the convention hall.
Courtesy Eugene Cook

CBS convention coverage on the floor.
Courtesy Eugene Cook

CBS convention coverage backstage.
Courtesy CBS

Courtesy NBC
Roddy McDowell being made up for his role in "The Tempest," while he listens to producer George Schaefer emphasize a point in the interpretation of the character.

Julie Harris in "The Holy Terror" being made up by Bob O'Bradovitch.
Courtesy NBC

Production assistant mounting arts and graphics on a flat.

Retouching a set after it has been lit.

Building a special tree prop on the set.

Foreign students on a CBS-TV special.

Courtesy CBS

Courtesy ABC

Maury Benkoil and his crew in a mobile unit at Cape Kennedy reporting on Schirra's flight for ABC radio network "Man in Space."

Producer George Schaefer and his assistant discuss the characterization of "The Magnificent Yankee" with star Alfred Lunt. Lynn Fontanne with back to camera.

Courtesy NBC

Courtesy NBC

Perry Como checks cue cards, while color cameramen check their shots and boom operator checks sound pick up.

Courtesy Fabian Bachrach
Paul Ranson of "The Today Show."

Jack Lescoulie and Hugh Downs of "The Today Show."
Courtesy NBC

Courtesy CBS

Julia Meade with Ed Sullivan celebrating the tenth year of his show on television.

Courtesy NBC
Pauline Frederick, NBC News, United Nations correspondent.

Courtesy NBC
Joan Murray, news personality WCBS-TV.

Courtesy WINS
Bert Cowlan, community relations director, Westinghouse Broadcasting Corp.

Jerry P. Melmed, staff director WCBS Radio in radio control room on talk-back mike.

Courtesy CBS

Robert Trout stands before control panel for a CBS Reports program.

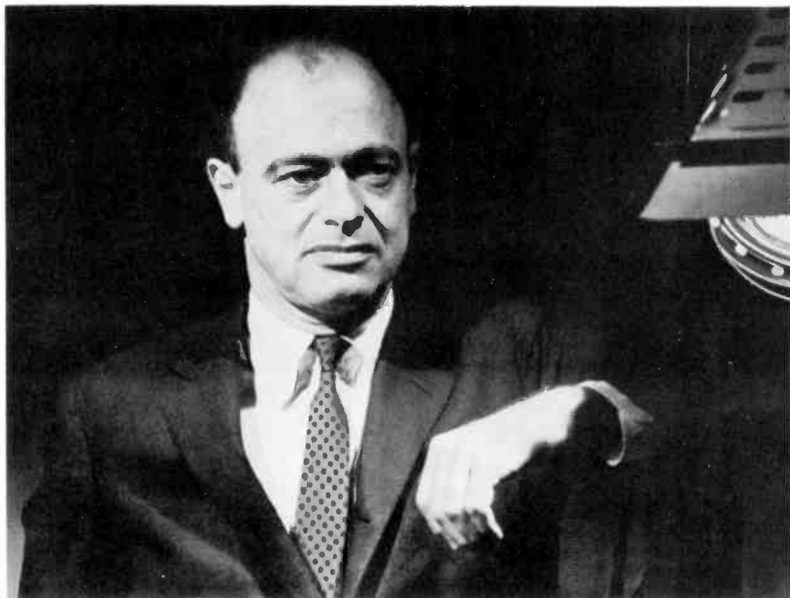
Courtesy Floyd Jillson

Mary Howard Smith supervising an ETV production.

Courtesy Bernard Weisberger
Charlotte Friel, CBS information executive.

Courtesy Bernard Weisberger
Martin Grove, public relations director, WMCA.

Courtesy Bernard Weisberger
Jack Wilson, script writer and editor at ABC.



Courtesy NBC

Fred Freed, producer of NBC's "White Paper" series.

Courtesy ABC

Bruce Morrow, ABC disk jockey, on the air.

many female TV performers take care of setting their hair at their own expense at their own beauty salons. In dramas, where wigs are used, their upkeep is another matter and is handled by a specialist. So is the *art of makeup*. No female performers and few males appear on TV without *some* special theatrical makeup, if only a bit of pancake coloring to lighten a beard. TV makeup is handled by specialists, who have been trained in using it properly.

The *scenic designer* in TV—called an "art director" more frequently around film studios—is really the person in charge of the entire visual aspect of a TV show. He usually supervises all the activities of the other artists and craftsmen who will eventually realize his pictorial conception.

Scenery, costumes and makeup of some sort are necessary for virtually all kinds of TV productions, from Shakespeare to domestic comedies to children's programs. And it is easy for the average viewer to disregard or overlook the importance of the setting of a show. Most of us take it for granted. Remember, however, that before an actor pushes, say a baby carriage on *Alfred Hitchcock Presents* or *The Danny Kaye Show*, a designer had to decide exactly what kind of baby carriage was needed. A prop man or woman had to get it from a prop warehouse. Perhaps he had to buy or rent it. Designers, directors and even the actors had to test it to see if it worked right for the play and if it looked right. If it needed changes or oiling, a carpenter may have been called to fix and oil it. An artist may have been summoned to paint it a different color or to change its design in some way essential for the plot of the show. All this for a baby carriage!

Scenic designers—working with costume designers, makeup experts and property departments—first read the script of a TV show. Then they execute drawings of what they think the various settings that the program needs should

look like. These are discussed with the director and producer. If the set drawings seem adequate and everyone agrees they are satisfactory and can be made within the show's budget, they are constructed and painted in a scene shop. Frequently, when TV shows are filmed, models of particularly complicated settings are made to give the director a clear idea of exactly where the action of his film is to take place. This is a great help in deciding on camera placement and helps to solve lighting problems. The entire job of constructing the scenery and "dressing" or preparing the setting for the actual TV production is supervised by the scenic designer, but he usually receives considerable help from a staff of specialists and apprentices working under him.

The construction of scenery frequently requires that blueprints be made to assure that the finished product duplicates the original designs. Skilled draftsmen are needed for this kind of work. Construction of sets for TV shows and films, however, must be accomplished rapidly and efficiently because the deadline cannot be extended beyond a certain time limit. Hence a number of shows are usually "in the works" at any one time. The good scenic designer for TV knows any number of short-cuts to scenery construction in order to speed up the process and, if possible, effect economies.

Scenic designers are also familiar with the use of lighting instruments for TV. Lights invariably present a number of problems to the designer because they must be hung in such a manner as to be unobstructed by scenery. At the same time they must be of suitable intensity and color (in color TV, naturally) to illuminate properly the TV set and also help provide the mood which the director wants his shows to have. Most important, TV lighting must be focused in such a way that it gives a clear picture of the performers in the set. Scenic designers, working with lighting experts and

crews, work out a light plot or plan to control illumination during the whole program. Sometimes (again particularly in color TV) this is an extremely complicated job. A "spectacular," like the *Judy Garland* or *Barbra Streisand* shows, has literally hundreds of "light cues" or changes of illumination running through the entire production.

As you can see, the pictorial end of TV demands combinations of skills and talent of highly specialized kinds. A good scene designer, however, must have this talent to start with. He picks up the skills he needs in his training along the way and as he grows in his career. Since his designs may run from the inside of a rocket ship to the death row of a state prison, the world is literally his oyster and he must know *something* about how almost everything *looks.* At least, he must know how to do pictorial research properly to provide a background anywhere from ancient Greece to modern Miami. And he must also have a good command of theatrical backstage skills: lighting, costuming, scene shifting and the like. You don't learn these things overnight.

The TV scene designer is primarily an artist. But he is a unique kind of artist who regards his drawing and painting in much the same way a composer thinks about the musical notations he writes: as devices for a performance which will come later. The scene designer's preliminary "designs" will eventually be turned into full-sized pieces of scenery. And it is the magic involved in seeing his plans eventually realized on a TV set which is essentially attractive to the designer and makes his profession so enjoyable.

Most designers must have a well-rounded education, not only in art but in other subjects as well. But the more attention an aspiring designer pays to the study of art and drama in high school and college, the better. Scene designers also have to develop a sense of history and an understanding of how other people live and have lived in the past. This they

can receive from the study of social sciences and, in particular, history, geography and anthropology. Most scene designers have also had solid professional training at an art school, a drama school, or a school of architecture, as well as plenty of specialized course work in scene and costume design.

Everything they learn in school has to be tried out in actual practice. Many TV scene designers in the profession today worked at one time in summer or community theatre. This is the best kind of training young people can get in the backstage end of theatre work, because budgets are usually limited at these theatres and new scenery must be constructed rapidly and efficiently using a maximum of ingenuity. At theatres like these, scene designers are usually in charge of everything involving the visual production: costumes, lights and makeup. Here they can gain much valuable experience which will later be useful in TV.

Scene designers for TV or movies usually work for considerable time as apprentices, either as graphic artists, scene painters, or at some such job. Then, in order to become a designer, one has to pass a stiff specialized examination to get into a labor union, Local 829 of the International Alliance of Theatrical Stage Employees. This qualifies one for work as a scene designer. In Hollywood, designers belong to a similar guild to which there are also difficult entrance requirements.

One other thing: since they are skilled craftsmen, nearly all artists in broadcasting are paid well. A draftsman working for a network may make as much as $12,000 a year. Scene designers themselves are more richly rewarded. The field is a tough one, however, despite the pay. It is difficult to land that "first job" in TV. There is a limited amount of work at any one time for scene designers and it is usually divided up among those in the field at present.

Designers starting out in TV have one considerable advantage over many other kinds of TV personnel discussed in this book. A scenic artist can pack a number of drawings under his arm in a portfolio which indicates instantly to the knowing observer whether or not he has talent and whether he knows his craft. There is no way to "bluff" or pretend that you are talented or experienced if you are not. One day on the job will tell your employer the whole story. Art directors for networks and TV stations are usually less interested in what a prospective employee has studied or where he has worked than in what he is capable of producing at that moment. And they know how to find out fast.

The same is true for most picture-makers on TV. Executives in charge of the visual ends of TV productions are willing to train young people, but only if they demonstrate that they have talent to start with and that they are willing and able to learn quickly. A young man is not going to become a competent makeup man without an aptitude for visual art. A girl is not likely to become a costume designer or wardrobe mistress unless she has mastered a number of difficult skills in designing and sewing costumes. Because these jobs pay well, competition for them is naturally stiff.

An eager young artist, male or female, with talent should have no trouble joining the art staff of a network, film or tape production or animation company. There always seems to be far more work in these fields than there are people available and competent to do it in the two main production centers in the United States, New York and Los Angeles.

You have probably never heard the name Otis Riggs spoken over TV. It may strike a responsive chord in your memory, though. You have seen the TV credit line "Scene Designer: Otis Riggs" on hundreds of shows, live and on

film, from the recent show *The Doctors and the Nurses* back through dozens of other top programs since the earliest days of TV in the nineteen forties.

Otis is a soft-spoken man who wears dark-rimmed glasses and who displays an unaffected, cheery good nature. There is nothing of the "artist" in his personality. You might think he was a lawyer or teacher at first glance. It is difficult to believe, listening to his good-natured conversation, that he is and has been for years one of the top scene designers in the TV industry. A hint of his Boston upbringing is still noticeable in Otis' speech, but his art training in Beanville and his early experience at a summer theatre at Gloucester, Mass., seem remote to him now, since they occurred about thirty years ago.

"I came to New York back in 1934 for the first time," reminisces Otis. "I thought I was ready for New York, but I guess New York wasn't quite ready for me. I did some display work—window designs and that sort of thing. Then somehow or other I found my way out to Hollywood where I worked making small models of movie sets for Walter Wanger's productions. Enough of that, and I came back east. Commercial art in those days was a tough field. All I could find to do was more advertising and display stuff. I wanted like mad to design for the theatre, but the war came along in 1941. I was drafted the following year."

In the Army, Otis worked with the Engineers doing camouflage work. Artists were in constant demand to use their knowledge of color and design to paint and store armaments in such a way that they would be overlooked by enemy planes and scouts. After the war and a year at drama school, Otis was back again to New York City. This time he had new plans.

"Designing scenery for the theatre looked like a tough nut to crack. In those days, everybody was talking about this

new medium called 'television' that was going to eat up talent a mile a minute. I figured all this talent was going to require scenery behind it, and I was right.

"The early days of TV—about 1946 or so, and for the next five years—were really exciting," recalls Otis Riggs. "In those days we'd design, construct and paint our own scenery. The specialists hadn't moved in yet. I did design for most of the big dramatic shows that originated here in New York. You remember the names: *The Kraft Theatre, The Philco Show, Producer's Showcase* and others at NBC. My, it was fascinating, designing for directors and producers like Delbert Mann, Arthur Penn, Gordon Duff and Vincent Donehue. I also did the scenery for a Broadway play during those early years, Donehue's 'A Trip to Bountiful,' based on a TV show I designed first. I haven't had such a wonderful time before or since.

"Well, that kind of designing ended when network tape broadcasting came in, and then most of the dramatic shows were filmed or taped in Hollywood. Live TV died in the 1950's and I left NBC in 1960, thinking to follow the trend, that is, to design movies for TV. That's how I got to Plautus Productions. Film set designing isn't very different from designing for live TV. You are given a fancier title by the film companies, but a set design is a set design, and I'm happy that I can work in any medium, films, TV or on the Broadway stage. It's just great fun designing scenery."

When questioned about his career, Otis replies, "No regrets. Not one. I suppose if I had it to do all over again, I'd have saved a lot of effort at self-education by more liberal arts training in addition to my three years at art school. I'd also have tried to collect a bunch of college degrees so I'd be able to teach at a university in lean times or in my old age, but I don't regret plunging into the designing field the way I did as a raw young kid.

"We designers live in a pretty small world. There are only three hundred or so of us, and most of us know each other pretty well. We have to work much the same way: we read a script, consult with producers and directors and keep our eye on the production as it's being filmed or taped. These days, we don't light our own sets, but we have a say in the lighting, the costumes—everything. A designer is part illustrator, part interior decorator, part architect, and we have to know the kind of problems actors and directors are likely to have with the scenery we draw. For instance, if we need special effects—let's say one scene is played in the rain—the scenery has to be built so that it won't melt. There are always a lot of special problems to consider. Solving these puzzles, usually with the help of special effects experts, is all part of the fun of the game. Sometimes it's up to the scene designer to design costumes for a show; sometimes it isn't. No two jobs are quite the same."

Otis Riggs advises a young person interested in and with a talent for designing for TV to go right to the art department of a network or station. "Hiring designers of any kind is slightly different from hiring other personnel for TV. In advertising agencies, it's the same story, too. There, your man is the art director, if you're looking for work. You see, this kind of career is highly specialized. You need a lot of training before you can do any kind of graphics work, and a competent art director will recognize in a minute how much training you've had and whether you have talent. What he wants to see mostly is a complete set of your sketches, because there's one other good quality a designer must have, and that's imagination. Your work will tell the story."

Otis also admits that "contacts" are important in scene designing—to a degree. "To get the big jobs you have to push. TV is a 'pushy' industry. You can't be a quiet philoso-

pher, and you can't be lazy. Remember, not only does a designer have to draw pictures, he has to make scale floor plans or maps of every set. He has to worry about elevations and architectural drawings, see that the set is built, help gather or rent props and keep checking with the various departments that are making the tape or film all through production. You are on your toes all the time."

Otis Riggs knows full well that the picture-makers are some of the hardest working people in TV. Those of us in the viewing audience rarely appreciate the extent of their labors. But most of the picture-makers claim with justice that few rewards from a career in TV give you quite the thrill of seeing *your* picture come to life. Picture-making is a special kind of magic, and it requires special kinds of talents and special sorts of people to accomplish it.

Might you be a picture-maker?

10

Call it "Public Relations"

Scratch a public relations man and you'll find something else underneath!

Public relations was once called "publicity"; "publicity" was once called "tub thumping." Since World War II, however, thousands of men and women, neatly shaved, well-dressed and soft-spoken, seem to have sprung forth, full blown from the soil, and have announced that they are "Public Relations Experts" at this or that.

Who are they? Where did they come from? Lastly, what on earth are they doing, and what *is* (or *are*) public relations?

A good-sized book would be needed to provide a comprehensive answer. By and large the picture is this: in recent years more and more large and small corporations, civic and charitable institutions, and even individuals who are in the public eye have felt a need to hire specialists to tell their stories by way of the various communication media—the press, radio, television mostly—to glorify their "image" in the minds of the public. This need has developed for two reasons: the desire of institutions and individuals to receive publicity, and the enormous multiplication of channels by which this publicity can be spread.

Dairy interests, banking interests, your local butcher's

professional organization, hospitals, even cities and states have found it wise to set up and maintain departments of public relations. Believe it or not, professional groups of advertising and public relations personnel have their *own public relations operations* in order to inform the public about the things that public relations and advertising agencies do! It seems odd that many people believe that the public relations industry itself has done *less* to create a positive image for itself than it has done for its various clients.

Think for a minute and you will realize that there is no such profession as public relations, in the terms in which we usually think of various genuine professions like medicine, law or accounting. This is because there is no definite set of *skills* unique to a public relations man for which he can train himself specifically. The nature of his work will depend on the job to be done. Public relations work for the dog food industry requires a pretty thorough knowledge of canine nutrition. To a public relations man for an insurance company, a knowledge of mathematics and actuarial tables is of prime importance. Some public relations jobs require individuals who can talk a blue streak and think fast on their feet. Others seem made expressly for slow thinking, plodding but expert writers who can dream up interesting press releases in the quiet of their soundproofed offices. And so on. A basic study in the humanities, and the ability to write are prerequisites for this latter kind of work.

Both TV and radio have found public relations to be of great importance in their operations today. In Chapters 1 and 2 the various ways in which broadcasters in America relate to the public were mentioned. Industries like TV and radio which are as closely related to public satisfaction, meeting both the needs and the desires of millions of people, have found many uses for the talents of public relations experts. They are needed to interpret the ways the TV and

radio industries operate in serving the welfare of the American public.

Think of the many ways in which TV and radio relate to the public! The industries are charged by the FCC with the task of operating "in the public interest." TV and radio are living and speaking billboards for advertising of all sorts of goods and services. Millions depend upon them for news and weather reports. Sports fans take a serious interest in their coverage of games and contests of all kinds. TV and radio provide educational programs for pre-school children and occasionally (mostly over educational stations) lessons for children in school and for those studying at home. Most of us also depend to a great degree upon both media for entertainment, whether that entertainment consists of watching an old Laurel and Hardy comedy on TV or listening to a fugue by Bach on an FM radio.

These are some of the *publics* with whom TV and radio have to deal. These contacts occur in many ways. Networks have public relations departments to advertise their shows, get them listed in national magazines and newspapers and the like. Advertisers employ public relations people to look after their broadcasting interests. *Every* local TV and radio station in America indulges in public relations activities, although they do not all maintain a full public relations staff—or even, in the case of small TV or radio installations, a full-time public relations man. Package producers, film production organizations, recording companies, labor unions, equipment manufacturers, office machine supply companies and all of the agencies which affect broadcasting also employ public relations personnel, either their own or individuals hired from a professional public relations firm. And, of course, the National Association of Broadcasters, the broadcasters' own professional organization, employs a host of public relations personnel to cover the relationship of the industry as a whole with the American public.

You can see, therefore, that public relations is an important factor in broadcasting in America today. The career opportunities are numerous for the right kind of people whose abilities have been developed to meet the special needs of one or more of the special groups mentioned above.

These thousands of public relations workers represent the broadest varieties of skills and talents. That's why we say that when you scratch a public relations man you'll invariably find something else underneath.

Few, if any, public relations people originally intended to go into the field of publicity. At first glance, therefore, public relations seems like a "second choice" profession, but this is not always true. Some have attempted other careers but have found that the work they were seeking was not what they expected. Others could not face intensive competition, some found their objectives had changed and they sought more interesting work in a field of public relations. And because broadcasters place such a high value upon their own image and the good opinion of the community, public relations people in broadcasting are frequently among the better paid toilers in the vineyards of broadcasting.

What does public relations in the field of broadcasting involve?

The main job of public relations people in broadcasting is to communicate to the public a favorable and acceptable image of the station, network, program (or what have you) for which they are working. This job *can only* be accomplished *if the station, network, or program is worth accepting favorably in the first place.* In other words—and contrary to legends you have heard, or fancies you have seen in the movies—no amount of publicity can change a sow's ear into a silk purse!

A television station will only receive publicity for its contributions to community welfare if it contributes something to community welfare. A network can only publicize

the humor in a new comedy series if the comedy series is indeed funny. A local disc jockey can only be given publicity as a local celebrity and a beloved home-town figure if he is worthy of celebration and beloved by enough local people to go to the trouble.

This means that a public relations department—or a public relations man—serves mainly as a mediator between the broadcaster and the public. Clever public relations personnel accept the broadcaster (or personality or show) for what he *is,* and then attempt, through the various media of communications which are available, to call attention to his virtues. A public relations man will usually ignore or play down his client's weak spots, but the honest public relations man cannot and will not *deny* these weaknesses if they exist. He may endeavor, on the other hand, to put them into their proper perspective and make sure they are not exaggerated.

The public relations arm of broadcasting must also accept the community and *its* values (and the other mass media, especially the press) within that community for what *they* are. There are certain kinds of occasions for which one plans a parade down Main Street. A parade is simply *not* good publicity, usually, for a new TV series. A billboard advertisement for a local radio station may be appropriate on a highway leading *into* a community. It may be an eyesore in front of the city park.

These are exactly the kinds of matters of good taste upon which a public relations department must render decisions quite often. Obviously, one mistake in situations of this kind can harm a broadcaster's image quite severely and for a long time.

Public relations personnel work with certain tools, just as other workmen do. The keystone of good public relations for broadcasters—either TV or radio—is public service

broadcasting, that is, those programs or spot announcements broadcast free of charge designed to perform a public service in the community. Fund raising drives, political campaigns, announcements of events of local interest and similar services form the core of these activities. It is up to the public relations staff of a station to make sure that the community is continually informed of these activities.

Other public relations materials come from numerous sources. The major networks prepare "promo kits" for every show on their schedule, including slides, films and publicity material of various kinds. Advertising agencies and the promotion departments of sponsors' businesses themselves may provide news releases, feature stories and photographs to feed into the promotion mill.

Every TV and radio station also uses "on the air" announcements to give publicity to various programs the station is attempting to plug. These announcements may be locally originated, or they may come from the network offices of publicity. Along with pictures, articles and feature materials for use in the daily or weekly newspapers, public relations departments on both network and local levels produce mountains of written announcements, pictures and recorded "spots" every day for use in broadcasting. Along with each piece goes the prayer of some public relations man that it will in some way benefit his client.

The main point for people thinking of a career in TV or radio is that *none* of this material writes itself, nor has a computing machine yet been devised to handle the day-to-day tasks of one public relations man or woman. Every press release, every TV recording, every picture, transparent slide, or gimmick used to publicize some station or particular broadcast is the brain child of a skilled professional in the field of public relations.

Let's meet some public relations people. They are cari-

catured as slick talking, smooth operating, "glad hand" boys in movies, stories and on TV itself. Yet rarely does one find a public relations man who fits this stereotype. They represent as wide a range of personality types as do people in most other professions. There are physicians who are smooth talkers, Wall Street brokers who are smooth operators, and oil prospectors who are "glad hand" boys. One well-known public relations man in broadcasting looks as if he might be an elementary school assistant principal. Another famous publicist would be mistaken any day for a professional wrestler.

The two public relations men we shall meet are different from each other in many ways. They come from different backgrounds, have vastly different responsibilities and philosophies of broadcasting, and see the task of public relations from different perspectives. Yet, they have remarkably similar jobs. Both of them are in charge of providing publicity for popular New York independent radio stations. The differences between them—as well as the similarities—highlight the wide range of talents which are elicited from people with different skills, and come under the general heading of public relations personnel.

Bert Cowlan is a tall, good-looking man in his middle forties. You notice nothing unusual about him until he begins talking, and then you hear the dulcet tones of someone who might be a network radio announcer or the hero in a drama or soap opera from the great days of sound broadcasting. Bert was both of these things, but today he works for the Westinghouse Broadcasting Company as Director of Community Relations, WINS, New York. The job was created especially for him and for his own particular talents.

In Bert's own words, "Radio; Radio; Radio; I have never been able to stay away from a microphone for long. When

I was a teen-ager in high school here in New York, I broadcast for WBNX, then called 'the Voice of the Bronx,' and the Board of Education's station WNYE, which is still going. Even in the Navy I broadcast for the Armed Forces Radio —on dry land, incidentally. Don't ask if I ever got aboard a ship! But I got aboard a radio studio.

"When I graduated from college, I made a great choice. I decided to become a professional actor. But I made another choice at the same time, and that was to get married and start a family. Since acting on the stage and eating usually don't go together, I compromised and became a radio actor. There was plenty of work in those days—this was back in the 1940's—and I did pretty well. My voice and I acted in a number of soap operas. I was the announcer for a program called *The Big Show* with Tallulah Bankhead on NBC, which was the last of the big time network radio shows. And I played opposite Marlene Dietrich in a series entitled *Cafe Istanbul* on ABC.

"You can regard all of that as part of another world, just as I do. When network radio died in the nineteen fifties I had had my fill of acting, but I was still fascinated by the radio medium. A lucky break got me a position as Vice President and General Manager of radio station WBAI, a highbrow FM outlet in New York, where I did pretty much what I wanted in the way of programming, including playing programs taped from Radio Moscow on the air—but that's another story.

"When WBAI was finally sold, I was lost in the shuffle," says Bert seriously, "and then followed the toughest part of my life so far. I was out of work for nine months, with a good-sized family to support. I recommend it as a toughening-up process, but you can imagine that it was pretty demoralizing. Finally, I joined the Westinghouse Network, and today I'm lucky and grateful to be in charge of Com-

munity Relations—or call it just plain public relations—for a station like WINS."

Asked how he prepared for his position, Bert replies, "I didn't. If I prepared for anything, I prepared to be an actor. But I learned a lot about broadcasting from my experience on both sides of the microphone. Looking backwards, today I'd say that what I learned in political science and social studies has been useful in public relations, and also the study of English, of course. But mainly my experience in radio taught me quite a bit about people. A good public relations man, I'd say, is born with a curious mind and is as flexible as a rubber tube. In my job, I have long since forgotten about regular hours and eight-hour work days. The public relations business just doesn't work like a nine to five enterprise, especially when emergencies arise.

"If you want to know *exactly* what I do, it's difficult to put into one sentence, or even in one paragraph! I guess it's my job to show the people of New York City exactly how WINS performs its task of operating in the 'public interest, convenience and necessity.' Now a job like this overlaps almost every area of broadcasting and pushes me out into every corner of the city. WINS is not an educational radio station, but we are doing—and if I have anything to say about it, will do considerably *more*—broadcasting which contributes to the welfare of the people of our city. It's my job to inform the public as to exactly how much."

As with most public relations people, you can tell when talking to Bert that he really believes in his "product." He is firmly convinced that the public in New York City should know more than it does about the public service functions of station WINS, as well as the other Westinghouse TV and radio stations around the country. "It isn't a matter of believing something that isn't true," says Bert, "or of self-hypnosis. Rather, good public relations demands continual

self-education. A public relations man for a broadcaster must *know* all the strong points of his operation. If he keeps facts like these at his fingertips, he's a walking, breathing asset to his employer wherever he goes."

Martin Grove provides an interesting contrast to Bert Cowlan. Marty is a successful public relations man for another successful independent New York radio station, WMCA. He is also Public Relations Manager of the Strauss Broadcasting Group made up of WALL, WMCA and Radio Press International. Marty is a younger man than Bert, without his long background in radio broadcasting. However, he too is thriving on his job as a public relations manager. Marty admits that he is, in broadcasting terms, also a pretty lucky fellow.

"You'd never believe how I got this job here at WMCA! I wrote a letter. That's all, just a letter! I listed the experience that I had: my undergraduate work at Rutgers, a stint as a local drama reviewer at Perth Amboy, New Jersey, a little bit about my background in history, the journalism courses I had taken and my other experiences working on a newspaper. I put all this into the usual resumé form, one page visually attractive and neatly typewritten with my strong points listed first.

"Then I went through an interview, and here's where personal factors like speech and appearance pay off. You don't need to be Rock Hudson, but broadcasters like their public relations people to look neat and speak well. Anyway, the people at WMCA hired me on the spot. It rarely happens this way, so I consider myself lucky.

"The future?" replies Marty to a question about his prospects. "It's my opinion that there is a *great* future for young people in public relations careers for TV and radio all over the USA. There are lots of reasons, but personally I'd be the last one to underestimate the pay. It's pretty good by

anyone's standards, even granting the fact that the work is far from easy. Many public relations people make from $6500 to $10,000 a year to *start.* At certain local stations—mind you, I said *local* stations—salaries may go as high as $20,000 to $28,000 a year for seasoned professionals. And if you work for a network or anywhere on the upper levels, there is virtually no limit. Salaries of $40,000 to $60,000 for public relations men are not uncommon. Don't ask me what my eventual objectives are! I haven't had time to stop and figure them out!

"Mainly, work in public relations, as I have experienced it, is working for contacts, keeping up contacts and using contacts for the job you've been assigned. For this you need imagination. You have to be clever. You have to think up angles.

"Remember that there are hundreds, even thousands, of other public relations people besides you. Every one of them is just as eager as you are to get his story across. You are in continual competition with all of them, and you have to think ahead and think cleverly if you want to survive. You may not believe it, but I *enjoy* this kind of competition. I don't enjoy losing out to the other guy, but so far, again, I have had good luck. My viewpoint is simply this: there is nothing happier than a happy public relations man!"

Marty Grove leaned back in his chair with a big smile. There was no doubting that he meant what he said. He could not have looked happier. Does a career as a happy public relations man or woman appeal to you?

11

Personalities

The late Edward R. Murrow was a great news reporter; Captain Kangaroo is a major children's entertainer of our time; so is Burr Tillstrom; Dave Garroway was one of the warmest masters of ceremonies of the past decade; Ed Sullivan is a member of the family in millions of American homes. The point is that in TV the star is a *personality*. And TV today is the most magnificent medium ever known for turning a personality into a celebrity almost overnight. If you are dreaming of a career performing before television cameras, and if you have not cultivated some specialized talent like singing, dancing, doing imitations or ventriloquism, you had better concentrate on your personality. That is, your charm, your warmth and your *individuality*.

Take the case of Julia Meade. You know Julia, of course. She is and has been a great TV personality. She plays summer and winter stock theatres in both musical and straight plays. She also works on Broadway and in the films now and then.

Julia Meade looks as comfortable on stage or on the TV screen as if she had been born backstage. Although her mother was an actress, Julia claims there is nothing in her inherited abilities which has turned her into the popular star she is. "My secret," she says, "is ninety per cent hard

work, eight per cent talent and two per cent luck. I had to work for what I got, starting with college. I'm still working, as a matter of fact. Singing lessons, rehearsals, keeping in shape for TV guest appearances, all are hard work."

Julia's career in show business has been a success story strung with happy endings. Still, her husband and two small daughters mean more to her than all of her professional success. "People who knew me at the start of my career will tell you, I never wanted to be famous and I certainly never wanted to be rich. But I sometimes wish I had picked a career with a little more security. . . ."

Nevertheless, Julia gave up the *most* secure job of her entire career simply because she found that it started to bore her. It was also the job that "made" her in the first place, that made her name a household word. "And all it involved was being myself once a week for a few minutes on the *Ed Sullivan Show*, selling those beautiful cars and cameras. After nine years of doing that I felt restless, and so I quit. I thought I could stand on my own, and so far luck has been with me."

Julia Meade had a number of arrows pointing in the direction of success for her from the beginning. Her reputation as one of the most beautiful women in America, for instance, is as well deserved today as it was in the late nineteen forties when she commuted from Ridgewood, New Jersey, to New York as a model for the Harry Conover agency.

"I was lucky because I could live at home and come into New York daily to work. Anyway, as a model I soon got to appear on TV shows. In those days, I guess, they used to hire pretty girls to stand around on TV sets instead of building scenery. Well, eventually I got some acting jobs on a few shows and did commercials here and there. Then Dennis James and I started a local daytime TV show called *Okay Mother*. All this sounds like ancient history now.

"Finally I got to be a hostess on a Bob and Ray TV thing on WCBS-TV, I think it was, and we did a spoof of the *Ed Sullivan Show,* which was number one in popularity in those days. Someone saw me and thought that I'd be the kind of girl to sell those automobiles for Ed on his program. So I was hired for a week—and stayed on the *Ed Sullivan Show* for nine years, until February, 1962.

"It was great experience, I'll say that for those years. Ed Sullivan and I hit it off from the start. There isn't anybody I'd rather work with than Ed. And I had to develop my own style for those commercials. Remember, in those days most of the commercial announcers were men, and so I had nobody to copy. What I had to learn, of course, was how to be *myself* on TV. I also had to master the knack of *concentrating* on one minute of commercial copy that contained all kinds of information about wheel-suspension and gear shifts and other things I knew nothing about. You see, the automobile company wanted a commercial that was refined, and genuine and honest, and that's what I tried to give them. That, and a feeling of closeness to the audience. On TV you never should forget that you're going right into the living rooms of millions of people."

Julia Meade was asked what advice she'd give a young person starting out performing in TV. "How does someone get to be a 'personality'? Don't ask me. If you're going into TV performing as a career, that should be your decision and you should stick to it and work hard to train yourself to that end. Forget friends and contacts. I never had a so-called contact that did me a bit of good in the early days.

"But I'd advise young people from out of town to get as much practice as they can in their own home towns: amateur theatricals, local TV and radio, community theatre. It's all good training. Try to postpone coming to New York until the last possible minute—until you are really ready

for a life that's tough, frustrating and sometimes fruitless but always absorbing. And by absorbing, I mean that if you really *want* to succeed you won't be doing much besides working and looking for work. Sometimes both at the same time. You have to learn to accept things, too—the good with the bad. Nobody's life is all roses, no matter who he is."

Now, take the next personality, the case of Cousin Brucie!

Cousin Brucie is a phenomenon of our society. He is a sign of the times.

Cousin Brucie is really Bruce Morrow, who is a disc jockey for station WABC in New York City. Cousin Brucie's patter does not always make strict sense on the air. His voice is rather husky and grating, and every now and then he lets out with a noise that sounds like a coyote. Cousin Brucie, according to an unofficial count, receives approximately 7,332 pieces of fan mail a day. He is the host of a new TV show called *All-American Go Go*—or just *Go Go* for short —and is booked up for personal appearances at amusement parks, high school assemblies and rock 'n roll seminars.

Cousin Brucie is the "hottest" thing since Nero's fiddle. And there isn't an ounce of insincerity in Cousin Brucie's body from head to heel.

"Me?" answers Bruce Morrow. "Don't go calling me a disc jockey. I hate the term 'disc jockey.' I guess all disc jockeys hate the term 'disc jockey.' Write about me as a 'radio-television personality'! Lemme explain why!"

In the first place, rather than "jockeying" anything, Bruce Morrow's days consist of being Cousin Brucie from morning until night. "I'm so busy with my shows and appearances away from home, I hardly even know my wife and kid. As you may have guessed, my listeners are mostly high school kids. I'm busy to my ears with the Mayor's Committee for Youth, and I make all these benefits and high school assemblies and stuff. I dig this community service bit like real,

see? School dropouts are the problem now, see? So I tell the kids 'You gotta stay in school because you don't want to grow up stupid, do you?" And then maybe I give out a medal for good conduct or algebra lessons or something.

"I pick all my own music I play on the air. I use my own taste. I figure if *I* like it, the kids'll like it. I don't call it 'rock n' roll' or 'bop' or anything. Because it's 'popular music,' isn't it? Lemme explain: when you were a kid everything was Irving Berlin and Guy Lombardo, wasn't it? Today it's the Animals or Jewel Akens or Paul Anka, maybe. The same but different. But I use my own taste strictly."

Cousin Brucie talks fast and thinks fast. His rise to fame and fortune has been meteoric. "When I got out of college, I knew where I was going. So I went to Bermuda! No kidding. I took a job down there 'dee-jaying' on station ZBM. Now, you know me. I'm kinda outspoken, and they have this race problem down there in Bermuda, and I spoke my mind about it on the air. Somehow those people didn't dig the idea of a New York boy telling them how to run their islands, and I found myself back in the USA.

"Well, I thought maybe I ought to keep my big trap shut for a while, so I landed a job in network production with the Mutual Radio Network in New York. The army interrupted that, but I got into special services at Fort Dix. I can't stand gunfire.

"Then along came a sudden series of breaks—one, two, three, just like that! A big New York newspaper strike was going on in those days, and I landed a job producing at an independent station, WINS New York. I was itching to get on the air, and it occurred to me that if I read the comics to the listeners the way Mayor LaGuardia did back in the 1930's, somebody maybe would listen. New York City was real comic starved! Nobody knew what Flash Gordon was doing, because no newspapers were being printed! So

I convinced one of the papers to give me their comic section, and I read the whole thing over WINS—using crazy voices and corning it up! Two days later I signed a three-year contract as a staff announcer at WINS."

Suddenly Cousin Brucie looked serious. "I ought to tell you, I've been givin' this a lot of thought, and I've come to some conclusions about us 'dee-jays'—I mean 'radio-television personalities.' Honestly, I don't know how many 'dee-jays' there are in America. Probably over four thousand. I'm sure of that. Now where do they come from? Radio announcers, mostly. I did my training as a radio announcer to get to be a 'dee-jay,' at WINS and in Bermuda. 'Dee-jays' are really announcers, dig? I mean, they're announcers with personality, with style, with zip.

"And another thing. I don't think the 'dee-jay' can ever be a national personality in the sense that Soupy Sales or Danny Kaye or characters like that are. It's been tried and it doesn't work. A 'dee-jay' reflects *local* needs, like what the kids want in a certain community, the way they *talk* in a certain community, and the way they do things. I'm all right for the New York metropolitan area, but Chicago has got its own 'Cousin Brucies,' and Toledo has, and San Francisco has. And I think that's the way it's always gonna be. So you ask me what future there is for 'dee-jays'? I say there's a great future, but you gotta think local, not national. You can think local and think *big,* get me?"

At WINS the personality of "Cousin Brucie" was born. But Bruce Morrow himself didn't move over to WABC until after he had worked for a while in Miami and finally received the offer which brought him back to New York and his high pressure "dee-jay" program. His success is now history.

"Don't let them tell you you have to have a great voice or anything to be a 'dee-jay.' I don't sound like any Milton

Cross. I guess what I've got is plenty of energy and vitality and nerve enough to be myself on the air. To be a 'dee-jay,' you've got to love people. I love people. I love the kids I broadcast to—everyone of them, believe me.

"There are no female 'dee-jays' in America that I know of. And there are three types of platter-pushers. First, you've got the top-forty, personality 'dee-jay,' the kind that I am. Then you've got the 'dee-jay' who plays what some people call 'good music,' classical stuff like Jerome Kern and Irving Berlin. Now these guys can be either 'high' or 'low key.' Most of them, I guess, are 'low key,' like Martin Block, the daddy of us all. Then you've got a batch of fellows who are just staff announcers and who play records. You know, they read commercials and record labels and that's all. No personality, no nothing! But the chances for disc jockeys are endless. Around here in New York we've got good guys, bad guys, guys who talk in French accents, existentialists, professional neurotics—all sorts of gimmicks. You can make anywhere from eighty bucks a week to two hundred thousand a year.

"This 'Cousin Brucie' bit is just a gimmick, of course. An old pan-handling woman gave me the idea one night when she asked, 'Can you spare a half a dollar for me to get home, Cousin?' I gave her the half dollar and she gave me the gimmick.

"You've got to keep thinking in this business. I've even got a fan club for my dog. Ideas like that! Personality isn't something that stands still. You've got to keep working on it. With over four thousand 'dee-jay' opportunities in this business, I'd say the field is open to guys who have ideas—crazy ideas maybe—but ideas that are different."

At the other end of the personality spectrum in broadcasting you'll find someone like Allen Ludden. Allen, you probably know, is the relaxed, urbane and articulate host

of the Goodson-Todman show *Password,* who made his TV reputation on *College Bowl,* one of the few TV shows that seems to continue on the air season after season.

Allen Ludden projects what he himself calls an "egghead image," a way of describing his literate background and his apparent ease, self-control and knowledgeable manner when on the air. Allen thinks of himself as a "professional," as one who approaches his craft fully equipped with background and special techniques, and who exercises unlimited care in his performances. "An emcee or television personality who runs a show is really a producer on the air," says Allen. "For any *one* performance, I feel that I have years of experience and background behind me in broadcasting to back me up and upon which I can draw if necessary."

Allen Ludden was born in Wisconsin, raised in Texas and got his college education (both a B.A. and an M.A.) at the University of Texas. During his days of graduate education—this was in the late nineteen thirties—he taught English and Drama at the University of Texas. He also got his first job at a radio station.

"The subjects I majored in were tremendously important in my future career. They reflected strong interests I had at the time. Today, as I look back, I think I'd cite English and Philosophy as the two most important fields in the college curriculum for people who want to become broadcasters."

World War II, the army and duty with actor Maurice Evans' special service entertainment unit in the Pacific Theatre of War came next. After the war, Allen worked for Evans in New York, gained further experience as a press agent for some summer theatres and ended up in Hartford, Connecticut, as "continuity director" for radio station WTIC. At this station, Allen worked as a writer and producer. One of his radio programs, *Mind Your Manners,* was

broadcast on the NBC radio network. Allen was put in charge of a TV version of the same show, broadcast from New York on weekends.

"I became a weekend commuter," says Allen. "Next, in 1953, I originated a program called *College Bowl Quiz* on radio. By this time, I had learned most of the tricks of being a master of ceremonies on a game show. This program sailed along for a while until 1956 when I came to New York to do a pilot, or test show, of what we then called the *G.E. College Bowl.* The show was sold and I went along with it.

"During the next few years I suppose I learned everything there was to learn about TV and radio in New York. That's where you learn, you know: on the job. All an education can do for you in broadcasting is to *prepare* you to learn. The rest is up to you—and fate. I worked at NBC as a producer, director and almost everything else. I did a bit of writing on the side also. Then I got the chance to become program director of WCBS-radio, CBS' local outlet in New York. I took it. It put me in a pretty strange position. As a performer, I was working on NBC doing *College Bowl,* but my executive heart belonged to WCBS.

"I had various jobs at CBS, but my big break came with *Password.* Mark Goodson, of the Goodson-Todman organization, has, in my opinion, a genius for this type of game show. *Password* was developed slowly by his staff. They played it among themselves for a good period of time until all the wrinkles were out. Then it was set up and cast just as carefully. Even the scenery was created in just the same way. I've found the show to be a lot of fun, and it certainly keeps me on my toes."

When asked about his career, his past and his success, Allen Ludden has some definite ideas. "Did I know where I was going? Only vaguely. I knew that I wanted—no, *needed*

—a lot of different kinds of experience before I settled down. Mainly, I enjoyed work and contact with people. When I was a very young man, I was a shoe salesman. Now, many people think of that as pretty dull work, compared with being emcee of a network TV show. But I don't. To me it was a challenge and I met interesting people. Not that selling shoes is the most fascinating work in the world! But what you get from the job you have depends upon your attitude toward it, not the work itself."

Joan Murray is at a different point in her career. Although she has been busy working in television for more than five years, she is a newcomer today as a TV personality. Her mind is on the future, and the foremost question worrying her now is where the path from the CBS cameras in front of which she appears twice weekly will lead. The chances for her ultimate success in TV are good: she has looks, personality and intelligence.

An interviewer who recently met Joan Murray reports to a friend that she is (in his words) "exquisitely feminine, utterly charming and captivating. She is well aware of her essential beauty and carries herself with great credit. She is polished, well poised and cultivated in her social graces and a credit to womanhood." Apparently the powers that be at CBS think so, too, because she is one of the few female reporters covering the local New York beat, and her first appearances on TV got unanimous praise from the newspaper critics.

Joan Murray came to New York City with her twin sister a half dozen years ago from Ithaca, in upper New York State. She attended Hunter College, The New School for Social Research and had private speech lessons. "I've studied everything from ballet to anthropology," Joan says, "and all of it has been helpful in making the grade."

Joan was very well prepared for a career in New York.

When she was fifteen she won third place in an international shorthand contest and her secretarial skills were well developed. "With shorthand and typing," Joan says, "you'll never go hungry in New York City. You can always get a job in some business—a bakery, on Wall Street, or somewhere."

When she arrived in the big city, Joan took a job as a secretary with a talent-booking organization called Shaw Artists. After a period with this organization she answered a newspaper ad for secretaries (with typing and shorthand skills, of course) at CBS. This was her first introduction to TV and she was assigned as a secretary and assistant to four writers. This job lasted three years.

"There was little about CBS's News and Public Affairs Department that I didn't know at the end of my time there. And, of course, it was stimulating working with CBS news correspondents and other television personalities. From there I went on to the CBS Corporate Information Staff where I stayed nine months and had a chance to learn a good deal about TV from the management level."

Joan continues, "Then I heard that Allen Funt was looking for a secretary, what's called a 'Girl Friday,' and so I left CBS to work for him. He's a wonderfully creative man, and I learned a great deal by working for him. *Candid Camera* is the type of program where a lot of work has to be done to prepare for it every week. When you're employed by Allen, everyone is kept on his toes.

"About then, a curious thing happened. *Look* Magazine wanted to do a 'career girl' feature article about me. I agreed and suddenly that's when fan mail started pouring in. It's amazing what a little magazine publicity can do.

"Having learned as much as I could with *Candid Camera,* I decided to move on, and I got my first big break on the air. I say 'big break' because before in my spare time I'd only done TV commercials and panel shows. NBC's local

station WNBT was looking for a hostess for *Women on the Move* with Kitty Carlisle. The show had a twenty-week run, and I worked for it the entire time as production assistant, writer-researcher, as well as an on-camera hostess. It was quite hectic, because a lot goes into getting a half-hour daily TV program on the air. By the end of the run, I was tired, beat and exhausted; I had saved enough money for a trip to Europe, and so that was where I headed to think things over. As a matter of fact, I almost didn't come back."

When she did return to the United States, the TV industry was not exactly waiting for Joan with open arms. "This is a tough business; the competition is terrific, and you've got to stay in the public eye and keep in touch with people continuously. Well, after Europe, I didn't have a permanent job, nor did I want one. I filled in the time by doing some TV commercials, TV programs and movies. After I'd gotten myself together, I decided to write a letter to everyone I knew in the industry announcing that I was available and ready for permanent work.

"As a result, I got an audition with CBS and was re-hired for WCBS-TV. I just *knew* that everything was going to turn out all right. In a position like this, people demand and expect a lot of you, personally and professionally.

"I report light news, feature stories and that type of thing. I write them myself and even help edit the film with the film editors. First, with the help of my producers, I pick a subject—let's say Ukrainian Easter Eggs, one feature I covered on the Saturday before Easter. I go on location with a camera crew to shoot the film and the interview I want. Then I have to work this material into a segment lasting only a few minutes, but a few minutes is a long time when you're on the air with a TV show."

Joan Murray was asked if she found discrimination of any

kind in the television industry. "Of course there are certain kinds of discrimination in TV," she replies. "If we were honest, we'd admit that prejudice exists in many businesses and in many ways. TV is only about twenty years old; it's an infant. We've all got a lot to learn, but television is one industry that's trying real hard to give everyone a fair shake. Right now I want to learn to live with myself and do my job well. I'm idealistic enough to believe that hard work and talent pay off first.

"As far as young people are concerned, a career in television requires three things in addition to talent, as far as I can see. You can't step on people. You have to be pleasant to the people you work with, even if you get temporarily angry or annoyed with them. Also, you have to keep up your contacts. You never know when someone you *knew* once will be someone you want to know. Also, you have to learn to be gracious—diplomatic, I suppose. If I have one great fault, that's it. Sometimes I'm not enough of a diplomat; I'm a little too frank and outspoken. It's all right to say what you think, but you have to learn to temper the words with a little wisdom. If you don't know how to work well with other people, the television industry is not for you.

"And, self-confidence. The ultimate self-confidence, I believe, is learning to cope with oneself. That, to me, is success."

Personalities: You have met four of them—all different but all indicative of the kind of careers TV and radio can hold out to talented people who are ready to work hard for what they want.

Note that each of these personalities started with different qualifications. They received different kinds of training. Their experiences have been vastly different. Even their advice to newcomers varies. And yet the TV industry and

audiences have been good to all of them. Each one has developed his or her own *individual* career in an *individual* way.

Will you be a TV or radio personality of tomorrow? You have the passport, your own unique personality, with which to travel the long and difficult road to success, *if* you want to take the chance. Remember, though, that the best preparation for success is the ability to handle the failure you meet along the way.

12

The Advertiser Pays

Money!

In the TV and radio industries, just as in other industries, money is what makes the wheels go around. Broadcasting services are provided free to the public—if we discount the public's investment in receivers, electric charges, maintenance and costs of advertising in retail prices—but someone has to pay for them. Who foots the bill for broadcasting services?

Even a small child is aware that *commercials* are much a part of American TV and radio. They are the price you and I pay for what we see and hear. Businessmen across the nation are willing to pay the enormous costs of broadcasting services in exchange for one item: the attention of the viewers and listeners for the few short minutes during which their commercial message is delivered on TV or radio.

The problem of capturing our attention has in a remarkably short time turned into a rich industry in its own right. TV and radio are only a *part* of the gigantic complex of advertising industries that stretch across our nation. If statistics impress you, look at these: there exist more than 4000 separate advertising agencies (many with a number of branches at home and abroad) in the USA today. They employ more than 60,000 people and service about 15,000 clients or ad-

vertisers. Their yearly income averages about *800 million dollars.*

You have probably heard some "inside dope" about advertisers, advertising agencies and the people who work in them. Books, plays, movies and TV shows have been written about this industry and the people employed in it. It is obvious that in an industry as large as the advertising business most of what you have heard is probably *both* true and false: true, to the extent that among 60,000 people almost *anything* can happen, false in that stories of exceptional cases and eccentric advertisers and their pranks do not characterize an entire industry.

For a balanced look at the advertising industry, should you care to pursue the subject, we recommend Martin Mayer's fair book *Madison Avenue, USA,* which you can obtain easily at your public library or in a paperback edition. Stay away from noisy, self-centered little advertising "geniuses" and *their* autobiographies, whose talent seems mainly that of self-exploitation and silliness, which is mighty dull reading.

Many people claim that they dislike advertising. In a free country, this is their privilege. Yet it is difficult to envision a system of private, competing businesses in a nation like ours operating as it does now without advertising. Some individuals—with some justice and for many reasons—are particularly annoyed by advertising on TV and radio.

The fact remains, however, that as long as TV and radio in America continue to operate as profit-making businesses, the costs of operation must be paid by someone. Advertisers have been and are now willing to pay this bill. We, the audience, have made this worth their while by paying attention to their messages and by buying the products they have advertised. There seems little reason why this system should be changed in any fundamental way at present.

Let those who wish argue their cases for or against advertising. Open discussion is desirable, but it in no way alters the fact that advertising remains an important part of the broadcasting industry. Many interesting and well-paying careers also await young people who wish to enter the advertising profession.

"Why bother?" you may ask. "Who wants to spend his life writing lush prose about a breakfast food or writing odes to filtered cigars?" The answer is twofold. Just as a salesman finds satisfaction in selling his wares, be they encyclopedias or cans of dog food, so an advertiser seems to find rewards in doing his job well and professionally. Advertisers are not the only people whose work may not seem of earth-shaking importance when compared with that of an astronaut or the Secretary of State.

There is also money to be made in advertising. In the TV-radio end of the business, producers, for instance, receive average salaries of about $9-10,000 per year at small agencies, an average of about $25,000 per year at larger organizations. Because advertising is so much a part of the financial end of broadcasting, it is reasonably safe to say that by and large, salaries are higher in the world of TV and radio advertising (that is, in an advertising agency) than salaries would be for similar work in the world of TV and radio broadcasting itself (that is, at a station or network). You can find specific exceptions, of course, if you look for them, but you will have to look hard.

In the old days of radio broadcasting, advertisers and advertising agencies were themselves far more intimately involved than they are at present in the preparation of programs. With the arrival of television, responsibility for programming fell into the hands of networks and package producers, since cooperative advertising had become the rule, and few advertisers could afford to sponsor entire TV shows

or a complete series of them. Ironically, as this book is being written, the FCC is trying to encourage advertising agencies to *return* to programming in order to break up the networks' monopoly in programming the shows we see on TV.

Today, the main TV and radio work at advertising agencies centers on the creation and preparation of commercial messages, either on film or video tape for TV, or on discs, tape or simply written copy for radio. These are not small jobs if we consider *one* fact of broadcasting life in America. As much if not *more* money is spent per year on the preparation of advertising messages than is spent on the actual programming!

In other words, when you watch an hour of TV you can rest assured that the commercial announcements you see cost as much to produce, and maybe more, than the program you are viewing. And if you look closely at the respective pains taken in the preparation of each, you will see why. Advertisers often seem to be far more fussy about the quality of their short commercial messages, costing many thousands of dollars, than are film producers, networks and local stations about their programs.

The advertiser's ends are specific: he wants to sell goods or create good will for his product, or both. The broadcaster wants to attract listeners, a tricky business, to provide a decent showcase for commercials, and to make a profit. Now, these objectives may set him at cross-purposes, particularly when making a profit means sacrificing program quality or vice-versa. Creating a "successful" commercial is therefore often much more taxing than creating a "successful" TV or radio show.

You can see some of the problems that face both advertisers and broadcasters. The average large advertising agency has a full-blown TV-radio department consisting of pro-

ducers, directors, film experts, fashion consultants, writers, and others whose job it is to create commercials. Among their ranks are some of the most talented people in broadcasting. Their entire effort is directed toward the production of filmed or taped commercials of various kinds running from ten to ninety seconds.

Television commercials are born in the minds of copywriters and producers, who first study their client's product or service and then try to decide how best to get his message across by TV or radio. Copywriters are among the key men in advertising. For radio, a commercial may be written and rewritten many times before it is recorded or the copy released. In TV, the writer usually works in close contact with artists and other experts on the visual aspects of broadcasting, because his brain child must be seen as well as heard, and in advertising seeing appears to be more important than hearing.

For a TV commercial, the *art director* creates a *storyboard* of the prospective film or tape, a rough comic-strip-like mock-up, showing the key "shots" to be used in the final commercial, with the dialogue, narration and sound running beneath the pictures. This storyboard is usually presented to the client or advertiser for his approval.

The actual filming or taping of the commercial is often farmed out to a private film or tape production firm selected on the basis of competing bids. Since the advertising agency is responsible for the quality of the work done, a producer from the agency itself will supervise the entire process of production, including the choice of performers, announcers, musicians and other talent. It is his function to see that the finished product makes good to the client the promise of the storyboard within the budget to which the advertiser has agreed.

Many people think that advertising agencies charge their

clients for these services. Incredible as it may seem, they do not, nor do they make their profit by charging their client production costs in excess of what they pay. Advertising agencies derive their profit from one source alone: *they receive from stations or networks a set percentage of the cost of TV or radio time which the agencies buy for their clients,* somewhere between 10 and 20 per cent. Accordingly, the TV or radio networks and stations in fact pay the advertising agencies for their labors as a commission for having brought the advertiser to them. The client or advertising account pays *nothing* (with minor exceptions) to its agency and pays the network or station for broadcasting its commercial. The network or station in turn gives a commission to the advertising agency in return for its efforts on the client's behalf.

Don't ask *why* this complicated and perhaps unfair financial arrangement persists. Like many peculiar traditions, this is the way this practice has "always been" in broadcasting, and people frequently prefer to follow the complicated demands of tradition rather than the simpler requirements of common sense. At present, this scheme seems to satisfy advertisers, agencies, networks and stations, and it will not be changed until one or the other displays dissatisfaction with it.

Who are the people who succeed in the advertising business? Here again, song and story to the contrary, there are as many types of advertising men and women as there are types of employees in any other highly competitive business. One friend of ours, Jack Thomas, vice-president of a large New York agency, looks and talks like a college professor and has never owned a grey flannel suit. Jack has spent much of his spare time working for the cause of civil liberties in the United States. Jack Thomas is in many ways an angel without wings, kind and considerate to a fault, and he loves the advertising business. Some of his professional colleagues,

equally effective in their job, in our opinion wear horns and *nothing but* grey flannel suits. You'll find the same sort of variations in most other big industries.

Nor are advertising personnel all city slickers. A good number of the main offices of the biggest agencies in the USA are located near (only a few *on)* Madison Avenue. But out of the fifty leading advertising agencies in North America, five are located in Chicago, two in Philadelphia, four in Detroit, two in St. Louis, one in Bloomfield Hills, Michigan, two in Minneapolis, one in Pittsburgh, one in Toronto, one in Montreal, and one in Omaha. While most of these places are hardly small towns, the advertising industry blankets our continent. Remember also that New York agencies have numerous branches scattered around the country.

As far as the TV-radio end of advertising is concerned, Gordon Wehler, Director of Commercial Production for Benton and Bowles, Inc., lists nine characteristics of the ideal producer of film or tape commercials for TV. They might also apply to anyone looking for a career in the broadcasting end of the advertising business. This is his portrait of that producer:

1. His main objective is to achieve sales effectiveness in his commercial films or tapes rather than artistic excellence.
2. He is an original and creative person who can think up stimulating ideas.
3. Since he deals with motion pictures, he visualizes his commercials as pictures in motion.
4. He understands the technical side of film production, particularly the art of film *editing*.
5. He has enough of a knowledge of music to appreciate the ways in which a good score will add to the quality of his commercial.

6. He knows how to stick to the budget for the preparation of the commercials on which he works.

7. He has an ability for getting along well with subordinates who may display vastly different talents and temperaments. Despite conflict of interest among production personnel, his films and tapes are ready on time.

8. He anticipates things which can—and frequently do—go wrong.

9. He has good taste which is reflected in the style and impact of his finished commercials, and he is justifiably proud when his efforts turn out well.

Men and women with all of these qualities are about as rare as hen's teeth, one of the reasons, naturally, why skilled advertising people are rewarded with high salaries. Most authorities agree that an honest desire to create commercials that *sell,* rather than those that succeed as works of art or as examples of rib-tickling comedy, is the prime factor in preparing commercials.

Burns Patterson is just this kind of man. He is an art director and producer of commercial films. At present he works for Kenyon and Eckhardt, a large advertising agency in New York, with a number of profitable TV accounts. Burns is a modest man, inclined to underestimate his own talents, but he is clear about one thing. "I don't mind if a commercial I produce wins an award at some festival or other. I don't mind if it's an artistic masterpiece, either. But these aren't essential matters when you have ten, thirty, sixty or ninety seconds to get your message across to the TV viewer.

"Our clients—whether they manufacture cars or cookies—don't care much about art. They want to get their sales pitch across, that is, to sell cars or cookies. And it's my job to produce a commercial which gives the client what he

pays for. If I fail in that one thing, a lot of money goes down the drain for nothing and my commercial has flopped. And so has my agency."

Burns began his career in advertising in the late 1940's with a menial job in the mail room at McCann-Erickson, another big New York agency. "That's the way *in* to the advertising business, through the mail room or the billing department. Ever since I was a kid I wanted to be an artist, and I was working at McCann-Erickson during the day and attending the Pratt Institute, an excellent art school, at night. But I also knew that life as any kind of artist, except a commercial artist these days, is pretty rough. So almost immediately I had my eyes on the 'bull pen' at McCann. When I demonstrated that I had the talent, I got promoted.

"Now, the bull pen isn't quite what it sounds like," continues Burns. "It's where a staff of artists specialize in different skills, make layouts, do landscapes, cartoons, lettering, detail work and that sort of thing. You don't do only art work for TV but for all the other kinds of media the agency handles. If you show enough talent in the bull pen, and you demonstrate that you know how to organize your work and get things done, you are on your way to becoming an art director. Well, I made the grade, I'm happy to say."

Burns continues with a modest smile. "Being an art director isn't really as big a deal as it sounds. A large agency may employ thirty or forty art directors and only a third or less may work on their TV accounts. Well, working in TV was what interested me, and before long I managed to convince my bosses that I could get along with writers and producers creating storyboards for TV commercials.

"I got to know the video medium pretty well, and after a period of job hunting on 'the street' (what we call Madison Avenue) I ended up with my present position at Kenyon and Eckhardt. It's a great job, I think—a combination art

director and TV film producer. I'm in charge of making automobile commercials right now. This assignment is a real challenge, and my work takes me all over the United States, particularly to places like Daytona, Florida, where they run the auto endurance tests.

"I guess at the moment I wear two hats," says Burns, "the hat of a creative artist and the hat of a salesman-producer who wants to sell cars. But, the way I look at it, I see no conflict. We all hear a lot of talk about how advertising is supposed to kill 'creativity' in artists, actors and musicians and other talented people. Now, I just don't believe that's true. I can look at both sides of the picture—as an artist and as a producer. To me a 'creative' TV commercial is one that gets through to the audience and sells the product *because* it is skillfully, artistically and interestingly done. I don't believe in insulting either the artistic sensitivity or the intelligence of the TV audience in a commercial. I don't believe an advertisement of any kind will get its message across to people who are insulted.

"Although it's fun, *nothing* about TV commercial production is easy. A lot of money, frequently many thousands of dollars, is riding on the success or failure of what you do, so the pressure is terrific. Granted, the actual filming is done by an independent film maker, but as an advertising man you have to stick with the job every step along the way to see that you get exactly what you want, from storyboard to edited film print.

"For instance, I've ridden around plenty in helicopters to make certain that the overhead film shots of automobiles by some cameramen were perfect. And then there are problems of casting actors. The agency does this job. You've got to decide whether or not you are going to have a special musical score for the commercial, who will record and arrange it, and a million other details. Everything you do, of

course, has to be strictly within the limits of your budget, and you work against a fixed deadline. It's no picnic!"

When Burns is asked about his career, he is emphatic. "I wouldn't change it for the world—at least, not at present. In spite of all the things you hear about the advertising game, I find it interesting and rewarding. The challenges are always new ones, and the demands are never the same twice. For one problem, my training as an artist comes to the rescue. Another time, it's some other knowledge or ability I've picked up. Sure, there's a lot of competition, and many advertising men *do* grow ulcers like weeds. But if you can take the pressure and have the ability, the rewards in this business are terrific. Not only financial rewards, mind you, but a sense of real satisfaction as well."

Burns Patterson and hundreds of other young people have found their careers in the world of advertising. Working on TV accounts, you are brought right into the firing line of big time broadcasting, and there remains plenty of work for advertising people in radio also. As any ad man will tell you, in the advertising game you run the risk of getting hit now and then by a stray bullet, but the battle is exciting. And don't forget that all the big money for most TV and radio programs comes directly from broadcast advertising. If *you* want a career in broadcasting to "make your fortune," as they used to say, your chances are probably best if you don't wander too far from "Madison Avenue."

13

Women in TV and Radio

Is broadcasting a "man's business?"

The matter is in dispute. So is the question of whether or not this is a "man's world."

Remember that broadcasting is not the only profession which may *not* provide equal opportunities for women. There are no women generals in the Army or Navy. There has never been a great woman chef. We have never had—until the present writing of this book anyway—a woman President, Vice-President, or Secretary of State. The higher echelons of most great American corporations include few women.

Let's start out with a few general truths about what women can and cannot legitimately expect to find in careers in TV and radio broadcasting. This is the situation:

In the first place, women fare far better in the *performing* end of broadcasting than backstage or in executive positions. This is because a man cannot replace a woman as a performer. A man would sound silly conducting a homemaking show on radio. With certain exceptions, he would be out of place teaching cooking on TV. Female parts in TV drama must be played by women. Women dancers are needed on variety shows. Women are widely employed as performers

and narrators of commercials, for products used by both men *and* women.

While women announcers and newscasters are rare, more and more of them are to be found in the industry these days. They must compete with men. But female interviewers, reporters and the like are no longer strange sights on our TV tubes, and these days more important stations and networks are hiring girl reporters to broadcast both feature material and hard news. A wide range of careers awaits the young lady who is interested in broadcasting from the performing angle.

There are also jobs for women behind the scenes in broadcasting. The jobs are not as interesting as those generally open to men, nor is there as wide a range available for girls. But some jobs are almost traditionally given to females. Time buyers for advertising agencies, certain clerical workers and sales servicing personnel are frequently women. On many TV shows, you will notice that the job of *associate director* is often held by a female. Few of them get to be full directors, but in the lower echelons of TV production, you'll see a number of girls busy backstage acting as production assistants, script girls and so-called Gal Fridays to producers and directors.

Even for these Gal Friday positions, girls are hired with hesitancy. An employer never knows when a pretty girl is likely to elope and retire from gainful employment. If she is married when hired, she may up and have a baby at what seems like a moment's notice. Of course, girls who are both married and mothers of young children *can* pursue careers in broadcasting with some success, but they are extremely dedicated. Motherhood, matrimony and a life in a high-pressure industry are difficult to manage all at once for the average woman. Something has to give, and that something is usually the career.

There is one outstanding place for a girl to start a career in broadcasting. Almost all positions in production or executive departments of stations or networks begin there for women—not for men. The lady broadcaster almost invariably starts her career as a *secretary*. Then, if she shows talent, if she is lucky enough to be assigned to a boss who is "on his way up," she may look forward to the day when she will no longer be a secretary. She may become involved in production. She may have a secretary or two of her own who, more than likely, will be waiting for the day when they are promoted out of secretarial positions.

Exceptions exist to all rules, but this one has few. *A girl seeking a career in broadcasting needs to have mastered the arts of shorthand and typing, at least well enough to serve as a secretary for a relatively demanding boss.* While she need not be a wizard at the keyboard, her typing should be accurate at about forty words per minute, and she should be competent to take dictation at about eighty or more words per minute. It does not matter whether she uses one of the conventional shorthand systems (like Gregg or Pitman), or Speedwriting, or a system she may have concocted herself out of all three. The important thing is that she be able to write it down and transcribe it accurately. These skills constitute the cornerstones for girls who want broadcasting careers, either in a local station, big town outlet or with a network operation.

One other thing about women in broadcasting that may influence your decision as to whether a career in this field exists for you. In almost all executive positions and for many production positions, women are paid *less* than men who have equivalent jobs, except, of course, in production crafts where labor unions have established specific wage scales. Many women broadcasters complain loudly about this state

of affairs. This difference in pay scale is certainly not *fair,* but it is common practice.

The reasoning behind this inequality is that men in TV and radio usually have families to support, while women are frequently single or married to working husbands. Therefore, says this logic, the need of the male is greater than that of the female. This may be true of course in most cases, but it is not *always* true. Some women in broadcasting are widows raising children; others support aging or sick parents or other relatives. The exceptions, unfortunately, do not seem to matter much. If you become a woman behind the scenes in TV or radio broadcasting, face the fact that, unless you are an exceptional case, you will see men around you who are doing less important work, frequently less effectively, and getting higher salaries. This state of affairs is, in the opinion of many, a disgrace.

Speaking of exceptional cases, there is nothing discouraging about the chances of an *extremely talented or skillful* woman in broadcasting—or in any other industry. People of extraordinary ability in any field usually rise to the top, whether they are men or women. A highly paid, respected woman is a vice-president of CBS. Her name is Mrs. Geraldine Zorbough. She studied law, became a competent attorney, worked in the law department of the ABC network, switched to another network, and eventually rose to the top, in competition all this time with men. In an allied field, Mrs. Anna Rosenberg Hoffman today heads her own public relations agency and has been, among other things, a member of the cabinet of a President of the United States. The late Helena Rubenstein of cosmetics fame died a millionairess.

These are *extremely* talented women, of course. And each of them would credit good luck as well as brains and talent

for some part of her success. But they are proof that sex alone need not limit the goals of any girl who has what it takes and is not afraid of competing with, working with, and being constantly judged by men.

Notice also that few—if any—successful women in industryl have risen to the top *because* they are women, or because they are merely beautiful or attractive. In other words, they have not advanced by the use of "feminine wiles" (whatever they are) as some movie and story writers would have us believe. There are *plenty* of good-looking, attractive women almost everywhere. Most of them know how to be "wily" and "feminine." *Not one of them has ever risen to the top echelons of American industry,* with the possible exception of a noted movie star (an intelligent and capable woman, incidentally) whose late husband managed a corporation she took over. But even this lady had the brains and ability to train herself for her job on her own. Her beauty and charm were merely added attractions.

The same applies to the field of broadcasting. Forget what you have heard or read about the Madame Dubarrys of TV or radio. They are, for the most part, figments of a mediocre fiction writer's imagination.

Real life case studies prove that there are fine careers in broadcasting awaiting many a woman, *if* she is the right kind of person and if she is willing to work hard.

The story that Charlotte Friel, Administrative Assistant to the Vice President of the Corporate Information Staff of CBS, tells is no "rags to riches" tale, but it is just as interesting in many ways. In the first place, Charlotte looks far too young and pretty to hold down any sort of executive post with a large corporation, but there she sits at an important spot at CBS. In the second place, it is hard to believe that a girl who is now assistant to a CBS vice president, with an efficient secretary of her own, once drove a 1949 DeSoto

coupe across the USA from Pullman, Washington, to New York City to seek her fortune, with neither a job in the offing nor certain prospects of finding one.

This is exactly what Charlotte did. Her "money in the bank" was the shorthand and typing that she had taken in high school back in Pullman. "I wasn't afraid of the big city," says Charlotte. "Why should I have been? I knew I could always get a job as a secretary and that I wouldn't starve, so I took a chance. For the first few weeks I lived with girl friends in the Bronx and then for a year at a girls' residence club while I got my first two jobs. I was a secretary with a small advertising agency, and then I went to CBS. During those early years I found it necessary to 'moonlight,' doing other secretarial work to make ends met. I didn't make much money, but I was glad I had taken typing and shorthand in high school. And I also got a good look at the business world in New York, which was new and fascinating to me.

"My whole career has been partly the result of good timing—being at the right place at the right moment. I had trained to become a speech teacher at Washington State University and developed my first interest in broadcasting when I began teaching drama and radio at Olympia High School after college. After three years there, during which I produced several radio series on KGY, I felt the urge to seek broader horizons—namely New York City and, hopefully, a job in commercial TV. I have never forsaken teaching. Maybe some day I'll return to the classroom. Just to keep up with my education. Once settled in New York I worked for an M.A. and now I'm working for a doctorate. But that really has nothing to do with coming to CBS!"

Charlotte explains that after a short time in New York she met the one-time manager of KWSC at Washington State U., who was then employed by CBS. "He suggested I

apply for a job. I did, and was hired as a secretary to the director of the CBS-TV program analysis department. Secretaries weren't paid too well in those days, but it was interesting getting a glimpse of the 'inside,' and I liked the idea of working in broadcasting.

"Six months later, one of the people in the department moved on and I became a research assistant, someone who directed program analysis sessions for the public to determine what viewers thought of our programs. I was fortunate to move so quickly out of my secretarial job. Within a couple of years, I was asked to move over to the CBS audience mail department, where as manager of the area I spent a couple of years in mail analysis. This move represented my entry into 'management' ranks. Then came the opportunity to be assistant to a vice president, again the result of lucky timing.

"My work is mostly involved with the whole company 'image' rather than with a single division, such as radio or TV, Columbia Records, or the New York Yankees! We try to get the public, one way or another, to understand the problems of a large broadcasting corporation. The actual details of the job change from day to day. That's one of the things that makes it so fascinating, I guess. I'll be in charge of sending out copies of a speech by our president one day and be arranging the details of a cocktail party the next. You can call it 'human relations' work if you like. I get plenty of expert help, and I meet important and interesting people from all over the world. In addition, I don't punch a time clock. I can take that long lunch hour, but more often than not I stay late into the evening in order to get everything done."

When asked how she prepared for an executive job in broadcasting, Charlotte just laughs and says she didn't. "Back in Olympia, I knew I wanted to have something to

do with radio and TV, and I thought it might be in the production side of the industry. After all, I had majored in speech in college. But I supposed I never had the 'unquenchable fire' that young actresses are supposed to have. Heaven knows, I never thought of myself as a female executive, but here I am! For the girls, though, who read your book and wonder how to land *any* kind of backstage job in broadcasting, I'd say that secretarial skills, being at the right place at the right time, and an attractive appearance are essential, in about that order."

But Charlotte adds quickly that women in broadcasting do not need to be beautiful. "Good grooming, correct speech, the right choice of clothes—right, but not necessarily expensive—these are the things that matter. Beauty is a very pleasant attribute, but a smiling disposition is just as important behind the scenes."

Charlotte Friel is more than content to remain behind the scenes in broadcasting. She likes the role of a female executive, as she puts it, "*until* and *if* I get married, which I'd like to think is a definite possibility. And even then, I'll think twice before I give up a job which I find so stimulating. Many of the women here successfully combine marriage with a business career. Suppose I were to have children some day. I wonder if I'd ever be able to settle down to life as a housewife!"

Pauline Frederick works in TV and radio on the other side of the fence from Charlotte, and the story of her success in broadcasting is different. Pauline is an exception to many rules, however. You are probably familiar with her name. She has been a news broadcaster for ABC and presently is the NBC correspondent in charge of covering the United Nations. You may have heard Pauline Frederick's incisive comments on the radio, and you can see her on TV.

"Television" says Pauline, "has its problems! For example,

when I started in TV a director remarked that I had a flat head. I have been trying ever since to fix my hair to avoid that impression. Men news correspondents don't have this trouble! If their heads are flat, nobody seems to notice. One advantage of radio is that a listener doesn't have to look at the top of a commentator's head. This is not true in TV!"

Pauline Frederick approaches her work, obviously, as one of the few women reporters in broadcasting with a sense of humor. Not that she doesn't take it seriously. "Correspondents like me have to write their own material, both for network radio and TV. Newscasters usually read scripts that are prepared for them, but a reporter on the air writes his own copy. My beat is the United Nations, just as our NBC Paris correspondent covers Paris. I have to be ready for a big news story at any minute—or to feed as much UN information to the NBC news department on TV or radio as the editors want. This can mean long hours if there is a crisis."

For all her gaiety, Pauline is an essentially serious person. She has had to be, in a profession where she is one woman among many men. "There are many reasons why newscasting is different for a woman, aside from the fact that the American public is accustomed to male correspondents. When a man appears on a TV news show, the audience at home listens and then looks at him. Women get looked at *first,* then listened to. We have to worry more about clothes and makeup and that sort of thing. A man who wears glasses looks scholarly; a woman in glasses is often told she looks dull. I'm lucky in one respect. I am told that my voice is *not* shrill."

Pauline Frederick grew up near and in Harrisburg, Pennsylvania. Even as a youngster, she inclined towards serious scholarship. She attended the American University in Washington, D.C., where she did both her undergraduate and

master's work in Political Science and International Law.

She had no idea of entering broadcasting in those days. "It looked as if I was headed for journalism," she says today. "I worked on our college newspaper, was on our debating team (excellent training for newscasting, incidentally) and found myself a job after I graduated, writing for the *Washington Star.* My syndicated interviews from Washington appeared in other papers. Then I started a radio interview show there in 1946.

"Next stop was New York and ABC. There was no work in those days for women broadcasters on the other two networks. Then NBC changed its mind and hired me. Until this time, you see, there was a sort of tradition in the industry that women's voices did not carry authority as much as men's did. Well, just ask any married man how much authority his wife's voice carries!

"I suppose I carried enough authority for NBC, and still do, judging from the hours I put in at this job. It's been an exciting career! Certainly, it was very difficult to break into at the start. But I'd like to see more women come into the ranks of broadcasters on TV and radio. Too many jobs seem to be done by men just because they have always been doing them. I think it's possible to prove that, in the area of TV and radio news particularly, qualified women can do a competent job. There certainly are more women in news broadcasting today than when I entered the field. And I anticipate still more as time goes by."

Miss broadcaster-to-be, the choice is yours: do you want a career in broadcasting? There may be one waiting for you. When she was a youngster, Pauline Frederick, being a bright young girl, would have estimated her chances at *zero.* How wrong she would have been! Maybe you are making the same mistake—right *now.*

14

Education on the Air

If you are a high school or college student, the chances are that you have run across one phase of broadcasting that is generally disregraded in surveys of TV and radio throughout the country. Quite a number of interesting jobs as well as interesting careers are growing in this part of the garden.

The element of *chance* is important, though, when one considers a career in educational broadcasting. Not that *all* careers in TV and radio do not entail risk, but educational broadcasting remains a pretty tricky matter for a number of reasons.

At present there are well over ninety educational TV (or ETV) stations broadcasting in the land. They transmit two types of programs that are often confused. On the one hand they serve the community by broadcasting taped, filmed or live programs of a *public service* nature. These consist of documentary broadcasts and cultural programs similar to those you might find on the sustaining schedule of regular commercial TV stations.

These educational stations also broadcast *instructional* programs—called in the trade ITV—which is another matter entirely. ITV consists of lessons, taught by professional teachers in their proper order, which, all together, make up a course of study. Once broadcast, they may be used by

schools in *addition* to live instruction, in place of it or occasionally to fill in gaps where school instruction cannot offer students the kind of experience TV can. Elementary schools, high schools and colleges have found many of these courses valuable in many ways.

ITV may also be directed to the home-bound student, frequently because he is ill or crippled and unable to get to a regular school. Until the invention of radio, students like these had to depend upon touring teachers and makeshift attempts to give them sufficient course work. Adults, too, taking college or university courses, often find that ITV is more convenient for them. Many college students work as well as go to school, and the possibility of listening to a professor's lecture at home rather than at a university center makes ITV appealing.

There are also hundreds of what we can loosely call "educational radio" stations, in that they are run by colleges or foundations and broadcast serious programs. There is little point in discussing them in much detail in this chapter. The lion's share of them is run by college students (frequently under faculty supervision). They offer little in the way of a career to a young person, except to broadcast engineers who prefer to work for a university rather than for a commercial organization. However, they make good training grounds for many types of broadcasting careers.

Working as a technician or manager for an educational broadcasting station financed by a university has its bright side. Few jobs of this kind are available, though. But it is generally true that *all* salaries paid university personnel are lower than wages for comparable jobs in private industry.

Professors weep loudly at this state of affairs and are listened to with sympathy. What is *not* so well known is that university work is usually far less taxing than commercial labor, and that side benefits, security plans, hospitalization,

tenure and retirement benefits have a financial value that professors and university employees often overlook when discussing their jobs. Most non-teaching university personnel also receive the benefit of a certain number of free college or graduate school course credits. In other words, you may add to their salaries the value of a free education, a considerable inducement to many to work in the halls of ivy.

When it comes to available jobs on our more than ninety ETV stations, the picture is slightly different. On the positive side, there is much about the picture that looks healthy at present Most of these educational stations have grown up like weeds in the past ten years. You will find them, of course, where they are needed most. Although big cities usually boast one or two ETV stations, the kind of improved teaching they seem best able to provide is needed more in the South, Mid-West and Northwest of the United States than in the East or Far West. Located, as they are, away from the big TV centers—particularly New York City—these ETV stations have a wide degree of independence and operate without the daily pressure of commercial operations.

To provide sufficient programming, they *have,* however, formed a network of a sort called NET—or National Educational Television—which serves as a clearing house for tapes and films between all educational stations. NET provides educational stations with both public service and instructional programs by pooling the resources of all of the ETV stations in the nation.

The number of educational stations in America will probably keep growing for another five years or so, until our nation is blanketed with them to the degree that the majority of our population will be able to receive one or more on their home receivers. This means more jobs. While ETV stations are not as heavily staffed as their commercial cousins,

these organizations duplicate most of the jobs we have discussed in this book, with the exception of public relations, advertising and sales work, which are rarely part of the educational broadcasting scene.

This fact is good news to those who may feel that they would like to work in broadcasting but would just as soon pitch their tent in a non-commercial environment. The fact that ETV does not depend upon advertising, however, is also one main drawback to carving out a career in an educational station.

Most educational radio stations and nearly all ETV stations are forbidden by law from accepting commercial advertising of any kind. This is because they are recipients of special licenses from the FCC and are therefore immune from other regulations set forth by this agency. Educational stations find this special status much to their advantage.

Considering that they may, under no circumstances, "go commercial," educational stations are faced with a basic problem. TV broadcasting is expensive, whether it is done by a commercial or non-commercial organization, and the problem of financing or where the money is going to come from looms large over the world of educational broadcasting.

Educational stations have been (and are) financed in a number of ways. Their main source of support has been the large foundations—particularly the Ford Foundation, which has regarded educational broadcasting as one way to solve some of the educational problems in America today, particularly our serious shortage of qualified teachers on all levels from kindergarten to college. Foundation money has been fed in unbelievably large handouts to ETV stations. (It costs *at least* a quarter of a million dollars just to build the crudest type of TV station!) These gifts have been given as tax-exempt donations, and many stations have been living almost

entirely on them. No operation likes to depend indefinitely on charity, which is in effect what the stations are getting from the foundations.

Educational stations have accordingly found other ways of raising money, and these sources may be even more important in the future than they are today. School systems and colleges have helped to foot the bill where they can use the services of TV to provide classroom instruction, or to encourage adult students to register for courses they could not take anywhere but at home. This money comes from the regular budgets of the institutions involved. Cities, non-profit institutions like community centers, and civic organizations have also found ETV useful and are willing to pay for it. It may be hard to believe, but in many localities commercial broadcasters have come to the aid of ETV stations with equipment, the free use of their personnel and even cold cash. Fund-raising drives for financial support by listeners have also proved a means of revenue for some ETV stations.

This grab for money is the reason that top-level salaries in the world of educational broadcasting are generally smaller than in commercial operations. At the lower levels, cameramen, production assistants and even directors are sometimes paid salaries in educational broadcasting comparable to those they would receive from a commercial installation. The difference appears greater as you go up the scale of jobs to producer, production director and station manager. Here the commercial operations pay salaries considerably higher than those at an ETV station.

Union protection is often absent at ETV stations, even in large cities where unions maintain a "closed shop" for commercial stations, meaning no one can work for less than union scale. Since educational stations do not realize a profit, unions are frequently willing to waive these regulations for them. True, many educational stations operate today in

parts of the country where hiring union help or paying union wages is *not* necessary even in commercial stations. But one frequently finds the same difference in salaries, if not on the bottom levels of broadcasting, then certainly on the top.

Educational stations are by no means sweat shops, though. The salaries they pay their personnel are adequate by *educational* standards but sub-standard by *broadcasting* standards. In other words, they are roughly comparable to the kind of salaries paid by the school systems and colleges of a given community, rather than by its broadcasting companies. It has always been difficult (if not impossible) to become rich in the field of education no matter how hard you try. You can, however, achieve a good measure of security in educational broadcasting, just as you can working in a school system or college.

In addition to these open-circuit TV stations, there are in the USA probably as many as one thousand closed-circuit TV systems, which must be directly wired to receivers and cannot transmit images or sound to conventional TV sets. At least half of these are in use in schools and colleges. Some of them are simple devices for communicating from classroom to classroom or enlarging demonstrations in a single classroom. These simple closed-circuit systems can be run by one engineer with student assistants.

Other closed-circuit systems are far more elaborate, some about as complex and expensive as a regular open-circuit system. Some of them are operated by school systems, others by universities. And the ways in which they are staffed vary widely from one to the other.

Closed-circuit broadcasting holds out an opportunity for young people to learn much about the medium of TV free from even the pressures one contends with at a broadcast ETV station. Closed-circuit systems, if their picture and

sound systems are distributed by coaxial cable, do not need to be licensed by the FCC and are therefore held to no regulations concerning the nature or amount of programming they offer. They offer wonderful opportunities to "fool around" with TV. They provide fine training grounds for students interested in careers in broadcasting. This is the reason why a good number of colleges and universities which teach TV and radio broadcasting techniques rely almost entirely on closed-circuit systems for the instruction of their students, most of whom are preparing for careers in big time commercial broadcasting.

Opinion is pretty well divided as to which is the best way to transmit instructional TV—by ETV stations or by closed-circuit TV installations. You can broadcast to large audiences over the airwaves on ETV stations, says one side of the argument. Proponents of closed-circuit broadcasting, on the other hand, point to its flexibility, the absolute control broadcasters have over who watches their broadcasts and relative cheapness of closed-circuit TV.

For a young person who is starting off on a career in broadcasting and intends to *remain* in educational broadcasting, the argument is of minor significance. You can learn about ITV by working for either type of broadcasting operation. There are both good and bad open-circuit ETV stations; the same holds true for closed-circuit systems. The good ones may provide fine training grounds for young people.

It would be unfair to list the better and the worse of the ETV stations and closed-circuit operations in the country. Nor would there be much sense in trying to evaluate them one by one. The quality of these stations is not permanent. Some do fine work one season and fall off in the next. For reasons we have explained, budgets change, personnel move and change jobs. You may expect less stability from the occu-

pational angle in the world of educational broadcasting than in commercial TV or radio.

Opinions are also divided as to exactly what kind of training makes the best educational broadcaster, primarily as far as directors and producers are concerned. Commercial broadcasters will claim that a good educational broadcaster should learn the TV business at the start and then *later* use what he has learned for educational and instructional purposes. "Master the art of TV first," they say, "and then you can apply it to education—or to anything else you wish. If you are a proficient craftsman and know your TV, you can create instructional programs which are both good broadcasting and sound education." Their point of view makes sense.

On the other side of the fence are many educators who say, in effect, "The most important attribute of an education telecaster is his skill as an educator. The rules and regulations for producing good TV shows are pretty well cut and dried; a clever person—and a competent teacher is a clever person—can learn them in no time at all. And isn't most of the equipment in a TV studio designed to work as simply as possible? In a few hours almost anyone can learn to push buttons, pull switches and watch dials. What takes time and patience to learn (and what is most difficult) is the art of education. That is, knowing the difference between teaching and entertainment, between instruction and showmanship and between effective and ineffective lessons and courses of study." This position makes sense, too.

If the second of these two arguments appears more acceptable in educational broadcasting today, it is mainly because educators who have turned to broadcasting are in charge today of most educational TV operations. They tend to hire people like themselves. Consider also that the British Broadcasting Corporation in England, which runs an excellent

school broadcasting service, agrees with our practice. Skilled teachers are taught broadcasting and not the other way around in their system, and other countries have followed their lead.

Which side of the argument finally prevails in the United States matters little. Right now, the best road to educational broadcasting is by means of the old schoolhouse. Prepare first for a career as a teacher, and then specialize in either administrative or production work in the field of ETV. Or study *both* broadcasting and some aspect of education, a type of career preparation open to young people in TV and radio departments at a number of universities.

If you ever hope to teach on television, you had better pay strict attention and master the teaching of your subject, whether it is "fun and games" for little tots or college algebra. Most experts are agreed that a good TV teacher must be a good classroom teacher. But not all teachers who are superior in the classroom are equally as effective in front of a video camera.

The good TV teacher has the lively imagination of a showman as well as the skill of a classroom teacher. While it is sometimes claimed that these are one and the same thing, the experience of thousands of TV teachers has proved otherwise. A man or woman can be a whiz in a schoolhouse and a flop on the TV tube. But the opposite has rarely, if ever, happened: *unless a teacher is effective in his classroom*—and unless his students like him and learn from him—*his chances on TV are nil.* In fact, he will probably never even be selected to try his talents in a TV studio.

Don't get the idea that the theatrical, flamboyant type of teacher always makes out well in the TV studio. Far from it. These types are usually frustrated actors. They forget that the job of instructional broadcasting is to teach students, not to amuse them or to get high Nielson ratings. The self-

assured, warm and knowledgeable instructor usually makes out better than a frustrated Barrymore.

Not all educational broadcasters appear in front of cameras, however. Nor did many of them necessarily intend to become broadcasters in the first place.

Mary Howard Smith is just this sort of broadcaster. Today she is a Regional Programs Associate at the Southern Regional Education Board. With a straight face, she will tell you that her job is "coordinating inter-institutional projects in higher education" and that she has been doing this for the past seven years. What all this education-talk means is that Mary has the job making sure that televised college courses are produced and shared by a number of southern colleges and universities using TV instruction. This is exacting, interesting work.

Mary is a charming, efficient and well-educated lady who didn't plan originally to get into broadcasting. Without revealing her age, she trained as a teacher long before anyone had even *thought* of using TV for instructional purposes. This training is as useful to her now in the world of educational broadcasting as if she had received it yesterday.

Although she lives in Atlanta, Mary is a Southerner by choice. She was born in New York City and went to high school in New Jersey. An English major in college, she concentrated on the same subject for her M.A. at the University of North Carolina. Mary has a Ph.D. tucked away also, but there is nothing school-teacherish about her. She has written a no-nonsense book about ITV called *Using Television in the Classroom* (McGraw-Hill, 1962) and has been the editor of a newsletter called *The Educational Television Bulletin* since 1962.

Mary began her career in education as a university administrator and student adviser. Eventually she found her way to the Southern Regional Education Board in 1953 and has

been working her way up the ladder of educational broadcasting ever since. Every now and then she is called in as a consultant for ITV programs around the nation.

Like many educational broadcasters, Mary Howard Smith is extremely enthusiastic about her work, so much so that it is difficult to get her to say a word critical of it. "So what if salaries in instructional TV are lower than in the commercial world? They are not all *that* much lower, and look at how much more interesting and important the work is! I have nothing against commercial broadcasters, but I wouldn't want an executive job like the one I have here in Atlanta in a commercial network if you *doubled* my pay.

"That's because I'm a teacher at heart I suppose," says Mary, her years in the South leaving their trace on her pronunciation. "I'm a professional educator who wandered into broadcasting, you might say. And it's absolutely fascinating, from every point of view.

"In that book of yours, I'd encourage talented young people to get into the field of educational broadcasting in any way I could. Do you realize that ITV is one of the last strongholds of experimentation left in TV in America? How many really *different, experimental* or *off-beat* programs do you see on CBS, NBC or ABC in a *year?* Less, I'd say than on our ninety-something ETV stations in a *week.* Why? No sponsors to baby, hardly any fancy talent to nurse, no Nielson rating to worry about much. Your ETV director or producer can *afford* to take chances, even, heaven save us, to do *unpopular* shows for minorities who may not be interested in the kind of entertainment that sells breakfast foods. This is a mighty great challenge to anyone who takes TV seriously as a form of art or communication."

In a more serious vein, Mary continues. "But really, I guess what makes educational broadcasting such an appealing field as far as I'm concerned is that it is a *career,* in the

same sense that teaching is. I may not be teaching college courses at present, but my administrative work is every bit as important and rewarding to me as if I were on the campus of a big university. The TV shows with which I work are vital in the education of thousands of students every day, not just the hundreds I'd meet if I were teaching in a classroom.

"Television is a wonderful medium of instruction. This has been proved so many times we don't really need all the experiments going on today proving that one subject can be taught better than another on TV. Instructional TV works, and works well. I'm a little more than slightly proud to have had a small part in opening up this kind of instruction to students all over the South. I feel I've helped to improve the education they get and to have helped a bit—a little bit, mind you—to have made this part of the United States a better place in which to live.

"Just tell those readers of your book that they may be able to find more interesting and important careers for themselves outside the field of educational broadcasting. But I think they'll have to look pretty hard!"

Mary Howard Smith is probably right. Educational broadcasting certainly does hold out a fascinating challenge for anyone interested in TV and radio.

Let's remember one fact, however. *All* TV and *all* radio broadcasting is educational in a certain sense. Whether programs are designed to entertain, to inform or to teach, the business of broadcasting is also the business of educating our nation. The broadcaster in America is in a chosen position. His profession is as important as medicine or law or government, because he has been given the power to communicate directly to the people of our country. His influence on their thoughts, their beliefs and their way of life is enormous.

The price of this power is the responsibility he assumes to serve his audience well. To paraphrase the late President Kennedy, it is not his function to ask the people of America what they can do for the broadcasting industry, it is rather for the industry to ask itself how best it can live up to its responsibilities to the people of America.

A broadcaster is part teacher, part entertainer, part businessman and part current-events reporter. But in all of his roles, he is a professional whose ultimate responsibility lies in "the public interest, convenience and necessity."

If you are ready to devote your life to the serious business of education in its finest sense, you will find no better way to achieve this goal than through a rewarding career in TV and radio.

Scholarships Available to Broadcasting Students

NATIONAL

Harold E. Fellows Memorial Scholarship

Two. Annual scholarships in the amount of $1,100 each awarded by the National Association of Broadcasters and administered by the Association for Professional Broadcasting Education. Direct inquiries to: The National Association of Broadcasters, 1771 N Street, N.W., Washington, D.C. 20036

Corinthian Summer Scholarships

Five. $400 plus transportation and allowance for room and board while undergoing intensive six-week program. Contact: Any APBE school or university.

Charles Legeyt Fortesque Scholarship

One. $2,500 awarded annually to a student of electrical engineering. Contact: Awards Board, The Institute of Electrical and Electronics Engineers, 345 East 47th Street, N.Y., N.Y. 10017

David Sarnoff Fellowship

One. $2500-$4000 (plus tuition and $50 for books) for academic studies. Eligibility: RCA or NBC employees who are graduate students. Contact: Douglas H. Ewing, Chairman, RCA Education Committee, RCA, Camden, New Jersey 08101

United Presbyterian Fellowship in Broadcasting Arts

One. $1,500 awarded by the United Presbyterian Church. Contact: Rev. Donald G. Roper, Division of Radio and Television, 475 Riverside Drive, Room 1935, New York, N.Y. 10027

International Radio and Television Foundation Awards

Two. $500 awards annually to the authors of the best essay on: The Responsibilities of the Mass Media. Contact: Claude

Barrere, Executive Director, International Radio and Television Society, Inc., 444 Madison Ave., New York, N.Y. 10022

ALABAMA

WOWL-TV Scholarship

Contact: WOWL-TV, Box 2220, Florence, Alabama

ARIZONA

Arizona Broadcasters Association Scholarship

One. $500 presented for academic studies in radio-TV. Eligibility: full-time Arizona State University radio-TV major. Contact: Arizona State University, Bureau of Broadcasting, Tempe, Ariz.

Phoenix Metropolitan Broadcasters Association Scholarship

One. Amount unspecified, awarded for academic studies. Contact: Arizona State University, Bureau of Broadcasting, Tempe, Ariz.

Steve Allen Mass Communications Scholarship

One. $100 presented annually for academic studies in radio-TV or journalism. Eligibility: Arizona State University student. Contact: Scholarship Office, Arizona State University, Tempe, Ariz.

Tucson Broadcasters Association Scholarship

One. $500 scholarship each year to non-engineering broadcasting student at University of Arizona. Contact: Phil Richardson, Tucson Broadcasters Assoc., KTKT, Box 5585, Tucson, Ariz.

ARKANSAS

Arkansas Broadcasters Association Scholarship

Awarded to incoming freshman student. Applicants must be graduates of Arkansas high schools. Scholarship is for $150 for fall semester and is renewable. Contact: Chas. L. Rasberry, Arkansas State College, State College, Arkansas 72467

CALIFORNIA

KMPC Scholarships

Two. $500 each. Contact: KMPC, 5939 Sunset Boulevard, Los Angeles, Calif.

KOGO AM-FM-TV Scholarship

One. $500. Contact: KOGO AM-FM-TV, Box 628, San Diego, Calif. 92112

KUOP Scholarship

Contact: KUOP, University of the Pacific, Stockton, Calif.

Dorothy Kaucher Award

One. $50 presented annually for academic studies. Contact: Clarence Flick, Radio-Television, San Jose State College, San Jose, Calif.

Art Linkletter Scholarship

One. $500 presented annually for staff position on college station. Contact: K. K. Jones, Jr., San Diego State College, San Diego 15, Calif.

National Broadcasting Company-KNBR Scholarship

Two. $200. Contact: Communication Department, Stanford University, Stanford, Calif.

Radio-TV Alumni Scholarship

One. $150 presented annually for academic studies. Contact: San Francisco State College, Scholarship Office, San Francisco 27, Calif.

William J. Sanford Memorial Scholarship

One. $100 presented annually by Fresno Press Club for academic studies in radio-TV. Contact: Chairman, Committee on Scholarships, Fresno State College, Fresno, Calif.

Westinghouse Broadcasting Company Award

Two. $200 presented annually for use in Summer Radio-TV Film Institute. Contact: Communication Department, Stanford University, Stanford, Calif.

Westinghouse Broadcasting Company Scholarship

Two. $200 presented annually for academic studies. Contact:

Stanley T. Donner, Stanford University Radio-TV-Film Institute, Stanford, Calif.

COLORADO

Colorado Broadcasters Association Scholarship

Two. $250 to the University of Colorado. Contact: I. L. Prien, Colorado Broadcasters Asso., RFD 3, Box 518, Golden, Colorado

Graduate Fellowships-Production Assistants

Six. $1,200 plus remission of tuition for five quarter hours per quarter, presented annually. Contact: Noel Jordan, Radio-Television, Denver University, Denver, Colorado

CONNECTICUT

RCA-NBC Fellowship

One. $5,000 presented annually for academic studies. Contact: Dean, Yale University, School of Drama, New Haven, Conn.

ABC-TV Playwriting Awards

Five. $5,000 presented annually. Contact: Dean, Yale University, School of Drama, New Haven, Conn.

FLORIDA

Florida Association of Broadcasters Scholarship

One. $500 presented for academic studies. Contact: Kenneth M. Small, Florida Association of Broadcasters, University of Florida, Gainesville, Fla.

WLBW-TV Scholarship

Scholarship grant of $600 to the University of Miami. Contact: Radio-Television-Film Dept., University of Miami, Miami, Fla.

GEORGIA

Georgia Association of Broadcasters Scholarships

Two. $500 each. One for journalism sequence at Georgia State College, Atlanta, and one for study of Radio and Television at Henry Grady School of Journalism, University of Georgia, Athens. Contact: Georgia Asso. of Broadcasters, Inc., 24 Ivy Street, S.E., Atlanta, Ga.

WAII (TV) Scholarship
Contact: WAII (TV), 1611 West Peachtree Street, N.E., Atlanta, Ga.

WROM Scholarship
Contact: WROM, Box 1546, Rome, Ga.

WSB Radio and Television Broadcasting Scholarship
One. $500 presented annually for academic studies at the University of Georgia. Eligibility: high school editors. Contact: Promotion Department, WSB Radio, Atlanta, Ga.

IDAHO

KID and KID-TV Scholarship
Contact: KID and KID-TV, Box 2008, Idaho Falls, Idaho

ILLINOIS

Broadcast Advertising Club Scholarship
One. $500 presented annually for academic studies. Contact: Charles F. Hunter, Radio-TV-Film, Northwestern University, Evanston, Ill.

Illinois Broadcasters Association Scholarship
Contact: Mr. Harry N. Handley, WLS, 360 No. Michigan Ave., Chicago, Ill.

Lincoln Broadcasting Company Scholarship
One. $100 presented annually for academic studies. Contact: Walter B. Gray, Director of Admissions, Millikin University, Decatur, Ill.

MCA Scholarship in Creative Writing
One. $2,000 presented annually to student showing great promise in creative writing for mass media. Contact: Charles F. Hunter, Radio-TV-Film, Northwestern University, Evanston, Ill.

WCIA Television Scholarship
One. $500 (over four-year period) presented annually by Midwest Television, Inc. for academic studies. Contact: Walter B. Gray, Director of Admissions, Millikin University, Decatur, Ill.

WKRS Scholarship

Contact: WKRS, Box 500, Waukegan, Ill.

INDIANA

James D. Shouse Recognition Award

One scholarship presented to an outstanding student from the University of Cincinnati; Miami University; University of Dayton; Ohio State University; Indiana University; and University of Kentucky. Contact: WLW, 140 W. 9th Street, Cincinnati 2, Ohio

Mary and Sarkes Tarzian Scholarship

Two. $250 presented annually. Contact: Elmer G. Sulzer, Radio-TV Communications, Indiana University, Bloomington, Indiana

WFBM Scholarship

Contact: WFBM, 1330 North Meridian, Indianapolis, Indiana

WFIU-FM Scholarship

Contact: WFIU-FM, Indiana University, Bloomington, Indiana

WTTV FM-TV Scholarship

Contact: WTTV FM-TV, 535 South Walnut Street, Bloomington, Indiana

IOWA

RCA-NBC Scholarship

One. $800 presented annually. Contact: Director of Telecommunicative Arts, Iowa State University, Ames, Iowa 50010

Ruth Seefelt Memorial Scholarship

One. $150 presented each year. Contact: Robert Bliss, School of Journalism, Drake University, Des Moines, Iowa 50311

Unnamed Scholarships

Eight. $2,300 presented annually for various purposes. Contact: Samuel L. Becker, University of Iowa, Iowa City, Iowa

WMT Stations News Scholarship

Amount unspecified. For University of Iowa, Iowa City. Con-

tact: WMT and WMT-TV, Paramount Theatre Building, Cedar Rapids, Iowa

WMT Stations Scholarship Award
Amount unspecified. For Coe College, Cedar Rapids, Iowa. Contact: WMT and WMT-TV, Paramount Theatre Building, Cedar Rapids, Iowa.

Chuck Worcester Farm Broadcast Scholarship
Amount unspecified. For Iowa State University. Contact: WMT and WMT-TV, Paramount Theatre Building, Cedar Rapids, Iowa

KANSAS

Kansas Asso. of Radio Broadcasters Scholarship
The KARB annually awards $250 to each state-supported institution offering a major in Radio-Television. Contact: Kansas Asso. of Radio Broadcasters, Inc., 610 Petroleum Building, Wichita, Kansas

Kansas University Alumni Radio-TV Scholarship
One. $100 presented each year. Contact: Bruce Linton, Chairman, Radio-TV-Film Committee, Kansas University, Lawrence, Kansas

Kansas University Graduate Assistantships in Radio-TV-Film
Three. $2,000 and up, for academic study. Contact: Bruce Linton, Chairman, Radio-TV-Film Committee, Kansas University, Lawrence, Kansas

Kansas University Production Assistantships in Radio-TV-Film
Two. $1,000 for academic study. Contact: Bruce Linton, Chairman, Radio-TV-Film Committee, Kansas University, Lawrence, Kansas

KAYS and KAYS-TV Scholarship
Contact: KAYS, Inc., Box 817, Hays, Kansas

KFH Scholarship
One. $300 presented annually for academic studies at University of Wichita. Contact: Thomas B. Bashaw, KFH, 125 North Market, Wichita, Kansas

KGGF Scholarship
Contact: KGGF, 306 W. 8th Street, Coffeyville, Kansas

KMAN Scholarship
Contact: KMAN, Box 667, Manhattan, Kansas; or Kansas State University Endowment Asso., Manhattan, Kansas

KSDB-FM Scholarship
Contact: F. V. Howe, KSDB-FM, Nichols Gymnasium, Kansas State University, Manhattan, Kansas

KVGB Scholarship
Contact: KVGB, 2007 17th Street, Great Bend, Kansas

Oscar S. Stauffer Award
Four. $250 presented annually for academic studies to resident of city in which there is a Stauffer paper or broadcasting property or graduate of Emporia, Kansas, high school. Contact: William Allen White School of Journalism, Kansas University, Lawrence, Kansas.

KENTUCKY

Kentucky Broadcasters Scholarship
Two. $300 presented annually for academic studies to student at University of Kentucky. Contact: Ed Shadburne, WLKY-TV, Box 16218, Louisville, Ky.

James D. Shouse Recognition Award
One scholarship presented to an outstanding student from University of Kentucky. Contact: WLW, 140 W. Ninth Street, Cincinnati 2, Ohio

Charles C. Warren Memorial Scholarship
Two. $150 presented annually by Kentucky Broadcasters Asso. Contact: Stuart Hallock, Radio-TV-Films, University of Kentucky, Lexington, Ky.

LOUISIANA

Louisiana Broadcasters Asso. Scholarship
Contact: John H. Pennybacker, Louisiana Asso. of Broadcasters, Louisiana State University, P.O. Box 16078, Baton Rouge, La.

MAINE

Maine Association of Broadcasters Scholarship

One. $300 awards for a University of Maine undergraduate. Contact: Donald Knowles, President, Maine Asso. of Broadcasters, c/o WDEA, 68 State Street, Ellsworth, Maine

MARYLAND—DISTRICT OF COLUMBIA—DELAWARE

Maryland-District of Columbia-Delaware Broadcasters Asso. Scholarship

Contact: Mrs. Virginia F. Pate, WASA, Box 97, Havre de Grace, Md.

MASSACHUSETTS

Boston University Television Production Assistantship

One. $1,200 plus 18 hours of tuition, presented annually. Contact: Admissions Officer, School of Public Communication, Boston University, Boston, Mass.

Nona Kirby Memorial Scholarship

One. $500 presented annually for tuition. New England resident. Contact: Admissions Officer, School of Public Communication, Boston University, Boston, Mass.

WBUR Graduate Supervisors Assistantships

Three. $1,800 presented annually for academic studies. Contact: Admissions Officer, School of Public Communication, Boston University, Boston, Mass.

WGBH Broadcasting Scholarships

Twelve graduate scholarships—$3,200 for two-year period—one in FM Radio and eleven in Television. Contact: Admissions Officer, School of Public Communication, Boston University, Boston, Mass.

WHIL Scholarship

Contact: WHIL, 99 Revere Beach Parkway, Medford, Mass.

WTBU Working Assistantships

Ten. $100-$200 presented each semester for academic studies.

Contact: Admissions Officer, School of Public Communication, Boston University, Boston, Mass.

MICHIGAN

Gerity Broadcasting Company Scholarship
Contact: Gerity Broadcasting Company, 5700 Becker Road, Saginaw, Mich.

Thomas Clarkson Trueblood Scholarship
Five to ten. $200 presented during Summer Sessions to students beginning graduate work. Contact: William M. Sattler, University of Michigan, Ann Arbor, Mich.

WILX-TV Scholarship
Contact: WILX-TV, Box 380, Jackson, Mich.

WXYZ-TV Scholarship
Contact: WXYZ-TV, 20777 Ten Mile Road, Southfield, Mich.

MINNESOTA

KCMT-TV Scholarship
One. Amount unspecified, awarded annually for University of Minnesota at Morris, Minn. Contact: KCMT-TV, Box 614, Alexandria, Minn.

WCCO Television Scholarship
Four. $300 presented annually for high school senior. Contact: Robert Jones, School of Journalism, University of Minnesota, Minneapolis, Minn.

WLOL Broadcasting Scholarship
Two. $350 presented annually. Contact: Bureau of Loans and Scholarships, University of Minnesota, Minneapolis, Minn. 55455

MISSISSIPPI

Mississippi Broadcasters Asso. Scholarship
Contact: Bob McRaney, Jr., Secretary-Treasurer, Mississippi Broadcasters Asso., c/o WJDX-WLBT, Box 2171, Jackson, Miss.

Station Manager Working Scholarship

One. Approximately $500, presented annually for academic studies and manager of college station. Contact: Bennett Strange, Department of Communication, University of Southern Mississippi, Hattiesburg, Miss.

WJDX and WLBT Scholarship

Contact: WJDX or WLBT, Box 2171, Jackson, Miss.

WMGO Scholarship

Contact: MGO, Box 182, Canton, Miss.

MISSOURI

Balaban Stations Award

One. $250 presented annually. Contact: Edward C. Lambert, Assistant to the President, University of Missouri, Columbia, Mo.

KGBX Scholarship

Contact: KGBX, Box 767, Springfield, Mo.

KOMU-TV Scholarship

Contact: KOMU-TV, Highway 63 South, Columbia, Mo.

Missouri Broadcasters Asso. Scholarship

Two. $500 to Missouri students. Contact: Edward C. Lambert, Assistant to the President, University of Missouri, Columbia, Mo.

Radio-Television Council of Greater Kansas City Scholarship

One. $100 for study; must live in Kansas City area. Contact: Dr. Bailey Gardner, Board of Education Building, 1211 McGee Street, Kansas City, Mo.

University of Missouri Instructional Television Assistantships

A total of three presented annually. One, $1,900 (half-time) for instructional assistantship. One, $1,900 (half-time) for production assistantship. One, $4,800 for producer assistantship. Contact: Bart Griffith, 407 Jesse Hall, University of Missouri, Columbia, Mo.

WIL Scholarship

Contact: WIL. Broadcast House, St. Louis 8, Mo.

MONTANA

Montana Broadcasters Asso. Radio-TV Scholarship
Two. $150 presented annually to high school senior. Contact: Dean, School of Journalism, University of Montana, Missoula, Montana

A. J. Mosby Radio-Television Award
One. $150 presented annually. Contact: Dean, School of Journalism, University of Montana, Missoula, Montana

KGVO Scholarship
Contact: KGVO, Box 1405, Missoula, Montana

KOJM Scholarship
One. Amount unspecified. Contact: Northern Montana College, Havre, Montana

NEBRASKA

Beef Empire Radio Scholarship
One. Amount unspecified, at University of Nebraska. Contact: WJAG, 309 Braasch Avenue, Norfolk, Nebraska

Norris Heineman Radio Scholarship
One. Amount unspecified, to freshman student at Norfolk Junior College, Nebraska. Contact: WJAG, 309 Braasch Avenue, Norfolk, Nebraska

KBRL Scholarship
Contact: KBRL, Box 371, McCook, Nebraska

KGIN-TV Scholarship
Contact: KGIN-TV, Box 566, Grand Island, Nebraska

KOLN-TV Scholarship
Contact: KOLN-TV, 40th and W Streets, Lincoln, Nebraska

KOLT Scholarship
Contact: KOLT, Box 660, Scottsbluff, Nebraska

KWBE Scholarship
Contact: KWBE, Box 1450, Beatrice, Nebraska

Nebraska Broadcasters Asso. Scholarship
Contact: Mr. Charles Thone, 525 Stuart Bldg., Lincoln, Nebraska

NEVADA

Nevada Broadcasters Asso. Scholarship
One. $150 for University of Nevada student in Electronic Journalism. Contact: Mike Gold, Nevada Broadcasters Asso., New Frontier Hotel, Las Vegas, Nevada

NEW MEXICO

New Mexico Broadcasters Asso. Scholarship
Contact: New Mexico Broadcasters Asso., P.O. Box 1964, Santa Fe, New Mexico

NEW YORK

CBS Foundation News Fellowship
Eight. $8,000 presented annually. Applicant must be engaged in news and public affairs work in CBS, or staff member of a non-commercial educational radio and television station, or as a college or university teacher. Contact: CBS Foundation Inc., 485 Madison Avenue, New York, N.Y. 10022

Myron H. Mahler Scholarship Award in Creative Writing
One. $500 per year, presented annually. Contact: Dept. of Television, Motion Pictures, and Radio, New York University, 51 West 4th Street, New York, N.Y. 10003

Music Corporation of America Writing Scholarship
One. $2,000 in creative writing. Contact: Department of Television, Motion Pictures, and Radio, New York University, 51 West 4th Street, New York, N.Y. 10003

RCA-NBC Fellowship
Presented annually to a newsman or newswoman from NBC. Winner receives a full scholarship for an academic year's study at Columbia Graduate School of Journalism. Contact: Milton Brown, Coordinator, News Information Services, NBC, 30 Rockefeller Plaza, New York, N.Y. 10020

VPI Television-Director Award, VPI Film-Director Award
Two. $850 awarded annually. Contact: Department of Television, Motion Pictures, and Radio, New York University, 51 West 4th Street, New York, N.Y. 10003

WELM Scholarship
Contact: WELM, Box 772, Elmira, N.Y.

WKBW Scholarship
Contact: WKBW, 1420 Main Street, Buffalo, N.Y.

WROC AM-FM-TV Scholarship
Contact: WROC AM-FM-TV, 201 Humboldt Street, Rochester, N.Y.

WRVR (FM) Scholarship
Contact: WRVR(FM), 490 Riverside Drive, New York, N.Y. 10027

NORTH CAROLINA

High School Radio-Television Institute Scholarship
Number varies. High school junior or senior eligible. Contact: Dept. of Radio, Television, and Motion Pictures, University of North Carolina, Chapel Hill, N.C.

WBT-WBTV-WBTW Scholarship
One. $2,500 over four years, presented annually. High school senior eligible. Contact: Dept. of Radio, Television and Motion Pictures, University of North Carolina, Chapel Hill, N.C.

WIRC Scholarship
Contact: WIRC, 329 First Avenue, N.W., Hickory, N.C.

WTVD (TV) Scholarship
Contact: WTVD (TV), Box 2009, Durham, N.C.

NORTH DAKOTA

KNOX Scholarship
Contact: KNOX, Box 1638, Grand Forks, N.D.

North Dakota Broadcasters Asso.-Charles G. Burke Memorial Scholarship
One. $1,200 over four years, presented annually. Contact:

Director of Radio, University of North Dakota, Grand Forks, N.D.

OHIO

Miami University Broadcasting Assistantships
Two. $2,500 plus waiver of tuition and fees. Contact: Broadcasting Service, Miami University, Oxford, Ohio

Ohio Asso. of Broadcasters Scholarship
Contact: Ohio Association of Broadcasters, 218 East State Street, Columbus 15, Ohio

James D. Shouse Recognition Award
One scholarship presented to student from either Ohio State University, University of Cincinnati, or University of Dayton. Contact: WLW, 140 West Ninth Street, Cincinnati 2, Ohio

WMOH Scholarship
Contact: WMOH, Second National Bank, Hamilton, Ohio

WOHO Scholarship
Contact: WOHO, Box 276, Station A, Toledo, Ohio

OKLAHOMA

Oklahoma Broadcasting Asso. Scholarship
One. $300 to a radio student at University of Oklahoma, Oklahoma State University, or University of Tulsa. Contact: OBA Scholarship Committee, KNOR, P.O. Box 542, Norman, Okla.

Tulsa Press Club Scholarship
One. $250 presented annually. Contact: Speech Department, University of Tulsa, Tulsa, Okla.

OREGON

Jackson Foundation Scholarship
$1,000. Contact: Oregon Asso. of Broadcasters, P.O. Box 5025, Eugene, Ore.

Oregon Association of Broadcasters Scholarships
Two. $250 supported on volunteer basis. Contact: Oregon Asso. of Broadcasters, P.O. Box 5025, Eugene, Ore.

KMED Scholarship
Contact: KMED, Box 1306, Medford, Ore.

KPOJ Scholarship
Contact: KPOJ, 1019 S.W. Tenth Avenue, Portland, Oregon

KSRV Scholarship
Contact: KSRV, Box 540, Ontario, Oregon

PENNSYLVANIA

RCA-NBC Fellowship
One. $3,550 for graduate studies in Theater. Contact: Department of Drama, Carnegie Institute of Technology, Pittsburgh, Pa. 15213

RCA-NBC Scholarship
One. $800 presented annually to drama student. Contact: Department of Drama, Carnegie Institute of Technology, Pittsburgh, Pa. 15213

SOUTH CAROLINA

South Carolina Broadcasters Asso. Scholarship
One. $300 presented annually for studies at any South Carolina College. Contact: WFBC, Greenville, South Carolina

WBT-WBTV-WBTW Scholarship
One. $2,500 over four years for high school senior from North and South Carolina only. Contact: Department of Radio, Television and Motion Pictures, University of North Carolina, Chapel Hill, N.C.

SOUTH DAKOTA

South Dakota Broadcasters Asso. Scholarship
One. $200 presented annually. Contact: Radio-TV-Film, University of South Dakota, Vermillion, S.D.

KELO AM-TV Scholarship
Contact: KELO AM-TV, KELO Bldg., Sioux Falls, S.D.

TENNESSEE

Tennessee Asso. of Broadcasters Scholarship
Contact: Tennessee Asso. of Broadcasters, University of Tennessee, Knoxville, Tenn.

WJZM Scholarship
Contact: WJZM, Box A, Clarksville, Tenn.

TEXAS

Asso. of Broadcasting Executives of Texas Scholarship
One. $500 presented annually. Presented each year to a different university or college in Texas. Contact: Department of Communication Arts, University of Houston, Houston, Texas

Baylor University Broadcasting Assistantships
Several. $50 per month average. Contact: Department of Radio and TV, Baylor University, Waco, Texas

Pat Flaherty Scholarship
One. $50 awarded each fall semester to male student. Contact: Office of Loans and Scholarships, Ezekiel Cullen Bldg., University of Houston, Houston, Texas

KCRS Scholarship
Contact: KCRS, Box 4607, Midland, Texas

KFRO Scholarship
Contact: KFRO, Drawer 792, Longview, Texas

KONO Radio Scholarship
One. $100 presented each semester to high school senior. Contact: Department of Radio-TV, University of Texas, Austin, Texas

KONO-TV Scholarship
One. $100 presented annually to high school senior. Contact: Department of Radio-TV, University of Texas, Austin, Texas

KORA Scholarship
KORA, Box 433, Bryan, Texas

KTBC Radio-TV Scholarship
One. $300 presented annually to high school senior, Texas resident preferred. Contact: Department of Radio-TV, University of Texas, Austin, Texas

KTSM AM-FM-TV Scholarship
Contact: KTSM AM-FM-TV, 801 North Oregon, El Paso, Texas

KZTV Radio-TV Scholarship
One. $300 presented annually to high school senior or college junior, Texas resident preferred. Contact: Department of Radio-TV, University of Texas, Austin, Texas

Raymond T. Yelkin Memorial Scholarship
One. $50 presented annually by Alpha Phi Chapter of Alpha Epsilon RHO. Contact: Department of Communication Arts, University of Houston, Tex.

UTAH

KVNU Scholarship
Contact: KVNU, 1393 North Main, Logan, Utah

KSL Scholarship
Contact: KSL, Broadcast House, Salt Lake City, Utah

Utah State University Tuition Scholarships
Two. $65 presented annually and quarterly, speech major, freshman, Utah resident. Contact: Dean, Student Services, Utah State University, Logan, Utah

VIRGINIA

Virginia Asso. of Broadcasters Scholarship Grant Program
Two grants of at least $150 each. Contact: WTON, Morrison Bldg., Staunton, Va.

WTAR and WTAR-TV Scholarship
One. At the Technical Institute of Old Dominion College. Contact: WTAR and WTAR-TV, 720 Boush Street, Norfolk, Va.

WASHINGTON

Edwin H. Adams Memorial Scholarship

One. $100, with aptitude in writing or speaking. Contact: School of Communications, University of Washington, Seattle 5, Wash.

Samuel Glant Scholarship

An award of a year's tuition, books and fees to senior, and a three-month internship at KBVU. Contact: School of Communications, University of Washington, Seattle 5, Wash.

James Murphy Memorial Scholarship

One. $250 presented annually, to senior. Contact: School of Communications, University of Washington, Seattle 5, Wash.

Washington State Asso. of Broadcasters—Fred F. Chitty Memorial Scholarship

One. $250 presented annually. Contact: Office of Information, 304 A.D. Annex, Washington State University, Pullman, Wash.

Washington State University Scholarships

Two. Awarded as follows: Nancy Graham Award, $150 to outstanding junior woman; includes a summer internship at station in Washington. Art Gilmore Announcing Award, $100 to best junior class announcer. Contact Office of Information, 304 A.D. Annex, Washington State University, Pullman, Wash.

WEST VIRGINIA

Deem F. Rahall Memorial Scholarship

One. $250 awarded annually to senior at Woodrow Wilson H.S., Beckley, West Virginia. Contact: N. Joe Rahall, 216 Main Street, Beckley, W.V.

WISCONSIN

H. V. Kaltenborn Radio-Television Scholarship

One, possibly two. $1,200 awarded annually to junior, senior or graduate student attending any university or college. Contact: Division of Radio-Television Education, University of Wisconsin, Madison, Wisc. 53706

Milwaukee Advertising Club Scholarship

Two. $250 presented annually to advertising major. Contact: Milwaukee Advertising Club, 740 N. Plankinton Avenue, Milwaukee, Wisc. 53202

WBAY-WBAY-TV Scholarship

One. $10,000 presented annually for academic studies to high school senior, resident of WBAY listening area. Contact: Committee on Student Aid, St. Norbert College, West DePere, Wisc. 54178

WSAU AM-FM-TV Scholarship

Contact: WSAU AM-FM-TV, Box 1088, Wausau, Wisc.

Colleges and Universities Offering Degrees in TV and/or Radio

Adelphi College, Garden City, Long Island, New York
University of Akron, Akron 4, Ohio
University of Alabama, University, Alabama
American University, Washington, D.C.
University of Arizona, Tucson, Arizona
Arizona State University, Tempe, Arizona
Arkansas State College, State College, Arkansas
Auburn University, Auburn, Alabama
Baylor University, Waco, Texas
Boston University, Boston, Massachusetts
Bowling Green State University, Bowling Green, Ohio
Brigham Young University, Provo, Utah
Brooklyn College, Brooklyn, New York
Butler University, Indianapolis, Indiana
University of California (UCLA), Los Angeles, California
Central Michigan University, Mount Pleasant, Michigan
University of Cincinnati College Conservatory, Cincinnati, Ohio
University of Colorado, Boulder, Colorado
Columbia University, New York City, New York
University of Denver, Denver, Colorado
University of Detroit, Detroit, Michigan
Drake University, Des Moines, Iowa
Duquesne University, Pittsburgh, Pennsylvania
Eastern Washington State College, Cheney, Washington
East Tennessee State University, Johnson City, Tennessee
Florida State University, Tallahassee, Florida
University of Florida, Gainesville, Florida
Fort Hays Kansas State College, Hays, Kansas
Fordham University, New York City, New York
Fresno State College, Fresno, California

University of Georgia, Athens, Georgia
University of Houston, Houston, Texas
Humboldt State College, Arcata, California
University of Idaho, Moscow, Idaho
Idaho State College, Pocatello, Idaho
University of Illinois, Urbana, Illinois
Indiana University, Bloomington, Indiana
Indiana State College, Terre Haute, Indiana
State University of Iowa, Iowa City, Iowa
Iowa State University, Ames, Iowa
Ithaca College, Ithaca, New York
University of Kansas, Lawrence, Kansas
Kansas State University, Manhattan, Kansas
Kent State University, Kent, Ohio
University of Kentucky, Lexington, Kentucky
Lindenwood College, St. Charles, Missouri
Louisiana State University, Baton Rouge, Louisiana
University of Maine, Orono, Maine
Marietta College, Marietta, Ohio
Marquette University, Milwaukee, Wisconsin
Marshall University, Huntington, West Virginia
University of Maryland, College Park, Maryland
University of Massachusetts, Amherst, Massachusetts
University of Miami, Coral Gables, Florida
Miami University, Oxford, Ohio
University of Michigan, Ann Arbor, Michigan
Michigan State University, East Lansing, Michigan
Millikin University, Decatur, Illinois
University of Minnesota, Minneapolis, Minnesota
University of Missouri, Columbia, Missouri
Montana State College, Bozeman, Montana
Montana State University, Missoula, Montana
University of Nebraska, Lincoln, Nebraska
University of Nevada, Reno, Nevada
University of New Mexico, Albuquerque, New Mexico
New York University, New York City, New York
University of North Carolina, Chapel Hill, North Carolina
University of North Dakota, Grand Forks, North Dakota
Northwestern University, Evanston, Illinois
Ohio State University, Columbus, Ohio
Ohio University, Athens, Ohio

Ohio Wesleyan University, Delaware, Ohio
University of Oklahoma, Norman, Oklahoma
Oklahoma City University, Oklahoma City, Oklahoma
Oklahoma State University, Stillwater, Oklahoma
Omaha University, Omaha, Nebraska
University of Oregon, Eugene, Oregon
Pacific University, Forest Grove, Oregon
University of the Pacific, Stockton, California
Pacific Lutheran University, Tacoma, Washington
Pennsylvania State University, University Park, Pennsylvania
Purdue University, West Lafayette, Indiana
St. Louis University, St. Louis, Missouri
St. Norbert College, West DePere, Wisconsin
San Diego State College, San Diego, California
San Francisco State College, San Francisco, California
San Jose State College, San Jose, California
Seton Hall University, South Orange, New Jersey
University of Southern California, Los Angeles, California
University of South Dakota, Vermillion, South Dakota
University of Southern Illinois, Carbondale, Illinois
Southern Methodist University, Dallas, Texas
University of Southern Mississippi, Hattiesburg, Mississippi
Stanford University, Stanford, California
Stephens College, Columbia, Missouri
Syracuse University, Syracuse, New York
Temple University, Philadelphia, Pennsylvania
University of Tennessee, Knoxville, Tennessee
Texas Christian University, Fort Worth, Texas
Texas Technological College, Lubbock, Texas
University of Texas, Austin, Texas
Texas Woman's University, Denton, Texas
University of Tulsa, Tulsa, Oklahoma
University of Utah, Salt Lake City, Utah
Utah State University, Logan, Utah
University of Washington, Seattle, Washington
Washington State University, Pullman, Washington
Wayne State University, Detroit, Michigan
Western Michigan University, Kalamazoo, Michigan
Westminster College, New Wilmington, Pennsylvania
Wichita University, Wichita, Kansas
University of Wisconsin, Madison, Wisconsin

Educational Television Stations By State

University of Alabama
Box X, University, Alabama
Graydon Ausmus, Director, University Broadcasting Services

Birmingham Area ETV Association
720 South 20th Street
Birmingham 3, Alabama
Dr. F. L. Frazer Banks, Director

Auburn University
Auburn, Alabama
Edward Wegener, Director, Department of Educational Television

Phoenix (Tempe)—KAET—Channel 8
Bureau of Broadcasting
Arizona State University
Tempe, Arizona
Robert H. Ellis, Director of Broadcasting, Arizona State University

Tucson—KUAT—Channel 6
Herring Hall
University of Arizona
Tucson, Arizona
Dr. Ben C. Markland, Manager and Program Director, Radio-TV Bureau

Sacramento—KVIE—Channel 6
P. O. Box 6
Sacramento 1, California
John C. Crabbe, General Manager

San Bernardino—KVCR-TV—Channel 24
San Bernardino Valley College
701 S. Mt. Vernon
San Bernardino, California
Robert F. Fuzy, Manager

San Francisco—KQED—Channel 9
525 Fourth Street
San Francisco 7, California
James Day, General Manager

Denver—KRMA-TV—Channel
1261 Glenarm Place
Denver 4, Colorado
Howard L. Johnson, Executive Director

Hartford—WEDH—Channel 24
Connecticut ETV Corporation
c/o Trinity College
Hartford 7, Connecticut
Carter W. Atkins, President

Washington D.C.—WETA-TV—Channel 26
1001 Vermont Avenue, N.W.
Washington 5, D.C.
George A. Baker, General Manager

Gainesville—WUFT—Channel 5
234 Stadium
University of Florida
Gainesville, Florida
Kenneth A. Christiansen, Director of Television

Jacksonville—WJCT—Channel 7
2797 Heywood Dowling Drive
Jacksonville 5, Florida
Fred Rebman, General Manager

Miami—WTHS-TV—Channel 2 and WSEC-TV Channel 17
1401 N.W. Second Avenue
Miami 32, Florida
Clifton E. Mitchell, General Manager

Tallahassee—WFSU-TV—Channel 11
University Broadcasting Services
202 Graduate Building
Florida State University
Tallahassee, Florida
Edward L. Herp, Director, University Broadcasting Services

Tampa—WEDU—Channel 3
908 South 20th Street
(Also 6605 Fifth Ave. No., St. Petersburg 10)
Tampa 5, Florida
R. LeRoy Lastinger, General Manager

Athens—WGTV—Channel 8
Georgia Center for Continuing Education
University of Georgia
Athens, Georgia
Gerard L. Appy, Associate Director

Atlanta—WETV—Channel 30
740 Bismark Road Northeast
Atlanta 9, Georgia
Haskell Boyter, Director and Program Manager

Columbia—WJSP—Channel 28
State Department of Education
State Office Building
Atlanta 3, Georgia
E. A. Crudup, Administrator of Educational Television

Savannah—WEGA-TV—Channel 9
(see Columbia Listing)

Carbondale—WSIU-TV—Channel 8
Southern Illinois University
Carbondale, Illinois
Buren C. Robbins, General Manager

Chicago—WTTW—Channel 11
1761 E. Museum Drive
Chicago 39, Illinois
Dr. John W. Taylor, Executor Director

Urbana—WILL-TV—Channel 12
302 N. Goodwin
University of Illinois
Urbana, Illinois
Frank E. Schooley, Director of Broadcasting

Des Moines—KDPS-TV—Channel 11
1800 Grand Avenue
Des Moines, Iowa
James A. Sheldon, Manager

Louisville—WFPK-TV—Channel 15
2301 Clarendon Avenue
Louisville 5, Kentucky
Kenneth F. Lam, Director

Monroe—KLSE—Channel 13
2101 Forsythe Avenue
Monroe, Louisiana
Gordon Canterbury, Station and Program Manager

New Orleans—WYES-TV—Channel 8
916 Navarre Avenue
New Orleans 24, Louisiana
Arthur D. Cloud, Jr., General Manager

Augusta—WCBB—Channel 10
Chase Hall
Bates College
Lewiston, Maine
Elmore B. Lyford, Executive Director

Boston—WGBH-TV—Channel 2
Kendall Building
238 Main Street
Cambridge 42, Massachusetts
Hartford N. Gunn, Jr., General Manager

Detroit—WTVS—Chanel 56
5035 Woodward
Detroit 2, Michigan
Dr. Paul Rickard, Acting Manager

2801 West Bancroft Street
Toledo, Ohio
Harry D. Lamb, General Manager

Oklahoma City—KETA-TV—Channel 13
Student Union Building
Norman, Oklahoma
John W. Dunn, Director

Oklahoma City—KOKH-TV—Channel 25
1801 North Ellison
Oklahoma City 6, Oklahoma
Dr. Bill Lillard, Director of Broadcasting Center

Corvallis—KOAC-TV—Channel 7
Educational Radio and Television Department
College Campus
Corvallis, Oregon
Dr. James M. Morris, Director

Portland—KOAP-TV—Channel 10
1633 Southwest Park Avenue
Portland 1, Oregon
Ralph Steetle, Director of Educational Media

Philadelphia—WHYY-TV—Channel 35
1622 Chestnut Street
Philadelphia 3, Pennsylvania
Richard S. Burdick, Executive Vice-President

Pittsburgh—WQED—Channel 13, and WQEX—Channel 16
4337 Fifth Avenue
Pittsburgh 13, Pennsylvania
Donald Taverner, General Manager

Mayaguez—WIPM-TV—Channel 3
Danlington Building
Mayaguez, Puerto Rico

San Juan—WIPR-TV—Channel 6
Hoston Avenue, Baldrich Development
Hato Rey, Puerto Rico
Jack Delano, General Manager

Vermillion—KUSD-TV—Channel 2
University of South Dakota Campus
Vermillion, South Dakota
Martin Busch, Director

Memphis—WKNO-TV—Channel 10
Box 642
Memphis State University
Memphis, Tennessee
Howard D. Holst, Manager

Nashville—WDCN-TV—Channel 2
15th and Compton
Nashville 12, Tennessee
Robert C. Glazier, General Manager

Austin-San Antonio—KLRN—Channel 9
Radio-Television Building
University of Texas
Austin, Texas
Duff Browne, General Manager

Dallas—KERA-TV—Channel 13
3000 Harry Hines Boulevard
Dallas 4, Texas
Ray Huffer, Station Manager

Houston—KUHT—Channel 8
Cullen Building
University of Houston
Roy Barthold, Station Manager

Lubbock—KTXT—Channel 5
Texas Technological College
Lubbock, Texas
D. M. McElroy, Station Manager

Richardson—KRET-TV—Channel 23
109 Mimosa Avenue
Richardson, Texas
J. J. Pearce, Superintendent of Schools

Ogden—KWCS-TV—Channel 18
1122 Washington Boulevard
Ogden, Utah
Jack R. Selander, Manager and Director

Ogden—KOET—Channel 9
1538 Gibson Avenue
Ogden, Utah
Harold R. Hickman, General Manager

Salt Lake City—KUED—Channel 7
101 Music Hall
University of Utah
Salt Lake City 12, Utah
Dr. Keither M. Engar, Director

Norfolk—WHRO-TV—Channel 15
735 Pembroke Avenue
Norfolk 7, Virginia
Blair L. MacKenzie, Station Manager

Lakewood Center—KPEC-TV—Channel 56
5214 Steilacoom Boulevard, S.W.
Tacoma 99, Washington
J. Albert Brevik, Director of Television Education

Pullman—KWSC-TV—Channel 10
Arts Hall
Washington State University
Pullman, Washington
Allen Miller, Director of Information Services

Seattle—KCTS-TV—Channel 9
Drama-TV Building
University of Washington
Seattle 5, Washington
Loren B. Stone, Station Manager

Tacoma—KTPS—Channel 62
Tacoma School District #10
P. O. Box 1357
Tacoma, Washington
Robert P. Slingland, Director

Urbana—WILL-TV—Channel 12
302 N. Goodwin
University of Illinois
Urbana, Illinois
Frank E. Schooley, Director of Broadcasting

Des Moines—KDPS-TV—Channel 11
1800 Grand Avenue
Des Moines, Iowa
James A. Sheldon, Manager

Louisville—WFPK-TV—Channel 15
2301 Clarendon Avenue
Louisville 5, Kentucky
Kenneth F. Lam, Director

Monroe—KLSE—Channel 13
2101 Forsythe Avenue
Monroe, Louisiana
Gordon Canterbury, Station and Program Manager

New Orleans—WYES-TV—Channel 8
916 Navarre Avenue
New Orleans 24, Louisiana
Arthur D. Cloud, Jr., General Manager

Augusta—WCBB—Channel 10
Chase Hall
Bates College
Lewiston, Maine
Elmore B. Lyford, Executive Director

Boston—WGBH-TV—Channel 2
Kendall Building
238 Main Street
Cambridge 42, Massachusetts
Hartford N. Gunn, Jr., General Manager

Detroit—WTVS—Chanel 56
5035 Woodward
Detroit 2, Michigan
Dr. Paul Rickard, Acting Manager

East Lansing—WMSB—Channel 110
Michigan State University
600 Kalamazoo Street
East Lansing, Michigan
Dr. Armand L. Hunter, Director of Broadcasting Services

Minneapolis-St. Paul—KTCA-TV—Channel 2
1640 Como Avenue
St. Paul 13, Minnesota
Dr. John C. Schwarzwalder, General Manager

Kansas City—KCSD-TV—Channel 19
Board of Education Building
1211 McGee Street
Kansas City, Missouri
Dr. James A. Hazlett, Superintendent

St. Louis—KETC—Channel 9
6996 Millbrook Boulevard
St. Louis 30, Missouri
Boyd Fellows, General Manager

Lincoln—KUON-TV—Channel 12
12th and R Streets
University of Nebraska
Lincoln 8, Nebraska
Jack McBride, Director of Television and Manager

Durham—WENH-TV—Channel 11
Box Z
Durham, New Hampshire
Keith J. Nighberg, General Manager

Albuquerque—KNME-TV—Channel 5
1801 Roma Avenue N.E.
Albuquerque, New Mexico
Dr. F. Claude Hempen, Manager

Buffalo—WNED-TV—Channel 17
Hotel Lafayette
Buffalo 3, New York
Leslie C. Martin, Jr., General Manager

New York City—WNDT—Channel 13
1657 Broadway
New York 19, New York
John W. Kiermeier, President

New York City—WNYC-TV—Channel 31
2500 Municipal Building
New York 7, New York
Seymour N. Siegel, Director of Radio Communications

Schenectady—WMHT—Channel 17
P. O. Box 17
Schenectady, New York
Donald E. Schein, Manager

Chapel Hill—WUNC-TV—Channel 4
University of North Carolina, Chapel Hill
North Carolina State College, Raleigh
Woman's College, Greensboro
John Young, Director of Television

Athens—WOUB-TV—Channel 20
9-11 South College Street
Athens, Ohio
Vincent Jukes, Director of Television

Cincinnati—WCET—Channel 48
2222 Chickashaw Street
Cincinnati 19, Ohio
Uberto T. Neely, General Manager

Columbus—WOSU-TV—Channel 34
2470 North Star Road
Columbus 21, Ohio
Richard B. Hull, Executive Director

Oxford—WMUB-TV—Channel 14
Oak at Spring Street
Oxford, Ohio
Dr. Charles R. Wilson, Provost

Toledo—WGTE-TV—Channel 30
University of Toledo

2801 West Bancroft Street
Toledo, Ohio
Harry D. Lamb, General Manager

Oklahoma City—KETA-TV—Channel 13
Student Union Building
Norman, Oklahoma
John W. Dunn, Director

Oklahoma City—KOKH-TV—Channel 25
1801 North Ellison
Oklahoma City 6, Oklahoma
Dr. Bill Lillard, Director of Broadcasting Center

Corvallis—KOAC-TV—Channel 7
Educational Radio and Television Department
College Campus
Corvallis, Oregon
Dr. James M. Morris, Director

Portland—KOAP-TV—Channel 10
1633 Southwest Park Avenue
Portland 1, Oregon
Ralph Steetle, Director of Educational Media

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Tacoma, Washington
Robert P. Slingland, Director

Yakima—KYVE-TV—Channel 47
Administration Building
Yakima School District #7
M. L. Martin, General Manager

Madison—WHA-TV—Channel 21
600 North Park Street
University of Wisconsin
Madison, Wisconsin
Harold B. McCarty, Executive Director

Milwaukee—WMVS-TV—Channel 10 and WMVT—Channel 36
1015 North Sixth Street
Milwaukee 3, Wisconsin
Dr. George A. Parksinson, Executive Director

Suggested Reading

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About the Authors

George N. Gordon, Associate Professor, Department of Communications In Education, N.Y.U. Formerly actor-director summer theatres. Appeared as guest on CBS, NBC, etc., TV shows. Currently moderator weekly interview radio show "The Lively Arts," WCBS, radio. Author: Articles in *Colliers Encyclopedia; Funk and Wagnalls Encyclopedia;* book *The Comics, An American Idiom;* co-author books *Teach With Television on Educational TV* and book on mass communications and propaganda, *The Idea Invaders.*

Irving A. Falk, Associate Professor, Department of Television, Motion Pictures, and Radio; Assistant to the Director of the Communication Arts Group, N.Y.U. Former information editor of films and publications; producer-director-writer in broadcasting, films, and publications. Editor of the text, *Radio and Television Continuity Writing;* co-author of the book *The Idea Invaders.* Currently producer of syndicated radio series, "The Urban League Presents" and others.