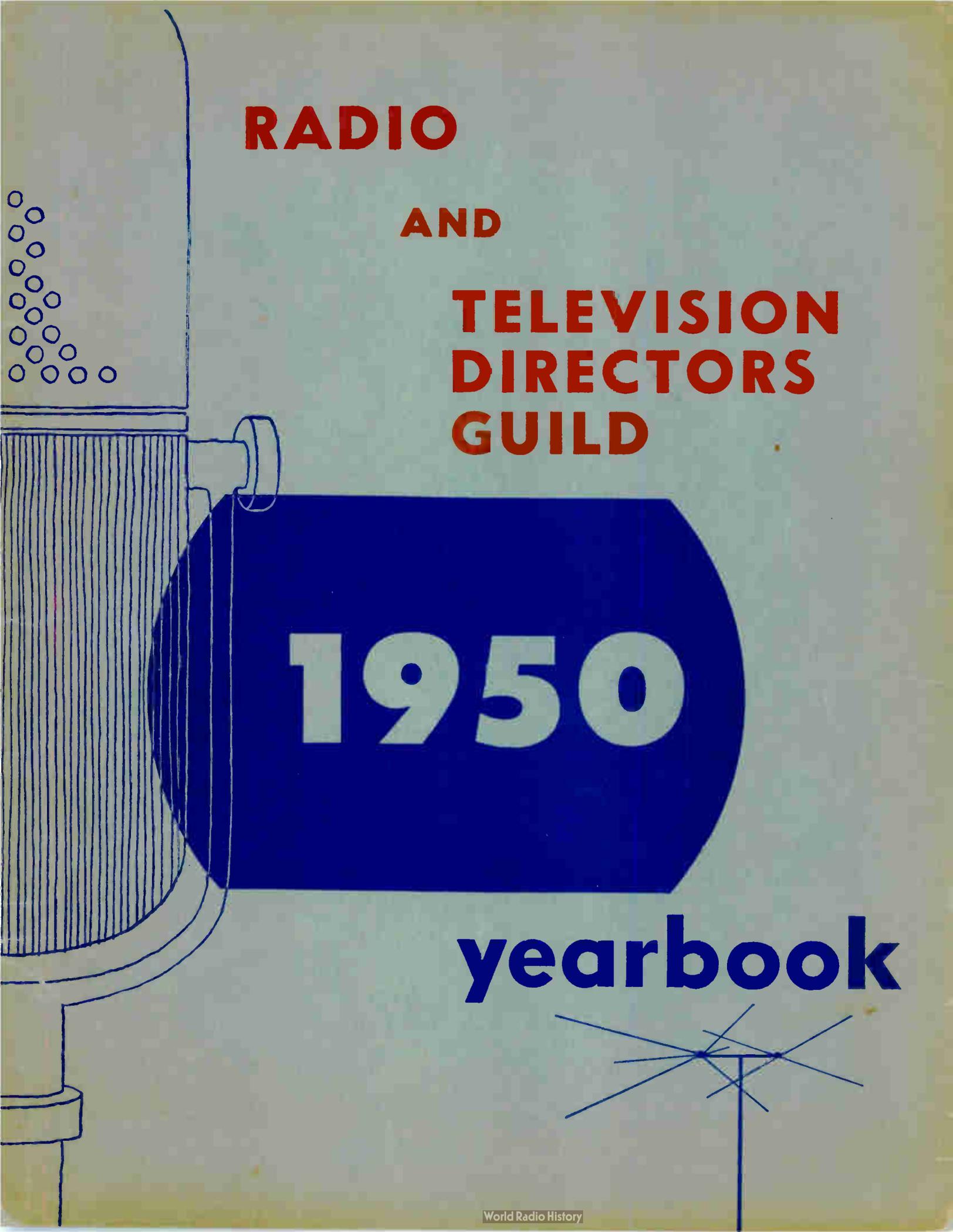


RADIO

AND

**TELEVISION
DIRECTORS
GUILD**



1950

yearbook

*Greetings to all
My Hollywood
Friends*

CARLTON E. MORSE

Radio and Television Directors Guild

6305 YUCCA STREET

--

HOLLYWOOD 28, CALIF.

--

GR 5866

February 21, 1950

Dear Ladies and Gentlemen:

Your presence here tonight, and the presence of the ads within this book, seem to indicate that you all wish us well. We thank you.

May we then pass on some thanks to all the entertainers from among our fraternity of the show business who are on the stage and behind it — for only by their presence can this event be the success we hope for.

To the entertainers, then, a low bow from the members of the Radio and Television Directors Guild.

We hope this evening will be half as joyful to you all as we have tried to make it and that it will be an occasion which everyone will have cause to remember with pleasure.

Sincerely yours,



Prez
rtdg

Freeman Gosden
and
Charles Correll

Dick Haymes' club 15



DICK HAYMES



ANDREWS SISTERS



MODERNAIRES



WAVELENGTH



DEL SHABUTT
Announcer



JERRY GRAY
Arranger-Conductor



CARROLL CARROLL
Writer

DIRECTOR
OF
CELESTES

FIVE A WEEK FOR
Campbell's Soups
FULL CBS NETWORK

AM

OR

TV

For imagination in developing great shows
... for ability to sell and promote these
shows to sponsors and the public ...
for power that guarantees audiences throughout
the West — NBC leadership is recognized in
the fields of both radio and television.

NBC WESTERN NETWORK

Hollywood San Francisco
THE NATIONAL BROADCASTING COMPANY
A Service of Radio Corporation of America



KNBH 4
Channel

*June
Foray*



Al Capstaff

LET'S FACE IT, KIDS IT'S HERE



By **MURRAY BOLEN**
Prez RTDG.

So you work in radio, and you want to progress. You want to explore new horizons. You want to get connected with that tantalizing new medium with the bright future. In short, you wanna be a Television Director.

If you have already switched over, stop reading now. You'll know all that follows. If not, continue . . . there may be an item or two of interest.

The director in TV is Mr. Fullcharge. He is the little man of all work. And to competently cover his multiple duties, he should ideally be — in our estimation and in this order —: A diplomatic genius, an actor of sorts, a film cutter, a top-sergeant, an electronic engineer, and a gentleman of artistic temperament. In addition, he should have a speaking acquaintance with a light bulb, and know a smattering about camera lenses or optics, and — oh yes — he must own a stop watch.

Now if you are not all these things and still wish to make the plunge, you can maybe get there anyway. In this case, there is a substitute requisite: **YOU MUST HAVE TWO HEADS.** This last attribute is handy in any event.

Maybe you're a diplomatic genius who, in radio, is able to get more and better values from your show because you have the ability to get the earnest cooperation of your cohorts . . . actors, engineer, sound man et al. You're a good organizer. In Tv to get plusses in production, it is not only necessary to get this full cooperation, it is absolutely ESSEN-

TIAL. Here your team has more members and must work in even closer accord. No part of the chain must falter. You have to organize a crew that consists probably of three camera men, boom man, floor manager, control room shader (he controls contrast and density of picture), switcher - T.D. . . . (he cuts from camera to camera at your direction), audio monitor, sound man and the rest of your normal AM radio crew including your assistant or script girl.

Organizing such a group to make each member of your team feel that his job is the most important one, calls for diplomacy. That's why we say that it is a prime requisite for a television director. You want, and need everybody on your side. The spark that makes the difference between an ordinary show and a sparkling, imaginative, well done presentation, lies in the genuine enthusiasm instilled into your confreres. Keep 'em happy.

The reason that we said above that having two heads is handy, is very evident if you've ever peeked inside a TV control room when things are going full blast. Not only does Mr. Director have to pre-vue and check each coming-up shot, he must ask for the switch to it at the proper time. Simultaneously he may have to ask his floor manager to fast move a prop, and cue sound man and audio engineer for an aural effect. He must remember to cue film studio over the cue circuit seven seconds ahead of the time he wants his film to appear, while at the same time keeping his weather eye on the second hand of old clock. He must keep a double-check that his choice of camera shots

is the same, and in the same order as those set up in dress rehearsal previously. He must listen to a great amount of chatter on the cue line and still maintain his own straight line thinking on what's happening.

We don't mean to connote that a TV control room is an insurmountable mad-house. You have lots of help to get all this done — dependable help. But you may have to give yourself a little fight talk to keep from getting ulcers on your ulcers when you first switch from radio to TV. And this goes no matter what kind of a rough-house comedy show you were used to in AM radio — or how many big-name movie stars you had to rassle with every week. In TV, you may wind up feeling like you were a kept kid all the time you made that nice money in radio.

One more thing — or maybe two — (1) If you get a chance to find out anything about film cutting, take advantage of it and do so. A TV director is an instanter film cutter when he asks for switches from camera to camera during a TV show. Knowledge of normal film cutting cannot but help your show values when you apply the principles used in film cutting to TV. . . . and (2) You might read TELEVISION FUNDAMENTALS by Murray Bolen . . . a new book just off the press. It could help a little.



EVERY SUNDAY ON CBS

THE JACK BENNY PROGRAM

with

MARY LIVINGSTONE

PHIL HARRIS

ROCHESTER

DENNIS DAY

and DON WILSON

writers

SAM PERRIN

MILT JOSEFBERG

GEORGE BALZER

JOHN TACKABERRY

producer

HILLIARD MARKS

engineer

GEORGE FOSTER

agency

**BATTEN, BARTON, DURSTINE
and OSBORN, INC.**

sponsor

LUCKY STRIKE CIGARETTES

Jack Benny

Alice Faye

and

Phil Harris

REXALL PROGRAM

SUNDAY AFTERNOON

NBC

4:30 PST – 7:30 EST



"...AMONG THE VERY BEST IN THE BUSINESS"

— RADIO LIFE
Magazine

ROLLAND MORRIS

R A T E

Sincere Thanks:

Seymour Berns
Steve Callahan
Don Clark
Jerry Devine
Bob Gunther
Bill Gordon
J. C. Lewis
Fred McKaye
Hugh Murray
Neil Reagan
Dick Sanville
Will Scott
Victor Quan
Frank Woodruff
Dave Young

*and Others Who
Helped Make
1949 My Most
Successful Year!*

★ **BEGINNING 13th YEAR in RADIO**

Juvenile Types — Narration

★ **FEATURED AS "Mr. U.C.L.A."**

ON KECA-TV HOFFMAN
FOOTBALL TELECASTS

★ **"BUNNY HOWARD" in the
Forthcoming HAL WALLIS
Production "PAID IN FULL"**

Over One Million Readers in U.S.A., Canada,
Great Britain, France and Australia Learned
Behind-the-Scenes Story in July Issue "POPULAR
PHOTOGRAPHY" Magazine.

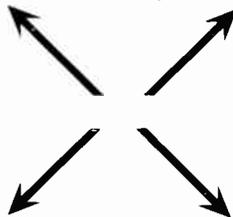
MANAGEMENT: MENIFEE I. JOHNSTONE



These are the Voices of the **COLUMBIA BROADCASTING SYSTEM** Hollywood—and—KNX

**STEVE ALLEN
DON BAKER
ALLEN BOTZER
TIP CORNING
BOB GARRED**

**FRANK GOSS
TOM HANLON
CHET HUNTLEY
JOHN JACOBS
BOB LeMOND**



**KNOX MANNING
PAUL MASTERSON
JAMES MATTHEWS
NELSON PRINGLE
ROY ROWAN**

**BOB STEVENSON
RALPH STORY
LARRY THOR
DAVID VAILE
JOE WALTERS**

ERWIN-WASEY

West Coast Radio Originations

Carnation Contented Hour - CBS Aunt Mary - NBC

Carnation Family Party - CBS Elmer Peterson - NBC

Texaco Newscasts - Z Network Hutton Business News - KMPC

★ ★ ★

ERWIN-WASEY & COMPANY

Advertising

5045 WILSHIRE BOULEVARD, LOS ANGELES 36, CALIFORNIA

Telephone *webster* 1-1211

NEW YORK CHICAGO MINNEAPOLIS OKLAHOMA CITY TORONTO MONTREAL RIO DE JANEIRO LONDON PARIS STOCKHOLM

Greetings
from
Hollywood Plaza

Maurice Jewelers

1624 North Vine Street

Multigraphing • Offset • Mimeographing

Wright-o

6233 HOLLYWOOD BOULEVARD
Suite 12 Telephone HEmpstead 1131



COMPLETE INSURANCE SERVICE

Ray (Buddy)

Clark

HO. 9-1661 - - - - 911 Guaranty Bldg.
SU. 1-5010 - - - - Hollywood

Standard Radio and TV Directory

Finest of its kind

Results for Actors & Directors Alike

Have Fun, Fellas - -

**Still Lousing Up My Lines
As LeRoy and Julius Abruzzio**

GOOD LUCK

Walter Tetley



**JAY
STEWART**

EMCEEING

Surprise Package
ABC

Carnation Family Party
CBS

It's Fun To Be Young
CBS

ANNOUNCING
The Great Gildersleeve
NBC

JAY STEWART PRODUCTIONS

Suite 711 Taft Bldg.
Hollywood & Vine
HI. 7237

BEN BARRETT

ORCHESTRA MANAGER

R.C.A. Victor Recording

M.G.M. Mickey Rooney

Martin & Lewis

Hallmark Playhouse

Groucho Marx Show

Amos & Andy

Bob Hawk "LEMAC"

Ron-Off's Restaurant

Home Made Pies our Specialty

SELMA & IVAR

"One block from Hollywood and Vine"

Bill Rousseau

DRAGNET

DR. KILDARE (M.G.M.)

THE AMAZING MR. MALONE

Jo Stafford



*Leone
Ledoux*

says thanks
to you
for adults,
juves and
BABIES, too!

Robert Donovan



**P
E
G
G
Y

W
E
B
B
E
R**

Since I'm playing both
ends against the
middle — much success
to you buzzards and to
the Guild!

VOICE 3.....DAVID ELLIS

**WES
BATTERSEA**

*Verne
Smith*

*Mel
Blanc*

Nngaaab!!

**Hi 8321
Registry**



BOB HOPE

BING

We're Glad

Jerry Devine is our director on:

"THIS IS YOUR FBI"

STACY HARRIS

— who portrays Special Agent Taylor

BILL WOODSON

— who does the narration

FRED STEINER

— who composes and conducts the music

JERRY D. LEWIS

— who writes the script



Those Lilies For Radio May Be a Few Yrs Too Soon



Radio — that obsolescent thing!

You've doubtless heard it a hundred times since Milton Berle hit an 80 in Manhattan, and not always tongue-in-cheek. If memory serves, we believe it was Hans Kaltenborn who coined what is now a cliché, and it caught on in a big way with the alarmists. They were looking for some such phrase to ease their own suspicions about the dark days that lie ahead.

The cry was even taken up in the big agencies and they in turn passed it along to the men who pay the way less 15 per cent. It was beginning to take hold and radio shows were dropped like hot potatoes at a clam-bake. "Let's look into this thing called television," they counselled, and the hucksters started compiling voluminous reports. "By all means, television," they recommended, and radio's defenders slunk away into dark corners to await the day of reckoning, which they were sure would come.

Nothing succeeding like success, all sponsors ordered the same kind of show — like Berle's — so "we can get high rating quick." It sounded like a good idea but there was only one thing wrong with it — when they made the Berles there was only one Milty. Others tried to ape Berle's mad antics (and a big assist to Producer Ed Cashman) but it just didn't come off. Already the clients were getting frantic and here they were only getting their feet wet in the new medium. "What about the others who are so powerful in radio, pictures and night clubs? Is television out of bounds to them?"

"Oh, them," meekly replied the commission men, "they're out in Hollywood."

"I haven't heard about any quarantine out there," flipped one of the big ulcer breeders. "Get them."

What the shiny brass didn't know was there's a barrier higher than a quarantine in Hollywood to keep those big picture names out of television. And those free to make their own TV deals just didn't relish the idea of either moving to or running back and forth to New York.

Studio heads must be fumbling for new excuses to keep their stars off video now that it's fairly certain the big swing will be to the west before another season rolls around. It used to be fairly stock, and it stuck, that tele wasn't ready for the big names. "Come around when you grow up," was the withering retort to those seeking a few sparklers from the cinema plants. What few free lancers that dared the cameras of the TV stations set a bad example for a frightened industry. They were poorly photographed due to lack of know-how in lighting and much of the equipment was either obsolete or manned by amateurs. That proved their point, up to a point, and the studios held fast against any of their contractees going over to the opposition. But that was many months ago and the excuse is pretty threadbare by now. No longer can they say the medium hasn't grown up and their bread winners have nothing to gain by going telewards. Of course it's something else again when they run a trailer on a station with their stars in action. Just now television producers are trying to work out some compromise with the picture studios — somewhere in between a trailer and a short feature. Once arrived at, the vignette will serve both as a trailer for the picture and a short feature for the station. It may also be a foot in the door for TV, long seeking a common ground for the affinity of their interests.

The admen knew it was coming so they immediately briefed their clients on the high cost of the coaxial when

By JACK HELLMAN

the transcontinental strand is completed, the present inadequacy of the kinescope and the high fees for filming. Both the sponsor and the admen frowned on these offshoots of live tele because it would move the seat of TV 3,000 miles away and they were determined to nail it down in New York. How, then, could the sponsor or his wife, take a party of friends over to see MY television show without hopping an airliner. But it looks like a losing fight. When Ed Wynn went east on kine and "Life of Riley" on film the ice was broken and it looked again like the old cry all over again — "California, here we come."

In their low dudgeon the sponsors looked for a graceful out, found one. "What about circulation after we pass Chicago on the coaxial?" they wanted to know. "After all, y'know, we're still buying circulation or are we?" They were told that roughly there are two million-odd television sets around the country and better than 60,000,000 radio receivers. They began scratching their heads. Wasn't someone being too hasty about obsoleting such a far reaching medium of reaching so many millions of people? So back came the admen to grudgingly concede that radio is still a going thing and a long way from gone.

Many of the seven-figure spenders in radio were beginning to revise their thinking — and their budgets. They took particular heed when such industrial leaders as Gen. David Sarnoff and Lever's Charles Luckman openly remarked that radio had a good many profitable years ahead and would be with us for as long as they would be around. Network prexies shared their optimism and a

• TURN TO PAGE 68

markets and men - - -

*a guide for all who are interested
in California radio and television*

LOS ANGELES

KECA

Prospect and Talmadge Sts.
OWNER: American Broadcasting Co.
MANAGER: Clyde Scott
PGM BOSS: R. W. Hunter

KFAC — KFAC-AM

645 So. Mariposa
OWNER: Los Angeles Broadcastng Co., Inc.
MANAGER: Calvin J. Smith
PGM BOSS: Howard Rhines

KFSG & KKLA

1100 Glendale Blvd.
OWNER: Echo Park Evangelistic Ass'n
MANAGER: Rev. M. D. Buchen
PGM BOSS: Rev. M. D. Buchen
PROD. MGR.: Oval Wylie

KFVD

338 So. Western Ave.
OWNER: Standard Broadcasting Co.
MANAGER: Frank Burke
PGM BOSS: Carl Brewster
PROD. MGR.: Harry Patterson

KFWB

5833 Fernwood Ave., Hollywood
OWNER: Warner Brothers
MANAGER: Harry Maizlish
PGM BOSS: Joseph Hiatt
PROD. MGR.: Wm. V. Ray

KHJ

1313 No. Vine, Hollywood
OWNER: Don Lee Broadcasting System
MANAGER: Willet Brown
PGM BOSS: Carlton Adair
PROD. MGR.: Anthony LeFrano

KLAC-TV

1000 No. Cahuenga, Hollywood
OWNER: Dorothy T. Schiff
MANAGER: Don Feddersen
PGM BOSS: Fred Henry
PROD. MGR.: Don Forbes

KMPC

5939 Sunset Blvd., Hollywood
OWNER: G. A. Richards
MANAGER: Robert O. Reynolds
PGM BOSS: John E. Baird

KNX

6121 Sunset Blvd., Hollywood
OWNER: Columbia Broadcasting System
MANAGER: Merle Jones
PGM BOSS: George W. Allen
PROD. MGR.: Ben Paley

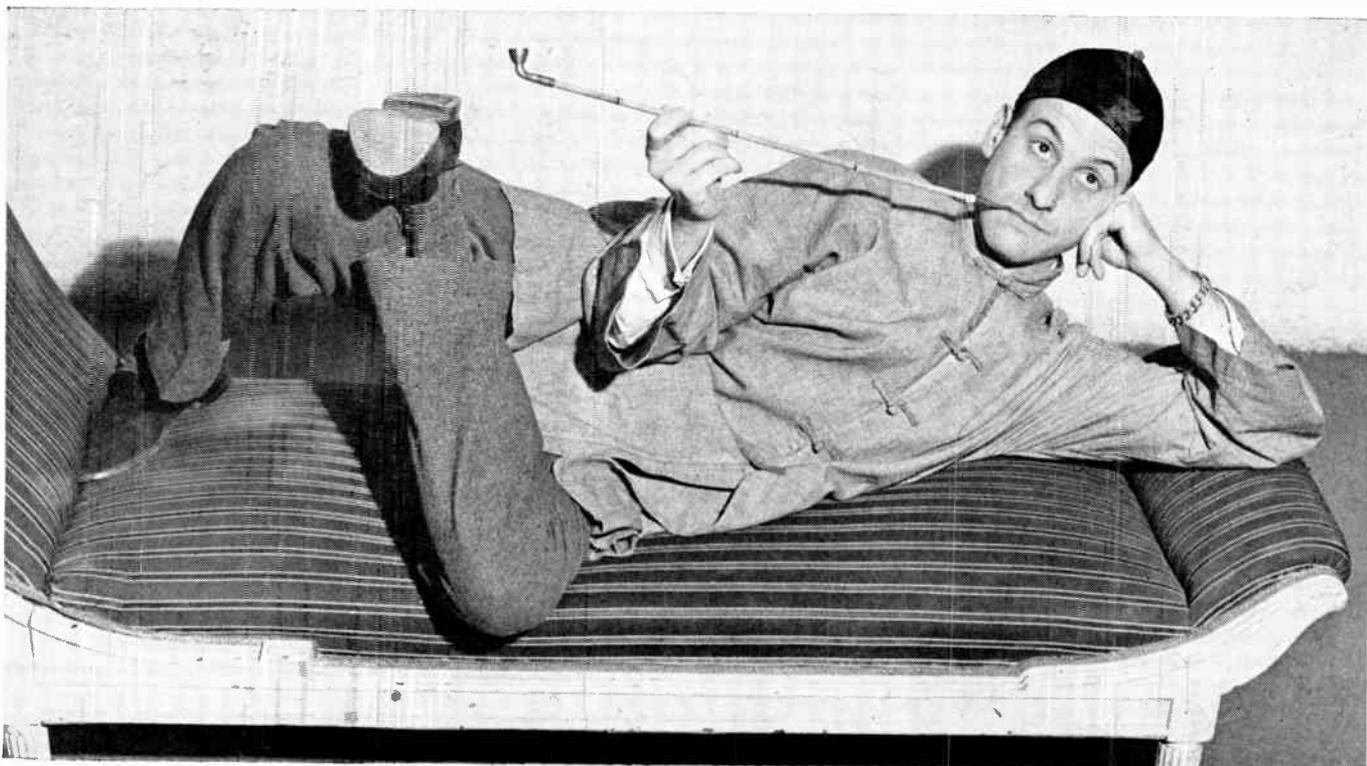
KTTV

1025 N. Highland, Hollywood
OWNER: Times-Mirror Co.
and Columbia Broadcasting System
MANAGER: Harrison M. Dunham
PGM BOSS: Robert M. Purcell
PROD. MGR.: Joseph W. Conn

KFI-TV

141 N. Vermont Ave., Los Angeles
OWNER: Earle C. Anthony, Inc.
MANAGER: Haan J. Tyler
PGM BOSS: Kenneth Higgins

Cathy and Elliott Lewis



Fellas : This shouldn't get to be a habit!

Very Best Wishes

from

SAM HAYES

to

**Radio and Television
Directors Guild**



CURRENTLY ON RADIO

Sperry News NBC 7:45 a.m. Daily
11th year for General Mills, Inc.
Night Reporter NBC 10:00 Nightly
2nd year Studebaker Corp.

TELEVISION AVAILABILITIES:

"Sam Hayes Newsreel"..... 5 min. daily
"Sports Graphic"..... ¼ hr. once a week
"Family Quiz" ¼ hr. once a week
"Can You Remember"..... ½ hr. News Quiz

Jimmy Durante

Music Publishing Co., Inc.

(Nuttin' But Hits)

No. 1 Plug: (Please Note, Radio Directors)

"Take An 'L'"

"Christmas Comes But Once A Year"

featured in

"The Great Rupert"

Durante (James)

is also

*On the Air
for Camel Cigarettes*

NBC - Fridays

6:30 P.M. - P.S.T.

*In the Cinema:
Courtesy of M. G. M.*

"The Great Rupert"

A George Pal Production

An Eagle-Lion Release

THIS doodling spoce donoted
to nervous directors by

John Guedel
Luckiest coattoil honger-onner in rodio

*Congratulations and
Best Wishes*

DENNIS DAY

Jack Johnstone

RTDG

... produces radio programs



... and *FASTRIKE MINNOW HOOKS!*

Ray Singer

AND

Dick Chevillat



The Phil Harris-Alice Faye Show

MEMORANDUM

TO: *Helen Mack*

FROM: *"Date With Judy" Cast*

SUBJECT: *Radio Directors*

Please give all the directors our very best, particularly our own

JUDY LOUISE ERICKSON

FATHER JOHN BROWN

MOTHER MYRA MARSH

OOGIE DICK CRENNAN

RANDOLPH JOHNNY McGOVERN

MITZIE SANDRA GOULD

MUSICAL DIRECTOR . . BUZZ ADLAM

ANNOUNCER MARVIN MILLER



Very Best Wishes
Gail Bonney

Norman Luboff

Choir Director
THE RAILROAD HOUR

KEN CARPENTER

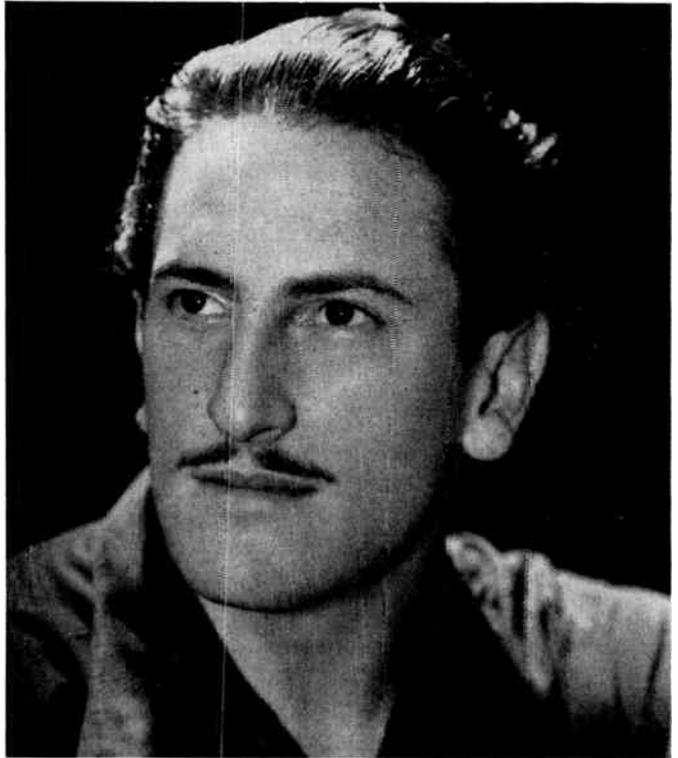
JOHN



HOLBROOK

THIS IS YOUR LIFE
RED SKELTON
HORACE HEIDT
CYCLONE MALONE (TV)
News — Film Narration
CH. 6-3409

**DAVE
KLEIN**



Lou Krugman

Rate



*At your beck and call!
(And thank you for them all)
Anne Whitfield*

*Good Luck
and Congratulations*

**Howard
McNear**

THANKS from



DONALD WOODS

Jack Easton
CR. 4-5238

or

RATE
HI. 0101

Compliments

of

*Theodor
von Eltz*

Best Wishes

*Mr. and Mrs.**

*Tony
Barrett*

*michael ann barrett

Greetings

Eric Snowdon

GENE RAYMOND

AS

"THE AMAZING MR. MALONE"

ABC

Sunday Evenings



DORIS SINGLETON

RATE

FLORENCE HALOP

Ex - Miss Duffy

Duffy's Tavern 1949

Ex - Hot Breath Halihan

Jimmy Durante Show 1949

**Ex - Pectant* Mrs. George
Gruskin**

March 1950

*Georgiana Duffy checked in Feb. 6

**Barton
Yarborough**

Rate

I am grateful for this opportunity to openly express my respect for, and congratulations to, all members of the Radio & Television Directors Guild who are as cooperative and pleasant to work with as:

Dave Young
Frank Woodruff
William Rousseau
Richard Sanville
Mel Williamson
Phil Booth
John Claar
Michael Stokey
Tom Belcher
Al Armer
Richard DeMille

and

Norman McDonnell
Andrew Love
Howard Wiley
Ralph Rose
Les Mitchell
George L. Fogle
Louis Graf
Gordon Minter
Carroll O'Meara
Dale Harper
William Lawrence

. . . to mention a few,

Sincerely,

Glenn Denning



Smilin' Ed McConnell
SPONSORED CONTINUOUSLY 1922 to "?"

Greetings from

THE CORLISS ARCHER GANG

JANET WALDO

FRED SHIELDS

IRENE TEDROW

SAM EDWARDS

BUD HIESTAND

FELIX MILLS

(Musical Director)



Tom Holland

Rate



Tim Graham
RADIO

STAGE

Radio Registry SCREEN

SINCERELY

**EARLE
ROSS**

◆ 1950 ◆

The "Great Gildersleeve"
Judge Hooker
and Others

*Ann
Morrison*



Best Wishes
Willard Waterman

Continued Best Wishes

DON WILSON

IS THERE A LEMAC IN THE HOUSE

HERB

THE BUTTERFIELD ONE

Coming Soon!

IVAN GREEN'S FIFTH ANNIVERSARY AS
DIRECTOR OF "THIS WOMAN'S SECRET"
. . . on NBC for GENERAL MILLS.

Greetings

. TO A BUNCH
OF SWELL FELLOWS
FROM A COUPLE
OF GOOD NUMBERS

HILLSIDE 8321
HEMPSTEAD 4811

and

DORIS SHARP



AUNT MARY

**JANE MORGAN
JANE WEBB
KEN PETERS
JOY TERRY
BARBARA LUDDY
HUGH BRUNDAGE**

**FRED HOWARD
JEAN BATES
JACK EDWARDS
JAY NOVELLO
BILL BOUCHEY
ROY ERWIN**

**PAT McGEEHAN
IRENE TEDROW
MARION WILKINS
HUGH THOMAS
CY KENDALL
JOE ENOS**



DOCTOR PAUL

**BILL BOUCHEY
GLORIA GORDON
BOB GRIFFIN**

**JANET LOGAN
SAM EDWARDS
VINCE PELLETIER**

**PEGGY WEBBER
GEORGE NIESE
JACK ROBINSON**



We Point With Pride

JOE AINLEY

From background of music and theatre to Minneapolis, 1930 as Dramatic Production Manager, W.C.C.O. To CBS Chicago, 1932, as Music Production Manager, short stint with NBC in production. Thence in 1935 to Erwin Wasey as head of Radio. Then to Leo Burnett as Radio head, with the N. Y. stint of "Behind the Headlines" with Edwin C. Hill and Jack Hilton's "Continental Revue." Went indie in 1940 to package "Mary Marlin" and "Knickerbocker Playhouse" for P. & G. Got further involved with the suds and cereal operas directing "Guiding Light," "Woman In White" and "Road of Life." Launched "Freedom of Opportunity" in 1944 and took over direction "Those Websters" in 1945. 12th year producer-director "First Nighter."

... rtdg ...

JOE ALLABOUT

Born in Mobile, Alabama, on December 19, 1902. Somehow or other, Joe got into vaudeville. This wound up with his getting a job eventually as vocalist with the Oriole Terrace Orchestra at the Edgewater Beach Hotel in Chicago, his professional debut. Before this, Joe had some time with the Illinois National Guard. This was supplemented with athletic activity, golf, baseball, football, and bowling, the latter being one of Joe's favorite activities. His hobbies are landscaping, interior decoration, painting and gardening. He has worked as assistant director on the following shows: Groucho Marx, Blondie, Joan Davis, Danny Kaye, Bob Hawk, Red Skelton, Jack Smith, Ceiling Unlimited, House Party, and others. He is married and has one daughter.

... rtdg ...

GEORGE WILLIAM ALLEN

Was born in Spokane, Washington, educated in Washing at U. of W., where took a Bachelor of Arts in Music, and moved thence to Chicago for a second music degree from Bush Conservatory of Music. He has been in radio for twenty-five years. Was

station manager and chief announcer at WOK, Chicago in 1925. Joined JWT, Chicago, as producer in 1930. Became production chief there in 1934. To Benton and Bowles in '35 as New York producer. Jumped to J. Stirling Getchell (N. Y.) in '36 as radio director and thence to CBS production in '38. Program director of WABC (now WCBS, N.Y.) in '39. Transferred to West Coast as Commercial Program Director of CBS Pacific Net. Currently Western Program Director of CBS and personally produces and directs "The Whistler."

... rtdg ...

AL K. ARMER

... rtdg ...

IRVIN S. ATKINS

Probably one of the few natives in the Guild, grandparents having settled here in California in 1880. Married. Majored in Journalism at L. A. Jr. College and U.S.C. On graduation, went into advertising and almost immediately into radio. . . . Assistant Radio Director of the Dan B. Miner Co., Radio Director of the Pacific Coast Advertising Co. Has done six Pacific Coast shows and 12 t.c.'s. Currently, Assistant Director of "People are Funny" and "House Party" . . . Has produced and directed sponsored Television shows since January, 1947, and has own film making company specializing in TV shorts and commercials. Currently making film spots for Langendorf Bread and Catalina Swim Suits. (Editor: Please don't mention past association with "RED Skelton" and "RED Ryder" or he fears subpoena to Washington!)

... rtdg ...

MARVIN BECK

Born in nearby city of San Diego, California. Attended schools and Junior College in San Bernardino, Calif. Worked with the operations division of the Santa Fe Railway prior to entering the Navy in July of 1941. Served as a chief petty officer on board various vessels in the Pacific-Asiatic theatre. First entered the radio

field when ordered to the Armed Forces Radio Service, 1943, to help organize the Navy Unit of that activity. Upon release from service was taken in tow by John's—Masterson, Nelson and Reddy, well known in radio and entertainment circles—as Producer on their show "Bride and Groom." Is still with that show at present.

... rtdg ...

THOMAS BELCHER

... rtdg ...

DON BERNARD

Entered radio in 1925 with Station WAIU, Columbus, Ohio, where he managed the station, devised program ideas, wrote them, sold them, announced them, conducted the orchestra and sang vocal choruses. He also wrote all of the publicity for Vincent O'Brien, the name he conducted and sang under. In 1926 he became a producer for NBC in New York. In the winter of 1927 he was made program Manager of NBC Central Division. Did the first broadcast of Grand Opera in the United States. Since then he has produced some of the best known air shows — "Blondie," "Life of Riley," "Abbott & Costello," "Mystery In The Air" with Peter Lorre, "Treasury Star Parade" (transcribed series), "Over Here" (one-hour show for U. S. Treasury), "Luncheon At The Waldorff" with Ilka Chase, "Meet Mr. Meek," "Chicago Symphony Broadcasts," "The Armour Hour," and many others, including devising and production of "The Seven Last Words of Christ," presented on Good Friday for five consecutive years. Don Bernard's real name is Bernard Schweitzer, son of the late John J. Schweitzer of Delaware, Ohio. Bernard came by his stage name when as a youth, he was asked to play a principal role in a staging of "The Bad Man" in Chicago. The stage manager felt that the name, Bernard Schweitzer, sounded anything but Spanish, so they billed him as Don Bernard, the name he has used professionally ever since.

LARRY BERNS

Born Philadelphia, Pa.; AB, Economics, University of Pennsylvania. Larry's diploma was wrapped up in ticker tape, and he started to tackle Wall Street. Somewhere in the era of confusion-over-the-future, he was introduced to Sandra Gould and radio. He married both of them. Larry and Jim Backus parlayed their talents into a writing team in 1940 and scripted for Fred Allen and other ether comics. Berns whipped out a "Forecast" program for CBS in 1941 and the following year joined the network as an assistant director. Became a director in a few months, and a producer-director by the end of 1942. He directed Frank Sinatra's first program, wrote Dinah Shore's first program, and hired Perry Como for CBS. In January of 1944 he came to Hollywood to produce his own show for the Treasury Department on CBS. In August 1944, he was still in Hollywood to set up CBS West Coast Program Department. He took over production of The Jack Carson Show until 1947. Is currently producing "Our Miss Brooks" and is under contract to CBS until 1955. Larry and Sandra have a six year old son Michael Carroll.

... rtdg ...

SEYMOUR BERNS

Born in Chicago, Illinois, May 30, 1919. Moved to California in the "Wake of the Joad's" in 1935. Education: University of California at Los Angeles, B.A., Class of '42. Came the War, went Berns! And then came his big chance — CBS was hiring ushers, and so . . . into the "Blue and Gold" Uniform of Paley's Legion. But, CBS wasn't happy with a good usher—they insisted on making him a bad producer. Directed the "Hollywood Barn Dance," "Melodies America Loves," "Houseparty with Art Linkletter," and "Fred (Second Carrot From The End) Beck". And then EXCELSIOR! to the Ward-Wheelock Agency, and a few weeks of "Double or Nothing." Decided to crawl around on the ground floor of Television for awhile, so went directly to the suitable basement—KTLA! There directed "Tricks and Treats," "Yer Old Buddy," and "Hollywood Opportunity," with — you should pardon the expression — N.T.G. Moved to ABC Television when it opened — directing "Hollywood House," "Dead Letter Office," "Hoffman Muddle," and "Premium Quiz." No children, but a brand new wife!

... rtdg ...

EDNA BEST

... rtdg ...

ROBIN BLACK

I was born (don't laugh not everyone in radio can make that statement) in Cleveland, Ohio. A few years later I became a juvenile delinquent and they put me in show business. I suffered thru vaudeville — and vice versa. Finally I managed a good run at Northwestern University—majoring in Journalism and Music. Then properly equipped with commas, periods, and such I began writing and starving. Radio bought my first scripts — need I say more. At this point enter Uncle Sam and a uniform. I was a Correspondent and a Corporal (overseas). Four years later came freedom and a hitch as NBC producer. Then contract with Metro Goldwyn Mayer as screen writer. Two years later back to NBC. Thence to free lance writing and production. Next agency director on the General Mills Opus. From there to Executive producer with transcription Co. At end of contract — you guessed it — Ad Nauseum — Finis.

... rtdg ...

HOWARD BLAKE

Producer, writer, packager of audience participation and comedy shows. At present: Originator and writer-Producer of Carnation Family Party, the Prove-It! show starring Jay Stewart, Saturday on CBS. . . . Agency Director of "Hail the Champ," KLAC-TV . . . Post Mortems: Producer-Writer of "Meet the Missus" for five years. . . Head writer under Carroll Carroll of Edgar Bergen show. . . . Creator and Writer-Producer of "That's Life" . . . Writer on Fred Allen show.

... rtdg ...

TED BLISS

Got started in show business after a year at old Pasadena Community Playhouse on Fair Oaks in 1920. Did a season in The Pilgrimage Play in 1921 after doing two plays at Morasco Theatre following close of original production of "Abie's Irish Rose." Did a season of rep. under canvas, new play every night. Played stock, under canvas and in theatres up and down Pacific Coast. Did a series of outdoor pageants as assistant to the late Garnet Holme. May, 1930, went to work for KFOX, Long Beach, doing announcing, acting, writing, time selling, writing publicity and generally doubling in brass. Charles Vanda hired him for a short term at CBS to produce a show (with a sponsor yet) that featured Frank Graham in a million voices. Stayed at CBS to 1944 and produced original "Romance of the Ranchos" audition and show which sold; Did seven sustaining 15 minuters a week as well as Hollywood Playhouse, "Tailspin Tommy," "Don't You Believe It," "Hollywood Showcase" and "Suspense" while it was sustainer. Also on day off produced "Doctor Christian" for 13 weeks. Joined Young & Rubicam in 1944 and since have produced the Eddie Cantor Show, "Baby Snooks Show," "Silver Theatre," "Adventures of Ozzie and Harriet," "The Casebook of Gregory Hood," Supervised "My Friend Irma," and "Skippy Hollywood Theatre" and is currently producing and directing "The New Adventures of Sherlock Holmes."

... rtdg ...



**Not the Oldest or the Largest . . .
but for 24 Hour Service call Janis**



Best Wishes

Mary Shipp

LEE BOLEN Cursed with radio (ham and otherwise) since 1927. Chief hobby besides ham radio is raising girls — now has four — no boys. One more and Cantor topples. Commercial radio started in 1937 as an engineer at Don Lee. Now producing for Don Lee Mutual "Queen For A Day," "Straight Arrow," and others. Lives in Burbank and is just as quiet as his brother Murray is noisy.

... rtdg ...

MURRAY BOLEN

Whose age is reliably reported as 75 lives in Santa Monica with his wife Millie and one "sprout" named Bruce who, fortunately, looks like Millie. Numerous hobbies include tennis at home, ham radio operation (who could do it better?), television propagation, trout propagation and radio production. Carleton College seems very dim now, but it's in the background somewhere. Has been in radio since 1922 (three years before Marconi.) Ten years as actor. See billing as "Murray and Harris" piano playing and funny stuff. Twelve years directing Amos 'n' Andy, Lionel Barrymore et al for Ruthrauff and Ryan. Three years as v.p. Compton Agency. Two days with Edgar Bergen. One season as Director of "Club 15" for Campbells; eight months at writing a book

(just off the press) titled "Television Fundamentals;" (see "Doc" Middleton) Four months as TV Director of KTTV; at present head of West Coast TV operation for Benton & Bowles, and director of "the Prudential Family of Stars."

... rtdg ...

LOUIS D. BOONSHAFT, JR.

... rtdg ...

PHIL BOOTH

... rtdg ...

CHARLES S. BUCK

Cooperated with his family by being born in Boston, and attending the Hub's public and private schools (10 of the latter). Boston University and Law School competed with the theatre. Theatre won. Stayed with theatre through little thick and lots of thin until final asbestos in 1929 ushered in talkies. Began active radio work with Ed Cashman at inception of Yankee Network. Ed stayed with radio and Buck "got lost" in pictures. Followed several years of in-and-out with both radio and pix when prospect of marriage sent him to KDYL in Salt Lake City. Four years later . . . joined NBC Production Staff and there currently. Now starting seventh season with Maxwell House, currently Bob Young in "Father Knows Best"— Pulling the whistle for the Railroad

Hour with Gordon MacRae (another Benton & Bowles Production) and turning the calendar for "Day in the Life of Dennis Day."

... rtdg ...

JAMES BURTON

... rtdg ...

GEORGE CAHAN

... rtdg ...

JOHN CLAAR

... rtdg ...

PHIL COHAN

Born Meriden, Conn.; graduate University of Pennsylvania, 1928. Worked for Paramount in New York in the Music department, following up the interests he had developed at college. It was at Paramount that he first met Jimmy Durante when the Schnozz was first nosing around in pictures. In 1934, Cohan joined the staff of CBS, where he remained as a director until 1941. His credits include shows for Hudson Motors, Chesterfield, Coca-Cola, Rexall Drug Co. and Camel Cigarettes. It was Cohan who guided the popular team of Jimmy Durante and Garry Moore, when Durante made his comeback in radio and Garry was starting off in the Bigtime. Currently he produces, directs the "Jimmy Durante Show" on NBC. He is married to the former Mary Ellen Foster, and they have two children, Tony and Margaret.

MAURY COHEN

Born on a farm in Bakersfield, and although three and a half years in the Navy took him via destroyer to coral atolls in the Pacific and other odd corners of the globe, he has never been east of San Berdo. A new comer to radio, he prepared himself for a career with the Fourth Estate, attending Los Angeles City College and UCLA, and after a few post college editorial assignments moved over into advertising and publicity. During the early part of the national emergency, he handled special events for the War Savings Administration and in war time served as Naval Correspondent with the Tin Can Fleet. For nearly two years he has helped Dan Cupid, Harry Von Zell and Gordon T. Hughes air the sweetest stories ever told on "Your Hope Chest."

... rtdg ...

DEAN CRAIG

... rtdg ...

FRANK DANZIG

Born in New York, he learned about life at a Dartmouth Winter Carnival, graduating from that frosty institution in 1937. Returning to New York, he first held a stop watch at WNEW, followed by the Federal Theatre Radio Division, WHN, WMCA, and CBS until the draft. Some five years later after AFRS and the American Forces Network, ETO, he buried his Major's leaves and moved to Hollywood for free-lance packaging. Credits include: "The Lone Wolf," "The Mel Torme Show," "The Harry James Show," "The Unexpected," and currently "The Tommy Dorsey Show." His outstanding production is his daughter Victoria, 2½. At home, his wife, Catherine, throws most of the cues. His Dalmatian dog, Keno, takes his direction — on occasion.

... rtdg ...

NED DAVENPORT

... rtdg ...

LUCIAN C. DAVIS

Born in Glasgow, Montana, August 5, 1916. Graduated from USC in 1937. Joined staff of CBS and worked in the transcription department until it was found he knew more blue gags than the Commercial Editor so he was transferred to that department. By 1940 he had alienated so many agency people that the powers that be made him an assistant director. The Marine Corps kept him busy during the war and he was made a radio correspondent the day after he shot two holes in the General's tent while on guard duty. The Marine Corps shanghaied him to Tientsin, China, at the close of the war where he was ordered to manage Radio Station XBOR and organized the Marine Corps Network in

North China as penance for his sins. At present he is helping direct "Favorite Husband."

... rtdg ...

PHILIPPE DE LACY

... rtdg ...

GUY DELLA CIOPPA

... rtdg ...

RICHARD DE MILLE

Richard de Mille was born in California in 1922. This, of itself, was a considerable achievement. He then went to school for years and years, fought the battle of Washington Blvd., and wound up an honorable career by getting in on the ground floor of television. His other interests include the following: cinema; literature (**Astounding Science Fiction**); still photography (would be glad to discuss); folk songs (would be glad to compare and barter); the possible evolution or reorganization of human society into a more natural organic relationship with nature; and hervers. He likes pleasures both simple and complex, does not smoke, drinks mostly hard cider (you can get it at the Rancho Arnaz, but be careful, it doesn't keep very well; sometimes it blows up). His neuroses frequently surface, making him fairly uncomfortable to know and an annoying conversationalist.

... rtdg ...

JERRY DEVINE

Is another candidate for the immortality of a Boston heritage. He showed early good judgment, however, by moving to Manhattan, where he attended the Professional Children's School. He is currently head of Jerry Devine Productions and working on "This Is Your FBI." He makes his home with his wife and a nine-year-old son.

... rtdg ...

RAYMOND DIETRICH

... rtdg ...

HOBART DONAVAN

"Preemed" in Jackson, Michigan in 1905 and later attended Marquette, Milwaukee educational facilities where he was without doubt a mediocre student. First crack at show-business was doing putty-nose in Burlesque. Later, candy butcher with Ringling circus. Wrote shorts for pulps and did several tricks as night-club singer-m.c. Started radio in '27, as singer, announcer. Later started writing radio. Tried station management, but returned to writing-producing. Signed contract with NBC as writer, and has been free-lance for past nine years. Favorite pastime, working on his Northridge ranch which is well-stocked with wife, four children, five horses, three dogs and a tom-cat. Also seven thousand gophers. Has worked such shows as Garry Moore-Beat the Band, Hildegard, Finnegan

and Stop That Villain. Currently writing-directing Buster Brown show, writing Lassie Show.

... rtdg ...

HARLAN J. DUNNING

Born San Leandro, Calif.; graduate of University of California, 1934. Of his twelve years in radio, four were with NBC. The last year has been with B.B.D. & O for whom he is now producing and directing the Lucky Strike "Your Hit Parade" in New York. He is now living in Pleasantville, N. Y., with his wife Virginia and son Eugene Harlan Dunning.

... rtdg ...

BOB DWAN

Born Burlingame, Calif., graduate Stanford University, 1935. Birthdate is April 1, and he's not soliciting any gags that tie up that point with the kind of shows he produces. Started in radio in 1936 as an announcer at NBC in San Francisco. Later became a writer and producer there. At the time of the Great Divide, Dwan went to ABC as program manager for KGO in the Bay City. Came to Hollywood in 1943 as a staff director for NBC after he stopped the radio watch for time out and a hitch with the U. S. Maritime Service. He has published a children's recording and book titled, "Why Do I Have To Go To Sleep?" That's purely a rhetorical question. As a writer, Dwan has worked with Red Skelton and Bob Burns, and currently pursues the writing chores on "People Are Funny" that he started in 1945. He directs the Groucho Marx airer, "You Bet Your Life." Served as secretary of the RTDG in 1946, vice-president in 1947.

... rtdg ...

DE VERE J. ENGELBACH

... rtdg ...

GIL FAUST

Born in Milwaukee, Wisconsin, and cradled in the theatrical trunk of Gilbert Goethe Faust, playwright, director, and leading man married, conveniently for Gil, to a leading lady named Eva Carr. Gil's schooling was climaxed by a degree from Northwestern University. His dramatic career began with a couple of years stock after which he enjoyed an over-long hiatus as a bank clerk. Radio first opened its doors to him as a sound man at NBC, Chicago. There followed a period of ten years when Gil bedeviled the Chicago directors for acting chores with success varying from miserable to sensational. The next two years found him employed as a staff director at CBS, Chicago, with ultimate ascension to Production Manager. Gil was finally foisted onto an unsuspecting Leigh Crosby by George Fogle and for the past two years has operated in the

Looking for a New Voice?*



call



* New to Hollywood.

18 years in Radio
Current: Contract lead
"Dragnet" NBC

TOL AVERY
Actor-Announcer-Narrator
Radio-TV-Films
Call Nina Hudson 2-3311

C and F organization as director, writer, and special assignment man (Crosby loves to coin phrases). Still without a phone, (radio, C and F brand, is unessential) Gil can be reached by telegram at 1010 Iliff Street in the Pacific Palisades, where undoubtedly the message will be taken by Tom, Bill, Steve, or the little lady, Helen Esther.

... rtdg ...

ROBERT FINN

... rtdg ...

GEORGE L. FOGLE

Came in with the century: place, Great Falls, Montana; year, 1900. McPhail College in Minneapolis sent him to University of Montana at Missoula, and in turn the U. of M. sent him to the American Academy of Dramatic Arts. Fifteen years in the New York Theatre Guild, and affiliations with Gilbert Miller, George C. Tyler, Eddie Dowling, William A. Brady, Dwight Deere Wyman and others filled in his theatrical career. In radio for about eleven years and currently is vice-president of C. and F. Productions, producers of "Aunt Mary," "Dr. Paul," "Bob and Victoria," "Heritage" and others.

... rtdg ...

PAUL FRANKLIN

Became a little man about Manhattan in 1899 and wielded his first pair of

editorial shears at DeWitt Clinton High School where he was first published in the DeW. C. "Magpie." He later became editor, a fact apparently overlooked by Cornell where he received his A.B. Harvard had no compunctions, either, so he received an MBA. Entered Wall Street. 1929 was a short year; it ended in September. He turned to writing. Sold pulp yarns at one-half cent per word. Wrote two novels. Sold an original picture story. His first radio writing assignment was "Hollywood Hotel." Both pix and radio writing kept him busy until 1940, when he started to direct radio. He has 47 motion picture originals and screenplays to his credit; more than 1200 radio plays and scripts. Credits include: Silver Theatre, Cavalcade, Big Town, Screen Guild, Manhattan At Midnight, Amos 'n' Andy, etc., as writer. Directed Jack Kirkwood, Zane Grey Show, Frontier Town, Red Ryder (last two currently), etc. Active in RTDG, SWG, currently National President RWG and Council Member AUTHORS LEAGUE of AMERICA, INC.

... rtdg ...

THOMAS FREEBAIRN-SMITH

Surprised his parents in Wemyss Bay, Scotland, by turning out to be a baby. Outgrew that, and turned to school in London, finally matriculating at King's College, Cambridge. Was with

the London Scottish Regiment in 1916-18 as Pipe Sergeant. Worked variously at the London Stock Exchange, Middlesex Repertory Theatre. Four years at sea as a Purser. Eight years in Portland, Oregon, and Seattle with rep theatre and radio. 1928 saw him start his radio career at KOIN. Was announcer, writer, director at KNX from '32 to '36. Moved to R&R, F.C.&B., and Buchanan until '47 handling many star-studded shows. Until recently Production Manager and Program Director for KFWB. He lives with his wife Mary Elizabeth and two sons, Ian (16) and Roderick (12) in Sherman Oaks. A charter member of RTDG and AFRA.

... rtdg ...

HERBERT S. FUTRAN

... rtdg ...

WILLIAM GERNANNT

... rtdg ...

SID GOODWIN

Born, Chicago, Ill., Feb. 26, 1896. Moved to Portland, Oregon, about 1908. Education, U. of Oregon. Started in radio 1923 as announcer-actor. Been in radio ever since. Past 11 years in production in Hollywood with NBC, CBS and ABC. Credits: Academy Awards . . . almost all top shows during past 11 years.

LOUIS GRAF

Born in San Francisco, California (a long time ago). Attended grade school, private schools and Mark Hopkins Art Institute at San Francisco. Ushered in Central and Alcazar Theatres in San Francisco. Operated and produced stage shows at Capital Theatre, San Francisco. Producer of motion pictures for the following companies from 1921-1932: Hobart Bosworth Productions, Thomas Ince Studios, Culver City; Pallas Photoplay Productions, Pacific Studios, San Mateo, Calif.; Altamont Productions, General Studios; Graf Productions, Inc., Graf Bros. Studios, San Mateo, Calif. Operator of Aztec, Pompeii and Egyptian short-subject houses, later called "newsreel theatres." At present National Representative for American National Red Cross, producing and acting as technical adviser of their motion pictures and electrical transcriptions.

... rtdg ...

IVAN GREEN

Was born in San Francisco, too young to appreciate it. He migrated to Flatbush when he was six months old. Completing a Brooklyn-type education, he returned to San Francisco. Later, a ten-year period as businessman and actor, a natural combination of careers. Spent early war years in confidential government work, later announcing and producing programs for the Coordinator of Inter-American Affairs. Chased the Hollywood legend to Southern California . . . where for the past five years he's been directing "This Woman's Secret." He's married to Helen Morgan, who created, owns and writes "This Woman's Secret." He thinks she's a genius, and we don't know anyone who'll argue with him on that. They have no children, but they do love their dog . . . A Kerry Blue appropriately if confusingly named Kelly Green.

... rtdg ...

STEVEN GREGORY

... rtdg ...

RAYMOND GROSS

... rtdg ...

AXEL GRUENBERG

Born Riga, Russia. Boyhood in St. Petersburg (Leningrad) where father was attached to Imperial Court. Moved to America, 1914. A.B. University of Illinois, 1925. Activities: football, track, swimming. Newspaper reporter, Danville, Penna. Seaman, Merchant Marine. High school teacher, football coach in Detroit suburbs. Married Esther Ann Down there

in 1930. Began theatrical career as director in Detroit little theatres; radio career, as producer for WWJ, The Detroit News. Staff director NBC Chicago one year. Went to New York to direct Sandra Michael's Peabody Award winning "Against The Storm." "Abie's Irish Rose," "Counterspy," "The Right To Happiness," "Lone Journey," etc., etc. . . . Hollywood: writer, director, producer contract to David O. Selznick: "Since You Went Away," "I'll Be Seeing You," "Spellbound." Returned to radio to write and produce "Dreft Star Playhouse." Called back to New York to do "The Road Ahead" for Army, Navy, and Red Cross. Later, in Hollywood: "The Billie Burke Show," "Guy Lombardo," "Carmen Cavallaro," and "Xavier Cugat." Last summer, directed "The Shining Hour" for The Actor's Company at La Jolla, starring Robert Walker. Current: "Today's Children" for Carl Wester & Co. and General Mills. Chairman of the original Constitution Committee and charter member of Radio and TV Director's Guild, New York.

... rtdg ...

KARL M. GRUENER

Born Chicago, Ill.: attended Northwestern University. Always had to carry the truant officer side-saddle when he went to grammar school, but managed to finish the higher grades unattended. Worked on Chicago newspapers for several years, including a tour on the Herald-American . . . a fact which both Mr. Hearst and Mr. Gruener have managed to forget rather neatly. For a while after that, he spent some time writing sports publicity handouts before going in for radio writing, where he dropped the sports and the publicity but managed to get an occasional handout. His personal pride was the NBC Memorial Tribute to the late Franklin Roosevelt. Gruener is married and has one child who, he claims, will win the National Open in 1972.

... rtdg ...

JOHN GUEDEL

Wrote a syndicated newspaper column in 1934, a novel and sixteen movies during the next three years, but because of insecurity (he was fired six times from the same studio), he switched to radio in 1937, has had his own production company since 1938, where all employes are vice-presidents. There is no president. Considers himself the luckiest man in town toglom onto Linkletter and

Groucho, is writer-producer on his packages, "People Are Funny," "House Party," and "You Bet Your Life," (though not solo writer by any means, he says). Originated and has interests in several other current network shows.

... rtdg ...

ROBERT GUGGENHEIM, JR.

... rtdg ...

ROBERT M. HAFTER

Born in London, England. Started traveling early; in six months was being wheeled up and down the sidewalks of New York. Up until the time entered radio, spent life in show business. While appearing in a musical comedy met and married the leading lady, known in radio as Kitty O'Neil, "The Laughing Lady." Entered radio in 1930. WDAF, The Kansas City Star. 1933 was appointed Program Director of CBS key station in St. Louis. 1936 Production Manager CBS, Chicago. 1940 Producer-Director CBS Hollywood. 1946 became free-lance Producer Director. Credits: "The Laugh Liner," "I Was There," "Hollywood Showcase," "Soldiers With Wings," "This Is My Story."

... rtdg ...

CHARLES HAGER

... rtdg ...

TOM HANLON

Born in Fort Scott, Kansas, Nov. 7th, 1908. Reared and educated in Missouri. Was All-Missouri, All-Southwest tackle in high school football at Spgfld., Mo., High School. Came to Calif. in 1928, went into Universal Pictures (Collegians 2 reelers) silent pictures . . . made two series of shorts and three features. Two featured roles at Warner Bros. studios. Into radio at KFI-KECA in 1930 . . . worked there 6½ yrs. as annr., chief annr. and producer. To CBS-KNX in 1937 . . . and has been at Columbia for 12 years in capacity of Night Supervisor, producer-director and an-

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RICHARD ALAN SIMMONS



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TELEVISION'S FIRST FAMILY

(Serial)

"EDDIE and EV"

**Eddie
Marr**



**Ev
Barrows**

13 MONTHS KLAC-TV DAILY

nouncer. Married and has 3 children, a son Thomas, age 13, a daughter Kathleen, age 6 years, and Michael, 16 months. Hobbies, auto racing (track announcer at Carroll Speedway, Gardena, and Culver City) . . . touring . . . and fishing and hunting . . . pistol shooting.

... rtdg ...

DALE HARPER

... rtdg ...

CARL HARWOOD

... rtdg ...

DWIGHT HAUSER

Born Twin Falls, Idaho. Started out in radio in 1940 as free lance actor at KMPC and KFI. In 1941 turned to writing, also as free lancer, and at the same time held down post as program director at KWKW. Joined the writing staff at CBS in 1943, wrote and produced "Destination Tomorrow," which won award for its contribution to racial unity. In 1945, moved to ABC as a writer-producer. Currently directing "Mr. President" and "Adventures of Bill Lance." Is married, has three children.

... rtdg ...

FRED HEGELUND

Hails from San Francisco, where, after two years of huckstering with J. Walter Thompson Company, and two more years with independent radio stations, he joined the NBC Produc-

tion Staff in 1935 to write and produce the Woman's Magazine of the Air, a daily variety show which at that time far out-rated all daytime radio shows originating and heard in the West. After four years of army life, mostly with Armed Forces Radio Service in the Pacific during the war, he free-lanced in Hollywood, writing for such shows as Corliss Archer, The Whistler, and Pacific Story. He's now back on the NBC Production Staff in Hollywood. Last year, "Forests Aflame," a dramatic series he wrote and produced won a coveted Peabody Award. He's recently written a three act play which is to be produced early in 1950.

... rtdg ...

MANN HOLINER

... rtdg ...

CY HOWARD

Born Milwaukee, Wisc.; AB, University of Wisconsin. He's burlesque in a double-breasted suit. Wrote stage plays for a while in New York, but didn't like them much. Neither did producers. So he turned to acting. This shortly made it necessary for him to head for Texas. Wound up in radio at KTRH, Houston, where he sold time occasionally, swept floors frequently. After Army hitch, headed for Chicago where he penned nightclub patter for

Danny Thomas, Milton Berle and other comics and emceed his own show at the Sherman. Brief foray back to Broadway as star of Maxwell Anderson's "Storm Operation." While working as play doctor in New York, CBS hired him as a three-headed genius: producer-director-writer. Created and developed "My Friend Irma," and "Life with Luigi" for CBS. Acted as writer and Associate Producer of the film, "My Friend Irma," and has just completed work on its sequel, "My Friend Irma Goes West." Cy and his airedale, Clyde, live in a penthouse apartment, decorated for the man of distinction in radio by Fannie Brice.

... rtdg ...

CLIF HOWELL

Born in Hattiesburg, Mississippi, in 1907. He took his schooling at UCLA, active in swimming and basketball. His first radio work was at KFI as an announcer and singer. Other work prior to radio was that of selling papers, milk and ice. His chief interest is in directing. Clif's major hobby is gardening and collecting liquor miniatures. His producing-directing chores at CBS include Rocky Jordan and Hollywood Music Hall. Clif is married, and lives in North Hollywood.

GORDON T. HUGHES

The address is 4715 Langdon Avenue, Sherman Oaks, California. The Hughes family is being pre-empted from their Sherman Oaks home by the State of California in favor of a Freeway. The Hughes' are leaving under protest because they feel the Freeway will look peculiar with their house sitting in the middle of it. Hughes has grown old in show business passing through various stages from vodvil to school back to vodvil, then to stock and rep, then back to school . . . even to college, B. A. Univ. of Alabama 1933; then to radio, back to stage, then to directing Community Theatre, Des Moines, Iowa. From Iowa to radio with NBC Chicago for three years. Then own package co. in Chi. Made money. Came to Hollywood in 1940 to do Irene Rich show and Those We Love. Went with CBS Pacific Net as Executive Producer about three years ago. Program got most fun out of was Original "Lights Out." Currently directing "The Guiding Light" for Compton. And "Couple Next Door" for CBS. Charter member or RTDG and proud of it.

Keep going;

So far we've only given you H — !

... rtdg ...

ROLLO W. HUNTER

... rtdg ...

MAX HUTTO

Born Manhattan, Kansas. Educated Hollywood High School and U.C.L.A. Past professional experience includes everything from playwriting to driving a truck, latter of which probably qualifies for radio production. With NBC since 1937 with exception of three and one-half years with the Air Forces during fracas. Most recently tangled in telephone cords as executive producer "Hollywood Calling." Married; two children, Coleen three, and Dick one and a half. San Fernando Valleyite — 6455 Whitman Avenue, Van Nuys.

... rtdg ...

EDGAR JACOBS

Graduated from Rider College. In radio 1930 at WFBL, Syracuse, New York, as a pianist. Turned announcer shortly thereafter, and as such worked at WFBL, The Yankee Network in Boston, WTIC in Hartford. Production Manager WNEW 1938 to 1941. Producer-Director CBS, New York, 1941 to 1943. Army from 1943 to Oct., 1945, assigned to Armed Forces Radio Service. Producer-Director CBS, Hollywood, from Oct. 1945 to 1949. Post-war CBS assignments: Director "Meet The Missus"; Producer-Director "Free

For All," "Fiesta" (1946), "Jack In All Trades." Announcer on "Meet The Missus" under nom-de-air John Lansing. Television: Producer of "Bid for Bargains" on KTTV.

... rtdg ...

WILLIAM TYLER JOHNSON

Divides his time between his office at ABC and his home in Studio City. He hails from Omaha, Nebraska, where the you-know-what grows. The sheltered halls of the University of Nebraska gave him a sheepskin, a blessing, a healthy disrespect for Nebraskan winters. Finds California sun easier to take, even through smog. He lives with wife and daughter (one each) at his North Hollywood home and is currently handling various directorial chores for ABC.

... rtdg ...

CLINT JOHNSTON

New York radio past is buried in the 1948 edition of WHO'S WHO IN THE EAST and WHO'S WHO IN AMERICA, October 1943 Biographical Supplement. Joining the gold rush to California with the intrepid pioneers who fled the year of the ulcer in New York radio. Prospected the stony movie mountains here with indifferent success until the early days of '49 when my original screenplay 'SKY DRAGON' clicked. Since then has placed six more stories and screenplays in the studios. Story assignments this year saw him out in the desert near Indio, up in the Grand Tetons above Jackson Hole, Wyoming, powwowing with the Indians in the Osage country, and exploring new air trails in his plane. Next picture to be released is 'Young Daniel Boone.' When in town, answers the phone at Hollywood 9-1911, or his agent will at CRestview 4-6279.

... rtdg ...

JACK JOHNSTONE

Born in Vineland, New Jersey. Played father of the bride in Tom Thumb's Wedding at the age of five and now has a wife, Bundy, and two daughters, Toni and Bonnie, if you can see any connection. First radio work was playing fiddle solos over WFI in Philadelphia which now, for obvious reasons, is defunct. Rutgers University and Arnold College weren't much interested in show business, so he carried a spear on Broadway, did a summer vaude stint and straw hatted all over the place, tossed in some newspaper work besides. Started free lancing as writer-director of "Buck Rogers in the 25th Century." Plays a lot of lousy golf and goes fishing whenever possible. Cooks like a fool

(and you may take that as you will). Likes clients and ad agency people. Directs from the stage with earphones. Recent credits include Man Called X, Hollywood Star Time and Family Hour of Stars. Appears on TV's Movie-town RSVP as member of so-called Board of Experts, where he slyly plugs a new fish hook he's invented. Prices on application. One of the original members of RTDG.

... rtdg ...

RALPH JONES

... rtdg ...

WILLIAM L. KARN

Born Tucumcari, New Mexico. "Missing Persons," Creator-Owner-Director. Grant Advertising Agency, Manager of Dallas office. Duncan Coffee Company, Advertising Manager. Crazy Water Company, Radio Director. Radio Director Political Campaigns for Hon. W. Lee O'Daniel, U.S. Senate; Hon. Coke R. Stevenson, former Governor Texas. Regional Radio Information specialist, region 5, Office of Price Administration. Currently Producer-Director National Broadcasting Co. Twelve years in radio and advertising.

... rtdg ...

ROBERT KEARNEY

... rtdg ...

HAMILTON KEENER

... rtdg ...

HARRY KOPLAN

Berthed at Camden, New Jersey, year 1918. Cruised aboard good ship Philadelphia thru high school. 1936 A.D. set sail for Woodbury College, Los Angeles. Upon graduation shipped for three and half years with a Motion Picture Talent Agency. Jumped ship to embark as radio announcer via Watsonville, Oakland, and Hollywood. In Hollywood held ticket on local station as continuity editor, publicity director, and special events announcer. 1944 signed aboard CBS as assistant producer. While on watch as Director began studying for 1st Mate's papers when Met the Missus, (Rosemary LaPlanche), on Meet the Missus, the day she was

I made a couple of pix for TV—
why don't you see me—

VAN FLEMING

ATlantic 4-4376

jerry devine

**member of radio and television directors guild
member of radio writers guild**

piped aboard as guest star. Besides being free lance producer — M. C. for Meet the Missus, now navigates thru the writing, producing and M.C.-ing of other radio and Television shows, including "Children Should Be Heard" on KFI-TV. Present shore telephone CH. 8-2785.

... rtdg ...

JEROME LAWRENCE

Born in Cleveland, Ohio, on July 14, 1915. He was a Phi Beta Kappa graduate of Ohio State University, and while at college wrote, directed, and acted at Columbus stations. He was a stage director for four summers at a "Borscht Circuit" spot in the Berkshires. After graduation, he was editor of a small town daily in Ohio, then came to California. He worked at KMPC, then on Staff of CBS. He went to Paramount for a writing assignment, meantime co-originating "Date with Judy." He worked with Charles Vanda as writer on the prize-winning war show, "They Live Forever." He was one of the founding fathers of Armed Forces Radio Service, and went to Italy on an overseas assignment. He edited "Off Mike," a text on radio writing used by fifteen major universities, and his free-lance writing assignments in-

clude: "Columbia Workshop," "Silver Theatre," "The Orson Welles Show," and many, many more. Currently co-director-writer with Bob Lee of the Ronald Colman Show, "Favorite Story," heard on more than three hundred stations. The team of Lawrence and Lee also wrote "Look, Ma, I'm Dancin'," George Abbott's Broadway musical. Their current assignments include "Young Love" and alternate "Railroad Hours." And there's a new Broadway show on the way.

... rtdg ...

WILLIAM L. LAWRENCE

... rtdg ...

ANTON M. LEADER

... rtdg ...

ROBERT E. LEE

Born in Elyria, Ohio, on October 15, 1918; not related to the Confederate General. While majoring in astronomy at Ohio Wesleyan University, he served as an announcer-director-writer on various Ohio radio stations. Returning from Europe in 1938, Lee began a 4½ year stint as a director-producer with Young and Rubicam, attached alternately to the New York and Hollywood offices, each city disclaiming responsibility. At the suggestion of Uncle Sam, he left Y & R at

the outbreak of the war and was assigned to Armed Forces Radio Service, where he wrote and directed radio programs for troops overseas. In 1945 he joined with Jerome Lawrence to create the firm of Lawrence and Lee; their joint operation has turned out many albums for Decca Records, the Campbell Soup program, the Frank Sinatra Show for Old Gold, and the current "Favorite Story" series starring Ronald Colman. Lawrence and Lee also write and direct "Young Love" and write every other "Railroad Hour" script. Lee is the author of "Television: The Revolution" and is co-author of the Broadway play "Look, Ma, I'm Dancin'." Future plans include Broadway plays and a sharp eye toward television.

... rtdg ...

AL LEWIS

... rtdg ...

ELLIOTT LEWIS

... rtdg ...

WARREN M. LEWIS

Started a varied theatrical career in his teens as emcee in a Pantages vaudeville unit. He later directed little theater groups, worked as a dialogue director, staged sundry musicals, and wrote free-lance radio scripts. Since

THE CARDINAL COMPANY

JOS. F. MAC CAUGHTRY, President

RADIO and TELEVISION PRODUCTIONS

DELILAN-JUDITH (the "Venus of America") Stage and Radio Star, Screen Actress
 Doll Model, Named by Artists "The Most Beautiful Girl in The World"
 in "The Dance of The Archangel"



DELILAN-JUDITH (the "Venus of America") Stage and Radio Star, Doll Model,
 Named by Artists "The Most Beautiful Girl in The World"
 Posing Beside a Statue of the Venus de Milo

1939, he has been a radio regular. During his Army hitch, he wrote and produced "Army Hour" pick-ups and the Air Force star show, "Soldiers with Wings." Organized and directed combat radio reporter teams for Air Forces' "The Fighting AAF," and ghosted speeches for top Pentagon brass. Current assignment as NBC staffer is Program Development and script supervision. Director of "Four Star Playhouse" and writing for "Screen Director's Playhouse."

... rtdg ...

MITCHELL LINDEMANN

... rtdg ...

ANDREW C. LOVE

Production Director, NBC Hollywood Staff. Born, Bridgeport, Connecticut, married and living at 1747 Del Valle Avenue, in Glendale, California. One son who is, at the present time, attending University. In addition to general staff assignment, currently concerned with the direction of The Standard Hour for Standard Oil Company of California and The NBC Theatre. Andy served his time, too, in production in San Francisco NBC in the days

when S. F. was THE West Coast production center remember?

... rtdg ...

JOHN B. LYMAN, JR.

Selected Berkeley, California, as a birth-place and took his first educational hurdles at Kemper Military School and the University of Southern California. A varied and colorful career includes Five World Fairs as, (not at the same time) Program Director, Commentator and Special Events man. Presently is staff director for NBC assigned to KNBH.

... rtdg ...

NORMAN MacDONNELL

... rtdg ...

C. P. MACGREGOR

Is known to the trade as the "Dean" of transcribed radio. After his service in World War I, with the RCAF, he became associated with the Brunswick Recording Company as West Coast Sales Manager. In the mid-twenties, he had opened his own business, recording and transcribing in San Francisco. During the late twenties, he was persuaded to open a transcription business in Hollywood, which started

with motion picture actors making transcribed voice tests for study in preparation to the new era in pictures. He is generally credited with being the first to establish transcribed music libraries, and with having created the first of the now called, "soap operas." The MacGregor business grew, and today is one of the most modern and busiest within a large industry. Though he has remained in the phonograph record business, his first love is the so-called "transcribed" field, his record out-put is directed along specialty lines rather than mass or bulk material. Last July, C. P. MacGregor was installed as President of the Los Angeles Rotary Club No. 5, the second largest Rotary Club in the United States. He still finds time for a relaxing game of golf each week and the raising of prize show chickens on his Encino ranch — so far he hasn't laid an egg.

... rtdg ...

DICK MACK

(Also known to very few people as "Richard," and to even fewer as "Rutchik"). . . . Born in New York City many, many years ago. (It was

JEAN HOLLOWAY

writes

PRUDENTIAL FAMILY HOUR

THE RAILROAD HOUR

HALLMARK PLAYHOUSE

then known as "Niew Amsterdam," no relation to Morey). . . . Started in radio the day after Marconi was discovered with a tube in his hot little hand. . . . First worked in radio as the upper half of the so-called comedy singing team, known as "Mac and Lennie." . . . Also did dramatic work, wrote special material for vaudeville headliners and borrowed money from father. . . . First official big show authored was Joe Cook Shell Show on which Ed Gardner was producer. Then came to Hollywood (1937) as the one-man comedy writing staff on the W. C. Fields, Edgar Bergen, Chase & Sanborn Show. Did solo writing job on this for two and a half years. Then, when Ed Gardner decided to become "Archie," replaced him as head writer and producer of Rudy Vallee-John Barrymore show, to which later added Joan Davis, who became sole star after Barrymore's death and Vallee's naval (spell that right please!) chores. Then produced and directed Groucho Marx Show for Pabst, and continued with same spon-

sor when Kenny Baker took over from Groucho and Danny Kaye took over from both. Also produced a bit for Abbott and Costello in the interim, which is where most A & C shows are produced. For past three years directed and produced the Joan Davis Show, which, being co-operative has now practically completed a cycle . . . is borrowing money from father again!

... rtdg ...

HELEN MACK

Born Rock Island, Ill.; attended Professional Children's School, New York, for ten years. Most people, she points out, were once children. She is the exception. She was a child actress. First Broadway role was in "Pomeroy's Past," with Roland Young and Laura Hope Crews. Helen was six when she made her debut, and continued to tread the Broadway boards in numerous productions until she came to Hollywood. Here she faced the cameras four-score times or more. Turns later settled not only

the nation's stomachs but also Helen's career when she was engaged to direct "The Beulah Show" with the late Marlin Hurt. Since then she has devoted her time almost entirely to radio, directing such programs as "The Amazing Mrs. Danbury" with Agnes Moorehead, "The Affairs of Ann Scotland," "A Date With Judy," and "Leave It To Bill." She is married to Tom McAvity and the couple have two boys.

... rtdg ...

ALAN MANN

... rtdg ...

KENNETH MANSON

Born New York City; graduate San Diego State College. His radio beginnings include stints as announcer and continuity editor with a post as assistant program director leading to his current staff berth as a director for ABC. Manson is 30 years old, married and the father of three boys.

... rtdg ...

HILLIARD MARKS

CARMEN DRAGON



conducts



PRUDENTIAL FAMILY HOUR

THE RAILROAD HOUR

BABY SNOOKS SHOW

Sidney's Ltd.

Importers

CATERERS TO SCREEN
AND RADIO NOTABLES
FOR 26 YEARS

SPECIALISTS IN
DISTINCTIVE SPORTSWEAR
AND GIFTS FOR MEN

Paramount
Studio
708 N. Bronson
HI. 6197

Columbia
Square
6105 Sunset
HI. 9005

Hollywood
& Vine
1650 Vine
HU. 2-9660

Smell Something Burning?

MAKETTLEALIASOLDTAYLORALIASMONTYMARGETTS

DARYL McALLISTER
 Hit the air in 1928. Made speech on Florida network in behalf of Oklahoma Chamber of Commerce. Florida business crash followed. Liked Radio. Didn't think it would last. Been in it ever since. Fifteen years Program-Production manager for large NBC affiliate during radio's formative days. Those who have been there know what that means! You were versatile, or else. Invented: the Bobwire Fence Remote Pickup; the Sunday Morn Kiddie Comic Hour; the News Broadcast; Recorded Sound Effects. Joined NBC Hlyd 1944. Feels radio won't last, but may outlast him. Hobbies: Books, Archeology, Psychological Research, Photography, Ancient History, Treasure Hunting, Mystery Writing, Barbells and Bourbon.

... rtdg ...

KEITH McLEOD
 Born in Loveland, Colorado. Received an A.B. degree at University of Denver and also acquired a musical education along the way. Entered radio at Station WJZ, New York, in the early days of broadcasting. . . . Upon formation of the National Broadcasting Co., became Musical Supervisor of that organization. Stayed in this job quite a few years. Later became associated with various radio outfits, but free lance for the past several years. Work has covered a wide scope from stunts and daytime serials to the Metropolitan Opera Broadcasts. Currently directing the Red Skelton Show.

... rtdg ...

KENNETH MICHAEL
 ... rtdg ...

GLENN MIDDLETON
 Lives in Van Nuys with his wife and two daughters, comes from Pontiac, Illinois. The University of Illinois and UCLA did it to him. He was a medical student doing part-time work with CBS in Hollywood in 1936, and substituted pills for platters by turning disc-jockey for KNX. That was before disc-jockeys had swimming pools. He is currently producing the

"Amos 'n' Andy" show for R&R, and between shows, lectures at USC and serves as president of a publishing corporation. Favorite sports are hunting and fishing and standing over a hot stove preparing his catch . . . if any.

... rtdg ...

GORDON MINTER
 ... rtdg ...

LES MITCHEL
 Entered show business in 1923 as a juvenile lead in light opera. From that beginning, he went to United Artists in Hollywood working variously as props, assistant director, stock. He moved to South Bend, Indiana and, in 1931, his Playmakers Theatre received notice from Burns Mantle as a "contributor to the development of American theatre." More theatre work in Toledo and a road company of "The Drunkard." From there to Detroit, where his radio career began at station WXYZ as an actor with "Lone Ranger" and others. Joined CBS and after five years was assistant Program Director and Production Manager for CBS Central Division and Station WBBM. Currently heading Les Mitchel Productions of Hollywood.

... rtdg ...

JAMES C. MORGAN
 Manager-Producer of "Queen For A Day," and Vice-President in Charge of Radio for the Raymond R. Morgan (no relation!) Co., prefers to be called "Jungle Jim," although the fiercest animals he comes in contact with are his St. Bernards! 1932 ushered Jim into the world of mikes and Hoopers, when he bought a radio company as an investment. From this venture stemmed the Morgan Production Co., which packaged shows for radio stations. CBS lured Jim next, and for five years he was program director for that net in San Francisco. He directed the CBS activities from the World's Fair, and wrote and produced some of the first shows for Tom Breneman, Ralph Edwards, and Art Linkletter. Later he supervised the activi-

ties at the United Nations Conference. Today we find Jim as a real estate broker, a Shriner, vice-president of the St. Bernards club of America, a prolific green-thumber, and spending his spare time shooting his friends (with a Bolex!), and strumming "Mule Train" on his geetar!

... rtdg ...

FRANK MORRIS
 ... rtdg ...

JOHN F. MORRIS
 ... rtdg ...

CARLTON E. MORSE
 Born in Jennings, Louisiana, on June 4, 1901. His parents moved to Talent, Oregon, where he was a small boy, and he spent his grammar and early high school years on a combination dairy ranch and apple orchard. When the family moved to Sacramento in 1917, Morse finished high school and junior college there and entered the University of California at Berkeley. Morse's writing career developed in his role as reporter, columnist and copy reader for the Sacramento Union, the San Francisco Chronicle, the Seattle Times, the San Francisco Herald and the San Francisco Bulletin. He joined the production staff of NBC in San Francisco in 1929. In 1932 he conceived the daddy of all American family life dramas—"One Man's Family." This was an antidote for the murder dramas, weird tales and ghost stories with which the air was flooded. Morse married Patricia Pattison DeBall on September 23, 1928, and the couple has a country place in the Redwoods down the peninsula from San Francisco as well as their home in Hollywood. Morse turns out an average of 16,000 words a week, and since he first began "One Man's Family" has written some ten million words for and about the Barbour—enough to fill 70 book-length novels. Vital Statistics: Real name: Carlton E. Morse; Birthplace: Jennings, La.; Birthday: June 4, 1901; Height 6 ft.; Weight: 205 lbs.; Coloring: Brown hair, blue eyes; Married to: Patricia Pattison DeBall.

**GWEETINGS
 DIWECTORS**

**Arthur
 Q
 Bryan** (DOC GAMBLE)

THANKS

*for helping us to build
Hollywood's Biggest and Best*

RADIO ARTISTS TELEPHONE EXCHANGE

You'll always rate with



*Mr. and Mrs. R.A.J.E.
Lew and Maybelle Lauria*

Hope you
Never throw
Anything but
Cues —
At me!



Terry O'Sullivan

FRANCIS

X

BUSHMAN

Thank You—

***Doris
Kemper***



GLORIA GORDON

as Mrs. O'Reilly in
Cy Howard's
"My Friend Irma"

GR. 4523

Robert M. Hafter
CBS

PRODUCER — DIRECTOR

Dear Radio Directors:

Thanks, again,
for a very pleasant
year's association.

Sincerely,

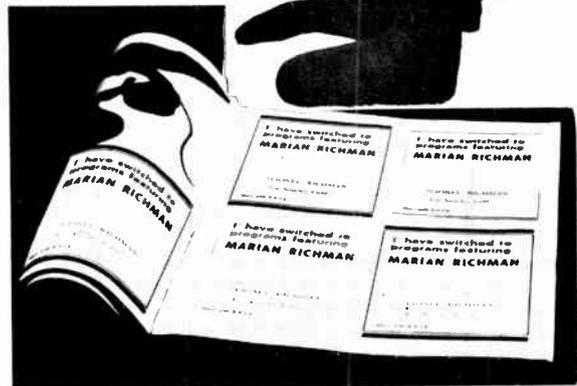
Jeff Alexander



**TIME TO
RE-HIRE**

**Marian
Richman**

RATE



DICK MULCAHY
 Born Somerville, Mass.; AB, Journalism, University of Southern California. Always had printer's ink on his elbows from leaning over his copy as it was set for the Daily Trojan, the El Rodeo yearbook and The Wampus, campus humor magazine of which he was editor. Was probably one of the few college humor editors never to be expelled from school. From USC, Dick went directly into the U. S. Navy, where he was a radio technician from 1942 until his discharge in 1945. With no previous commercial radio experience, he joined ABC in December, 1945, and is now a staff writer-producer at KECA. His credits include "Red Stallion Premiere," "What's Doin' Ladies," "Spotlight On Hollywood" and Community Chest stunts. Art Baker's Notebook, Career Theater, Let's Go Skiing, This Centennial Year, Special Event — or Under the Sea in the USS Carbonero.

... rtdg ...

HARMON O. NELSON

... rtdg ...

JOHN NELSON

Became a vital statistic in Spokane, Washington in 1915. After a stint at directing plays for Gonzaga University, he turned to radio in 1934. Since then he has been connected with CBS, special events, Associated Oil's sportcasts, in ad agencies. During the war days was a director for OWI, WPB, OPA and did a three-year hitch with the Air Force Atlantic Fleet, U. S. Navy. Was in AFRS. Now married and the father of twin boys and baby girl, he makes his home in Burbank. Currently producing "Bride and Groom" and a partner in firm of Masterson, Reddy & Nelson.

... rtdg ...

WILLIAM A. NELSON

... rtdg ...

LUTHER NEWBY

... rtdg ...

STUART NOVINS

Was born in Boston which previously had successfully banned books, plays, and motion pictures. Soon after that, war broke out in Europe. Emerging from the welter of the Boston public

school system and Boston University, he became an ivy-covered institution on the wrong side of Beacon Hill. Misguided inspiration sent him to Journalism School. While at school and later, wrote for newspapers, magazines and broke the trend by writing and directing a play. The Boston Transcript called it "novel, exciting, new." Two months later the Transcript suspended publication and went bankrupt. That was the way Novins started. Entered radio with CBS as writer, reporter and director. Currently Director of Special Events at CBS Hollywood where his most recent documentary production was the hour-long expose of quack medicine, "Menace In White" which he reported, wrote and produced.

... rtdg ...

ACE OCHS

... rtdg ...

CARROLL O'MEARA

Arrived Los Angeles 1908, nude. Journalism — Notre Dame and Stanford. Sheepskin '29. Depression. Newspaper reporter. Publicity. Writer for Western magazines. KHJ scripter, producer, continuity ed 1934-7. (Dough low, fun high, hours long). Then 15 years wear and tear in 9 years for Y & R (Aldrich Family, Date With Judy, We the People, Al Pearce, Burns & Allen, Packard Hour, et al — plus being Hollywood office biz mgr., and I don't know why). To TV in '48 via NBC New York. Now producer-director at KNBH. Jean Van der Pyl is still a fine actress after 11 years as my wife. Our household policies are determined by Kathleen, Tim and Michael, ages 8, 6 and 4. They decide what TV programs I'm allowed to view (in my spare time) on the set installed in my home by NBC. . . . The more money I've made, the less fun I've had these past 20 years, and vice versa. I'm enjoying TV immensely!

... rtdg ...

JESS OPPENHEIMER

... rtdg ...

JOE PARKER

... rtdg ...

KAREL PEARSON

... rtdg ...

STUART PHELPS

... rtdg ...

LOU PLACE

... rtdg ...

HAL POLAIRE

... rtdg ...

LARRY ROBERTSON

... rtdg ...

JOHN E. ROBERTSON

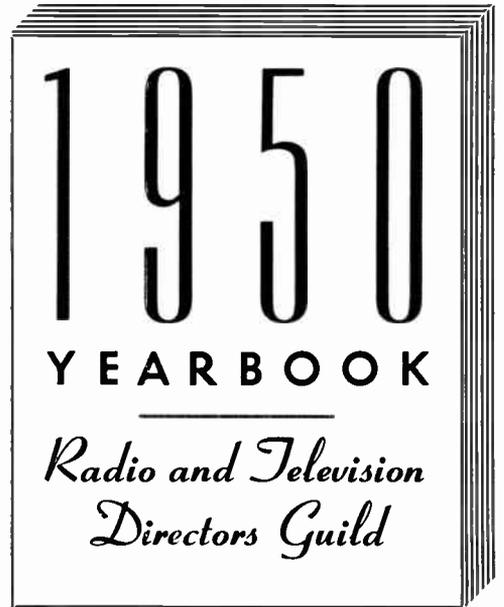
John E. (Ted) Robertson. Born, Detroit, Michigan, September, 1912. Attended Cass Technical High School and Wayne University, Detroit. Taught dramatics and stage-craft at Cass Technical High School. Joined Jessie Bonstelle and The Bonstelle Playhouse as actor. Stage Manager for Adams Rice, Detroit Players, Stock Company. Entered Radio, December, 1931, as actor and Sound Technician, Radio Station WXYZ, Detroit. Actor, Sound Technician, Studio Technician, Announcer and Director for five years at WXYZ. Director of The Lone Ranger, The Green Hornet and Challenge of the Yukon for four years. Went to CBS in Chicago 1940. Directed and produced Scattergood Baines, The Ben Bernie Show, American Women, The First Line, Service to the Front, Island Venture, and So the Story Goes. Came to Hollywood in 1947. Produced Your Stand In for CBS. Currently producing Straight Arrow for McCann-Erickson and Nabisco Shredded Wheat.

... rtdg ...

WILLIAM N. ROBSON

Born Pittsburgh, Pa.; Ph.B Yale University, 1928. George Pierce Baker's Workshop at Yale. Got into radio because he'd tried practically everything else and still didn't have a swimming pool: bus driver, dishwasher, steel worker, orchestra leader, movie writer, magazine salesman, newspaper reporter and baby sitter. Naturally this varied experience qualified him as a gag writer for Don Lee's "Happy Go Lucky Hour," 'way back when. Joined CBS in 1936 as a producer, assigned to "Columbia Workshop." During the war distinguished himself and the network with such productions as "The Man Behind the Gun," "The Twenty-second Letter," "Open Letter," for which he received enough scrolls and awards to cover himself with glory and his office walls with parchment. Currently executive producer-director at CBS, guiding such shows as "Doorway To Life," "Escape" and "Hawk Larabee." Married to the former June Wilkins; they have two children as this goes to press. Likes his clothes, tropical fish and sound effects noisy; prefers his actors quiet.

... rtdg ...



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 Mike Stuart
 Glenhall Taylor
 Gilbert Thomas
 Theodore P. Toll
 Ned Tollinger
 Sterling Tracy
 Clinton E. Twiss
 Albert B. Ulrich
 La Von H. Urbanski
 David Vaile
 William Verdier
 Owen Vinson
 Peggy Webber
 Maurie Webster
 Harfield Weedin
 Clarence Weeding
 Clair A. Weidenaar
 Orson Welles
 Travis Wells
 Karel Pearson
 Walter White, Jr.
 Howard Wiley
 John R. Wiley
 Mel Williamson
 E. Carlton Winckler
 Nat Wolff
 Frank Woodruff
 Richard Woolen
 Jack Wormser
 David R. Young
 Marvin Young

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 WENDELL ADAMS
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 MARTIN ANDREWS
 CYRIL ARMBRISTER
 IRA ASHLEY
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 GORDON AUCHINCLOSS
 ARTHUR C. AUSTIN
 KIRBY AYERS
 JACK BALCH
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 KAY BARDSLEY
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 LEONARD L. BASS
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 HIMAN BROWN
 MILTON BROWN
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 SCOTT BUCKLEY
 MURRAY BURNETT
 VIOLA S. BURNS
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 GREGORY CENTOLA
 HUBERT V. CHAIN
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 CARLO DE ANGELO
 ROY DE GROOT
 THOMAS M. DE HUFF
 RICHARD H. DEPEW
 FRANCES DEXTER MAYER
 HENRY W. DICK
 JOHN DIETZ

SEAN DILLON
 ELIZABETH S. DILWORTH
 MARSHAL A. DISKIN
 LAWRENCE W. DORN
 MILTON DOUGLAS
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 BILL SEYMOUR
 HAROLD V. TAYLOR
 BERT WHALEY
 HOOPER WHITE
 PERRY WOLFF

EDWARD ROGERS

... rtdg ...

RALPH ROSE

Was born in Oklahoma City, Okla., in 1911 with an excessively small right hand index finger. Were it not for this almost insurmountable handicap he would have undoubtedly achieved greater success as a radio director. However, no amount of stretching, pulling, or biting of fingernail helped elongate this all-important digit. Therefore he was forced to seek success in music and literature where the smallness of his right hand index finger, while disturbing, did not prevent him from becoming a symphony conductor, radio musical director, and free-lance writer. Thanks to Ernie Martin, and later Harry Ackerman, of CBS, he was allowed to become a radio director-producer, but only after proving that his left hand index finger was normal in size, and promised to confine his cue-throwing to the south paw. So take heart you small right hand index-finger-people, there is yet hope for you. CBS breaks precedents every day. (Advertisement).

... rtdg ...

WILLIAM ROUSSEAU

... rtdg ...

ROY ALBERT ROWAN

... rtdg ...

HERB SANFORD

Born Pontiac, Mich.; graduate Princeton University, 1927. Was President of the famous Triangle Club, for which he produced shows and composed musical scores. Like all good Princeton grads, he got a pork-pi hat and a job with an agency. Lost the hat, but kept the job for 13 years as writer-director-producer for Batten, Barton, Durstine and Osborn. Formerly West Coast manager for N. W. Ayer & Son, he's now a television producer at CBS in New York. Sanford is a charter member of the RTDG and also a member of The Lambs.

... rtdg ...

RICHARD SANVILLE

... rtdg ...

ARCHIE SCOTT

... rtdg ...

NORMAN SLOAN

... rtdg ...

JON SLOTT

RALPH SNYDER

... rtdg ...

ALFRED SPAN

Born in Sunderland, England, May 28, 1910. At tender age of four arrived in America. Manual Training High School; from there to Long Island University; from there to CBS in 1932. Married Belle Sherman of Providence, Rhode Island, June 26, 1932. To date has two daughters, Carol Ann, 8, and Adriene, 6. While at CBS produced "Hollywood Smarty Party," "Orrin Tucker and Bonnie Baker," which was sold to "Lucky Strike Hit Parade" (at least this was commercial), "Hi Neighbor" with Jackie Gleason, "Look Who's Here" with Art Linkletter. At present doing the Steve Allen Show, Mon-Fri, 2:15-2:45 and writing book on "Sound Effects for Radio" while playing golf and handball.

... rtdg ...

HARRY SPEARS

... rtdg ...

ANTONY STANFORD

Served a long apprenticeship in the theatre as Actor and Director. Entered Radio as an Actor with his wife, Peggy Paige, who was the first Director in the family. First staff job as Director with local station in New York City, from there to NBC for three years. Left NBC to direct Lux Radio Theatre for the J. Walter Thompson. When Lux moved to Hollywood Stanford took over the Rudy Vallee Variety Show. It was during this period that Edgar Bergen and Red Skelton made their first appearance on the air, and when they had their own shows he directed them. He also produced and directed the original Two Hours Thanksgiving and Christmas Shows for Elgin. He took the Rudy Vallee show to London for two broadcasts in 1937, at the time of the Coronation of George VI and Elizabeth. These broadcasts were the first major commercial programs to be short waved from England to America. He directed Duffy's Tavern, with Ed "Archie" Gardner, for three years, and has recently returned from New York where he produced and directed Television for Young & Rubicam.

... rtdg ...

BUD STEFAN

"(After 98 consecutive SANDY DREAMS programs over television,

Bud Stefan dictated the following . . .)

Well, uh I was born in San Francisco about uh . . . I think it was in uh . . . funny how things can slip your mind. I er . . . I DO know it was before that . . . that Big Fair but at any rate following that uh War, I came down here to . . . to Oh, to Hollywood. As well as I can remember that was in 19 . . . not too long ago, actually. Shortly after this, I uh . . . uh began at KTLA and OH! Where's the Stage Manager? I forgot to . . . huh? Oh, just sign it and send it . . . uh, to . . . well, to where it's supposed to . . . go. Go? Yes."

... rtdg ...

HARRY STEWART

... rtdg ...

MICHAEL STOKEY

... rtdg ...

GLENHALL TAYLOR

Last May celebrated 27th year in radio. (Had to celebrate alone, as radio wouldn't join in). Got into radio as result of playing piano and leading bands. After keeping some GOOD musicians out of work for a number of years became virtuoso on E-flat stopwatch and four-console typewriter. . . . Wrote and produced many musical, dramatic and comedy series. . . . Network staff assignments: Don Lee, NBC, CBS. . . . Agency staff: Young & Rubicam, Inc., (nine years), N. W. Ayer & Son, Inc. (Manager, Hollywood Office for past three years) . . . During this time directed "Front & Center," starring Dorothy Lamour; "Carle Comes Calling," starring Frankie Carle and his orchestra; and "Sealtest Variety Theatre," starring Dorothy Lamour — all for the agency. . . . During same period directed Free-lance — "The Fabulous Doctor Tweedy," starring Frank Morgan; "The Opie Cates Show"; and "Blondie." . . . Before entering radio wrote successfully under the pen name of "Charles Dickens" and became especially famous for story which contained a new Twist in the form of a character named "Oliver." . . . Family: wife, Barbara; son, Glenhall Taylor, Jr. (24 years); daughter, Cynthia (24 months) French Poodle, named Suzie, who dubs in all the barks for the "Lassie" shows which are released over Radio Normandie.

Lou Merrill and Celeste Rush



Your choice —
two Robert Clarkes for
the price of one —
(AFRA scale, of course)



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Al Armer
Ted Bliss
"Prez" Bolen
Ken Burton
Steve Callahan
Bernie Ebert
Blake Edwards
Louis Graf
Walter Grauman
Gordon Hughes
C. P. MacGregor
Tom McAvity
Fred McKaye
Les Mitchell
Vic Quon
William Rousseau
Richard Sanville
Will Scott
Mike Stokey
Jack Von Nastrand
Not Wolff



Alexander Laszlo
Musical Director, "This Is Your Life"

ROY BARGY

(Musical Director)

The JIMMY DURANTE Show

for
CAMEL CIGARETTES
N.B.C.

The ROBERT YOUNG Show

For
MAXWELL HOUSE COFFEE
N.B.C.

Management
Scrappy Lambert

HO. 9-3358

NBC

THEODORE P. TOLL

... rtdg ...

STERLING TRACY

Took his first cue in Los Angeles in 1915. He now lives on a half-acre ranch in the La Crescenta Valley, which shows what irrigation will do. He and his wife, Lynn, raise camelias and a son named Steve. They also have a cat named Mischief and a dog named Corny. They can keep Steve out of Mischief, but they can't keep Mischief out of Steve. Corny? Has been with CBS since 1936, with time out for an overseas Pacific hitch in the Army. Currently directing "Your Stand In," "It's Fun to be Young," "Jeff Regan, Investigator."

P.S. All Commercial

... rtdg ...

VON URBANSKI

Born: Aurora, Illinois. Education: Huntington Park High School, University of Southern California College of Music. Family status: Two children 'girls' Sharon Joy (11) and Ja-neen Yvonne (8); Wife Helen Louise. Home address: 1319 Mt. Vernon Drive, San Gabriel, Calif. Pride and Joy: 14 years in radio.

... rtdg ...

DAVID VAILE

Born Ventura, California; educated University of Washington, University of Minnesota. Started in radio in 1934, spieling dance band remotes in Seattle. Was production manager at KYA, San Francisco. Managed CBS station in El Paso, then moved to NBC in Denver and back to San Francisco as production manager at KQW (now KCBS). Joined KNX announcing staff in 1942, progressed to newscaster post and production staff. Married to the former Doris Downie of Seattle, has two sons and spends as much time as schedules permit at his home in Newport Beach. Dave is currently directing the KNX daily features "Call for Help," and the "Harry Babbitt" show, in addition to reporting for CBS News each weekday morning at 8:15.

R. I. P. CHARLES VANDA

... rtdg ...

WILLIAM VERDIER

... rtdg ...

PEGGY WEBBER

... rtdg ...

MAURIE WEBSTER

... rtdg ...

HARFIELD WEEDIN

Seventeen years ago at the age of seventeen, Weedin was hired as an announcer on KNOW in Austin, Texas. Having spent half his life in radio and advertising, he now looks back over a varied career as announcer, chief announcer, program director, production manager, writer, salesman, director of a script syndicate, v.p. and general manager of an advertising agency, and v.p. and general manager of a CBS affiliate. The engagement at the CBS affiliate ended when Uncle Sam's Navy beckoned in 1944, sent him to San Diego, and then to AFRS in Hollywood, where he was discharged in 1946. Upon leaving the Navy, Weedin joined ABC, Hollywood, as a Producer-Director. His Hollywood credits include "Surprise Package," "Abbott and Costello Kid Show," "America's Town Meeting of the Air," "Al Pearce Show," "Take It From There," and "Detective of the Week." Only TV credit thus far is as writer and producer of "Jay Stewart's Fun Fair."

... rtdg ...

CLAIR A. WEIDENAAR

... rtdg ...

ORSON WELLES

Needs a biog like Bob Waterfield needs a "Bachelor's Bathmat."

... rtdg ...

HOWARD WILEY

2043 South Dunsmuir Ave., Los Angeles 16, Calif. WALnut 3237. National Broadcasting Company, Sunset and Vine Streets, Hollywood, Calif. HOLlywood 6161 Ext. 230. Married. One child. Born Philadelphia, June 30, 1901. University of Pennsyl-

vania. Advertising The Curtis Institute of Music, Philadelphia. Piano, organ, orchestral conduction. Played organ in Warner Bros. Theatres for silent movies. Entered radio in 1925. Program Director of WPEN, Phila., 1925 to 1930. Program Director of WDAS, Phila., 1930 to 1931. Production Manager of WNEW, New York 1931 to 1933. Joined NBC in 1933. NBC Central Division, Chicago, 1942 to 1943. The Carnation Hour with Percy Faith and Josephine Antoine of the Metropolitan Opera Co. Production Manager of the Western Division NBC, Hollywood, 1943 to 1945. Active production in Hollywood from 1945 to 1947. Rudy Vallee, Drene Show; Don Ameche, Danny Thomas. Won the award for NBC Tribute to Franklin Roosevelt. Currently producing Bekins Music Hour from Hollywood.

... rtdg ...

"Will you give me a short biog of 5,000 words?" — Ann. "Okeh!"

MEL WILLIAMSON

... rtdg ...

FRANK WOODRUFF

... rtdg ...

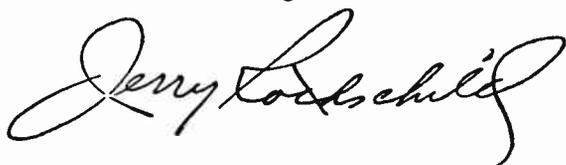
RICHARD MERRILL WOOLLEN

Born Sept. 25, 1920, Minneapolis, Minn. Educated Mpls public schools and University of Minnesota—Journalism major. Member Beta Theta Pi fraternity. Treasurer, Orpheum Theatre Mpls., 1940-41. Joined Horace Heidt's Orchestra in 1941 as publicity mgr. Wrote and directed Heidt's "Tums Treasure Chest" program 1942-43. Joined staff of ABC Hollywood in March, 1945, as writer-director. Credits include Paul Whiteman's "Forever Tops," Tommy Riggs Show, Ellery Queen, Henry Morgan Show, "The First Hundred Years," Jack Kirkwood Show, and currently "Mr. President," starring Edward Arnold. Married — two children — Bruce, age three, Jeffrey, age one.

... rtdg ...

JACK WORMSER

Greetings From



222 North Beverly Drive

See you at Nick's . . .



Gis More Blessed To Give Than Receive

— Adolph Menland



MARYLEE ROBB

"Marjorie" The Great Gildersleeve—and T.V.
RATE



WHY DO THEY ALL
LAUGH WHEN I
INSIST TELEVISION
IS ON ITS WAY OUT?

THE MAGIC LANTERN KID

HERB VIGRAN

Hollywood's Complete Camera Shop

T-V Photographic Supplies

CASTLE'S INC.

1529 N. Vine St.
Hollywood 28, Calif.
Across from KNBH-NBC

That's Our Connie (Always Backwards)

TOTH - That is



Mrs.
Willock
(Joan Davis)

Mrs.
Simpson
(You Be The Jury)

∞
BEST
WISHES
from

**STANLEY
FARRAR**



The Character Actor
who
plays on shows
of distinction!
◆ ◆

The Actor Character
who
publishes
THE 24 SHEET!
◆ ◆

— RATE —

*Gerald
Mohr*

RATE

Colleen



Collins

R. A. T. E.

James L. Saphier
AGENCY, INC.

IRVING MILLER

Conductor, Arranger, Composer

The Bob Hawk Show
for Camel Cigarettes

The Garry Moore Show

CBS

Hollywood

MARGIE LISZT



Gentlemen — Don't call me — I'll call you.

NOOOOO!!! WHAT AM I SAYING!!!

Rate

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Margaret

in

"ONE MAN'S FAMILY"

RATE

"The GREAT Gildersleeve"

DIRECTOR

FRAN VAN HARTESVELDT

MUSIC

JACK MEAKIN

WRITING

PAUL WEST

ANDY WHITE

JOHN ELLIOTTE



ED BEGLEY

*Isn't He An Arrogant
Looking Prig?*

Best Wishes
from
"The Andersons"



June Whitely
Rhoda Williams
Norma Jean Nilsson
Ted Donaldson
and
Robert Young

"Father Knows Best" — NBC Thurs.
Maxwell House Coffee

HAROLD LAMBERT
Agency Representative



AT WESTLAKE COLLEGE

students get *experience* weekly in writing original background music for transcribed dramatic productions with this orchestra.

INSTRUCTORS:

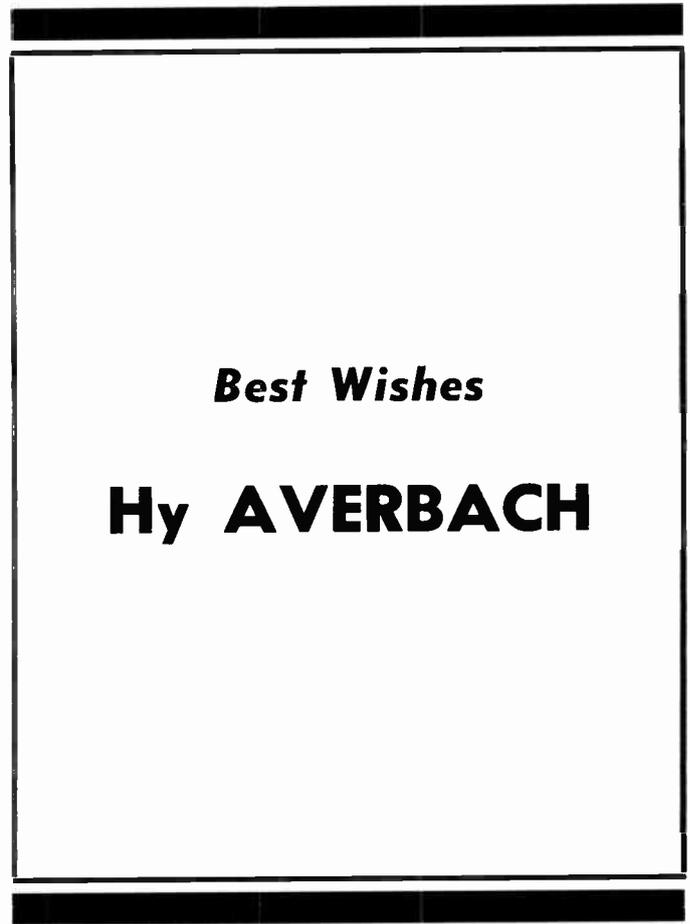
Alfred Sendrey

Russ Garcia

Jack N. Stern

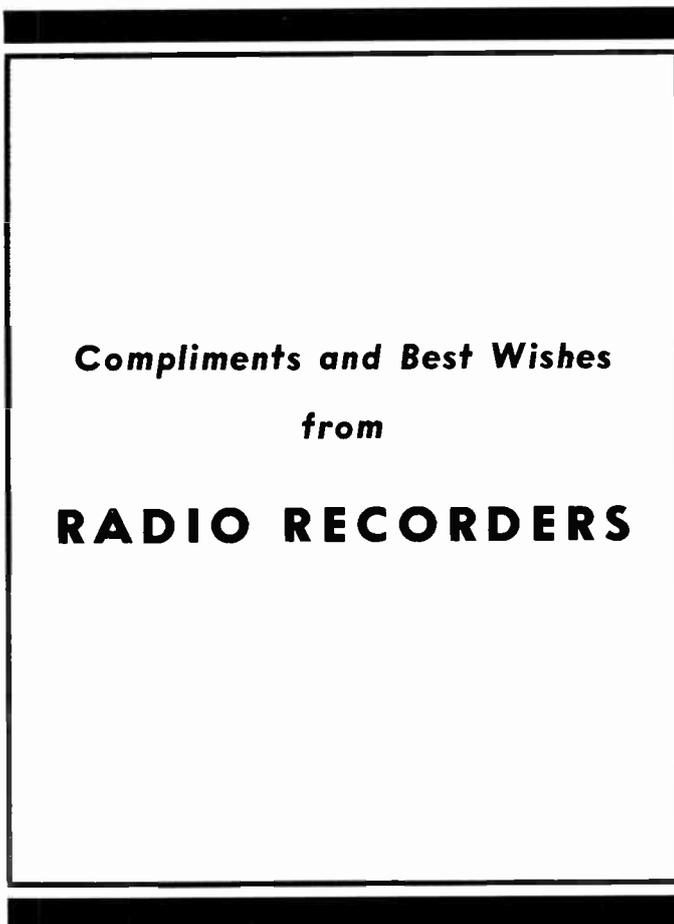
6272 Yucca, HOLLYWOOD, HU. 2-2387

(Approved for Veterans)



Best Wishes

Hy AVERBACH



Compliments and Best Wishes

from

RADIO RECORDERS



Congratulations —

GILBERT "SONNY" BARNETT

Richard Wynne

John Hamilton

Greetings From The Radio Cast Of

ONE MAN'S FAMILY

HENRY BARBOUR	J. ANTHONY SMYTHE
FANNY	MINETTA ELLEN
PAUL	MICHAEL RAFFETTO
HAZEL	BERNICE BERWIN
CLAUDIA	BARBRA FULLER
CLIFFORD	BARTON YARBOROUGH
JACK	PAGE GILMAN
BETTY	JEAN ROUVERAL
ORGANIST	PAUL CARSON

*Ken
Christy*



LOTS OF THE BEST TO THE
DIRECTORS OF RADIO AND TELEVISION
from
WALLY WIMPLE, HORATIO K. BOOMER, NICK,
OLD TIMER and BILL THOMPSON.



HELEN ANDREWS

Lux — Screen Directors Playhouse
NBC Theatre — Phil Harris — Alice Faye
Skippy — — —

Rate

*Thanks,
Fellas*

Louis Graf

Junius Matthews

Light Voice — Wide Range

IN RADIO

New York — 1928-1945

Hollywood 1945 — and ON

AND ON!

NO. 8516

**A
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**B
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This is your Life
HORACE HEIDT
TV & Film Narration

Rate



VIRGINIA AGNELLO

Characters:

Lux Theatre
Gildersleeve
Screen Guild

Railroad Hour
Father Knows Best
Gregory Hood

Commercials:

Dennis Day
Aunt Mary

Our Miss Brooks
Carnation Hour

Registry

MARTHA WENTWORTH

Established
Eighteen
Years



BEST WISHES TO ALL YOU SWELL GUYS

especially

**Ed "Truth or Consequences" Bailey
(NBC Saturdays)**

**and Axel "This Is Your Life" Gruenberg
(NBC Wednesdays)**

Ralph Edwards

**Those Lilies For Radio May
Be a Few Yrs Too Soon**

• CONTINUED FROM PAGE 17

new note of cheer ran through radio's ranks.

The end results began to show up before the curtain was raised on the new season. The two majors — NBC and CBS — had only a few open time slots, and the others would show billings this year comparable to last. That this is radio's most critical year is freely admitted by even the die-hards. The ratings will tell the story. Should Hooper's First 15 fall short of last year's or previous markers it can only mean that television is making deep inroads. Radio has survived all other competition so the heavy must be video if the AM audiences drop off alarmingly. Sure, as one sour puss put it, "they're the same old tired shows," but no one seems to be able

to do anything about it. This season the quality is bound to suffer because of lower budgets and tighter spending. Television will more than double last season's billing and most of the coin is being siphoned off from radio, regardless of what you hear. If not, howcum shows that brought \$10,000 a week have been bought and sold for seven?

In the transitory process of changing mediums, Hollywood won't come off the loser — for long. In show biz there's always the cry for names and right here you'll find them anchored. The advantages of pictures and climate are not so easily overcome so in the final analysis television will become big time only when this lost horizon (to easterners) is at the originating end of the big shows as it has been in radio. Far-sighted leaders in TV see film as the only salvation and when you can knock off a half hour

show in less than a day's shooting time and keep down the cost to the level of a live telecast, who's to quarrel with that conclusion? Not only is price a factor but quality must be a reckoning virtue. What tape is to radio film will be to tele and you just ask any producer or director about the qualitative margin.

Radio may be on its last legs and its days numbered but in the money temples they'll tell you that the old man will have to support the poor relative for a few more years at least. Color will come in tele and giveaways will be scuttled, too, but don't make any bets that it will happen this year or next. They'll be doing business at the old stand until the new one is ready. They can mark a "hold for release" on radio's obit but don't put it too far up front. Time will dim its pages before it goes down to the composing room.



Bill Baldwin

AGENTS:

Radio & T.V.***
Music Corporation of America

SCREEN: Jessie Wadsworth

CALL SERVICE: CALL HU 2-3311

A New Voice and New Face to the Southland

Bill Baldwin

RADIO . . TELEVISION . . SCREEN

RADIO:

Edgar Bergen Show . . Announcing for
"THE PAUSE THAT REFRESHES"

ACTING: *Dagnet* — Screen Guild &
Stars Over Hollywood

SPORTSCASTING*****Disc Jockey

T.V.

THE BILL BALDWIN SHOW — KPIX
HOCKEY - - - - - KPIX

SCREEN:

"CHAMPION" - - - Stanley Kramer

"D.O.A." - - - - - United Artists

"THE IRON CAGE" - - Wm. Wilder

"MY BLUE HEAVEN" - - - - - Fox

Beginning

Sixth Year

THIS WOMAN'S SECRET

for

GENERAL MILLS

National Broadcasting Company

4 P.M. Monday thru Friday

Management: Gene Grant

Tyler McVey



How

Versatile

Can

You

Get?

RATE

CHARLIE LUNG

The Man of 100 Voices

Rate



BARBARA EILER

"Mildred" Dennis Day Show

"Babs" Life of Riley

— Rate —

Whither ARE We Drifting



**This is what Bob Hope has to say about the future
of radio and television during 1950:**

1950 may well be more than just the turn of the half-century for those of us connected with radio and television. Up to now TV has been a great experiment. With very few exceptions none of the video programs has been a productive advertising medium . . . that is, productive in the same sense that radio has been for the past fifteen years. Even now the ratio of radio receivers to television sets is anywhere between 10 to 1 and 15 to 1. That's a lot of arithmetic for the advertiser who budgets his appropriation on the basis of sales.

Of course every large corporation can and should ear-mark a sum of money for experiments in TV, even as they have funds for other forms of experimentation — scientific, production, market research, and so forth. The medium is here. It is growing. It will become increasingly a part of every up and going corporation's advertising set-up. The question isn't will the big boys go into television . . . the question is when, and how, and on what basis.

There are 3,000,000 sets in operation now and by this time next year there might well be 5 to 10,000,000 sets. The television receiver is about

the only item that is still on the seller's rather than the buyer's market.

A lot of us fellows — Jack Benny, Red Skelton, Eddie Cantor, Fibber McGee and Molly, George and Gracie, are being questioned as to whether or not we're going into it and what we are going to do. We may slough off a lot of questions, not because we think the questions are silly but because we don't want to make silly answers. Naturally those of us who have had picture and vaudeville experience think we can be accepted visually as we have been accepted over AM. But what we don't yet know, even though we've been giving it a lot of thought, is . . . will it be once a week . . . once a month . . . will it be with film or live with kinescope . . . will we combine it with radio? Will we go into this thing called simulcasting?

There will be a development of all of those types of telecasting within the next year. I believe we'll see many of the established radio programs continuing as audio shows even while they are adding video and combining the two as sort of one package. After all our audiences will be switching over to the new medium at a rate which we can't exactly predict, but we do know that the old one-medium

audience will be a two-media audience for many years to come. And we want to stay friendly with all the listeners even as they become listener-viewers. What I hope will happen is that the nice pleasant feeling I get when I do my previews, where I'm not stuck too closely with the script but where I use it as a real guide toward keeping the show moving along, is something that we can have in television.

Hollywood know-how will be valuable not only in film television but in all television. The best cameramen in the world are here and the quality of shows coming from the west coast can very well reflect this superior knowledge.

But I'm an amateur . . . I'm still radio. Just wait until I've done a couple of my own television shows and I'll be right up there with the rest of the experts trying to figure out how it should be done. If you want to know how I really feel about television, don't just ask my opinion of it in so many words — but judge my actions. Hope Enterprises has a lot of loot sunk in the West Coast Distributorship for DuMont Television sets. We're glad of it, too, because those sets, along with all the others, are really selling.

PORTRAIT OF A PROUD FATHER

or

So the kid has conflicts and I haven't--Who's Worried?

(Reed-ing time: Short & Sweet)



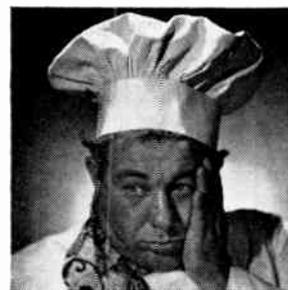
ALAN REED, JR.

Credits:

Fanny Brice
Hallmark
Lux
First Nighter
Lassie
Buster Brown
Abbott & Costello
Eddie Cantor
Life With Luigi
Doorway to Life
Prudential
Life of Riley
Richard Diamond
Rocky Jordan
Suspense

and television:

in
"HUGO'S PLACE"



ALAN REED SR.

Credits:

A L A N
R E E D
JUNIOR-?

My deepest sympathy
to a noble and
long-suffering
profession —

Garry Moore

Brown Derby —LIQUORS—



Gallon Jug

Brown Derby Private Stock Scotch

Bottled in Edinburgh, Scotland, for us. Twelve years old. An uninterrupted continuity in this Whiskey for the past 15 years is your guarantee of Quality.

Gallon Jug\$29.95 plus tax
Stand 6.50 plus tax
Fifth Gallon Jug 6.36 plus tax
Fifth Bottle 5.59 plus tax
Case (Dozen) 60.37 plus tax

Brown Derby Kentucky Bourbon

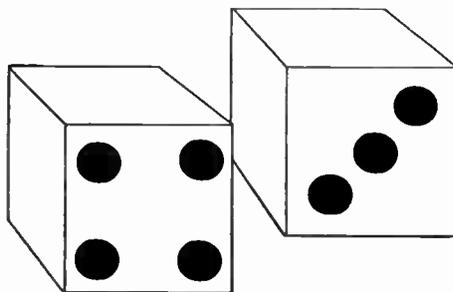
Bottled in Bond, Aged in the Wood, 5 Years Old, 100 Proof. Distilled in one of the oldest and most reliable distilleries in Kentucky.

Fifth Bottle\$4.99 plus tax
Case (Dozen)\$59.88 plus tax

The
BROWN DERBY
Shops

3377 Wilshire Blvd.....DUnkirk 4-5151
4500 Los Feliz Blvd.....OLympia 2913
1632 N. Vine St.....HOLlywood 9-5151
1910 N. Bronson Av. HOLlywood 9-1354
(Ample Free Parking)

Always A Natural



KECA-TV Channel **7**

WITH SUCH GREAT SHOWS AS:

The Ruggles, starring Charlie Ruggles
Crusade In Europe
The Lone Ranger
Wrestling
Marshal of Gunsight Pass

Buzz Adlam

Musical Director

AMERICAN BROADCASTING COMPANY

Western Division

Currently

A DATE WITH JUDY

THE AMAZING MR. MALONE

BUZZ ADLAM'S PLAYROOM

CHARLIE RUGGLES SHOW (TV)

WILMS HERBERT

**"OTIS" in
Richard Diamond**

The unusual character
who plays unusual characters

Rate



Looking-into-the-future

of radio and television for at least the coming year is done by:

FRANK SAMUELS

ABC Vice-President in Charge of the Western Division

It is a certainty that 1950 will be an interesting and eventful year for both radio and television and with supply, demand and income continuing strong general business should go above the 1949 level.

One of the major developments in television this year definitely will be the material improvement of kinescoping. And because of the advantage Hollywood has in the "know-how," writing talents, production experience and technical skill of the motion picture industry, more and more TV programs will be originating here during 1950 for eastern releasing.

At present it is inconceivable to me that anyone will be able to afford the use of the coaxial cable from the Midwest to the West Coast at the prevailing rate of charges. Thus, I believe that improved and advanced kinescope will be the real link between all parts of the nation, television-wise.

I believe that many more of the

motion picture people will enter actively into television. Even since KECA-TV's opening last September, we at ABC have found that many motion picture people have become really interested in this new entertainment medium. They have shown such an interest that I think in 1950 they will be even more anxious to apply their talents and abilities to this new industry. And when the directors, producers, technicians, writers, etc., start to "swing over" to TV, I think they will bring along the movie stars, themselves during the year.

Television will grow at great lengths this year and therefore the sale of TV sets will remain high. TV is like radio. When the public has several stations and a variety of programs from which to choose, they will buy sets. It is inherent for the American public to want to make their own selections of programs and stations both for radio and television and 1950 will give them a more diversified and more advanced choice.

This year, more than any other year in TV history, will have New York and Los Angeles realizing that space is essential to television, not only from a production standpoint but also from an economical necessity. We, at ABC, realized this from the very beginning and that was our main reason in acquiring the world's largest television center in Hollywood and second largest TV operating plant in New York.

Radio had one of its most successful years in 1949 and I feel confident that during 1950 several new and outstanding radio personalities and programs will be developed by the networks and the trend to cast for fresh ideas and new talent will be stepped up during the year. One must not forget that radio is a dominant advertising medium. Although there is much discussion concerning television in those markets where it is available, radio will continue to have millions more listeners every day and night throughout the nation than there will be TV viewers.

BEN ALEXANDER



MANY THANKS TO CBS FOR THE

Pleasant Producing-Directing-Writing
chores of:

"TELL IT AGAIN"

"MAKE BELIEVE TOWN"

"THE GARRY MOORE SHOW"

RALPH ROSE



JOSEPH KEARNS

Jack (From Kentucky) McCoy

* THE REAL!

RADIO — TELEVISION — REGISTRY

Claude McCue of AFRA contemplates the coming year's events in radio and television, union-wise:

One's natural desire is to prognosticate a New Year full of prosperity, Peace and Good Will for all. Unfortunately, but realistically, there are no present facts which warrant a prophecy that we will reach in 1950 a millennium of harmony in labor relations between all unions and the radio and television producers. However, "It's an ill wind . . ." The industry will greatly benefit by the stabilization of costs for talent through collective bargaining agreements which will assist materially in the determination of budgets and make easier the sponsorship of shows, even though there results a higher fee to the performer, writer, director and other creative crafts.

Regardless of the present inability of the performers' unions to settle their own problems internally, it is safe to foresee development leading to early negotiations with the producers. Widespread abuses of little or no pay, lack of enforcement of calls accepted by the actor, unlimited use of TV film and working conditions below proper standards will compel the unions to exert their resources and leadership toward the common goal of protection for the artist.

Negotiations for a union contract acceptable to the performer, yet recognizing the real problems of the TV producers, will be difficult, but a contract is attainable by peaceful means if all parties sincerely and conscientiously negotiate in good faith.

It is to be hoped that radio budgets have become stabilized and that 1950 does not include a repetition of price cuts of radio budgets which occurred in the Old Year. Not only the stars but many overscale artists on shows, especially comedy programs, have been hit. In some cases the producer has insisted on reduced fees to the performer to the profit of the producer rather than the lower fee being based on the percentage reduction in the budget.

AFRA naturally joins with the agencies and networks in the hope that radio retains its important position as an advertising medium long after TV has reached its full maturity. It is the humble opinion of this writer that local TV stations should not succumb to the false security of unreasonably low time rates which prevail in radio in Southern California. As one of the leading markets there can be no reason why local station rates should be far below those of stations in other major metropolitan areas. Fees to the actor on local TV shows in Los Angeles must likewise not be disproportionate to rates received by the actor in other cities of comparable population. Cheap station time rates do not inspire sponsor confidence in the medium and they also lower production standards as the sponsor will not invest a substantial budget for live or creative talent when the industry has placed a low value on its own medium.



G R A C I L L E L a V I N D E R

WITH MEN WHO KNOW
PERFORMANCE BEST, IT'S
La VINDER 2 to 1 . . .

REGISTRY

HI. 8321

Pat McGeehan

SUN
and
SWIM
at

The Town House

LOS ANGELES

EDWARD J. CROWLEY
Manager

A Hilton Hotel

BOB GARRED



NARRATOR

ANNOUNCER

*12 Years of Network News**

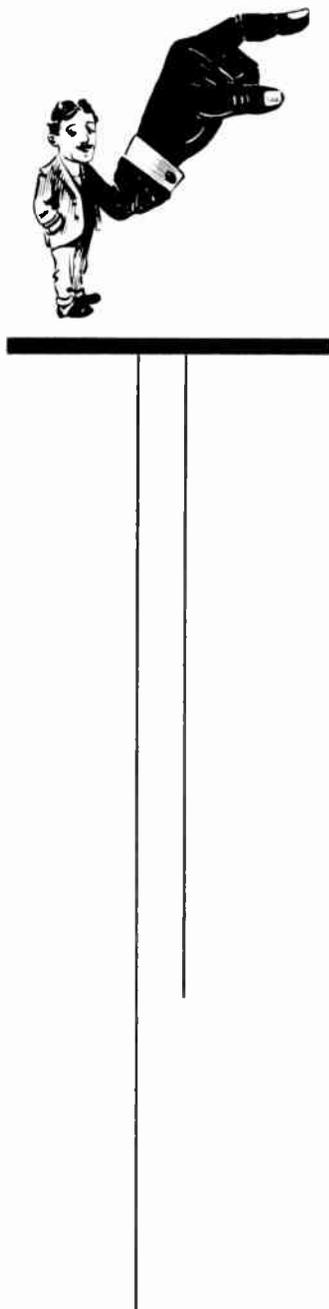
for Peter Paul

* Now on ABC at 7:30 A.M. and 6:05 P.M.

I Don't Know "Whither" You're Drifting Fellows, But We're Goin' Thisaway!

By SID STROTZ

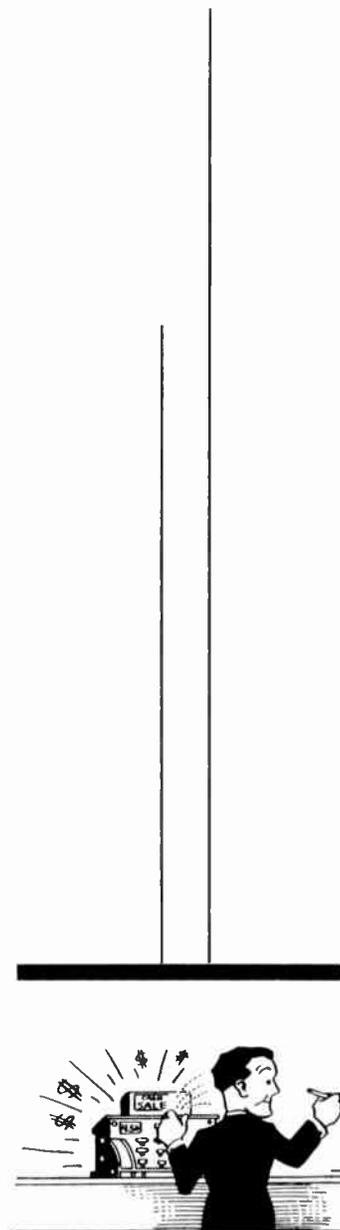
Executive Vice-President, NBC



I think that television is the best thing that ever happened to radio. Let's face it, after 20 years radio was beginning to get a little bit tired. The same programs sounded pretty much the same as they were heard year after year at the same time. Public interest was starting to lag.

Look at the picture since television has made its presence felt. Competition, which is the life of any trade, has been keener than it has ever been, and the result has been better programming, both on radio and television. The public has benefited.

Today public interest in radio and television is at an all-time high. What's on the air is NEWS, as it has never been before. A glance at the local situation shows this. Only a year ago, there was but one newspaper in Greater Los Angeles which covered radio. Today every paper but one has a radio column, and all papers report top readership. The same holds true in the magazine field, where stories and features about radio and television are now the rule rather than the exception. Television has given our entire industry a shot in the arm, and I believe that this healthy situation will prevail throughout 1950. At NBC, on the radio side, for instance, we have two outstanding programs, "Screen Directors Playhouse" and "The Halls of Ivy," started on the air for top sponsors early in January. If that is a sample of what television is doing to radio, I'd like to see a little more of it.



I LOVE MURRAY BOLEN

I LOVE MURRAY B

I LOVE MURRA

I LOVE MU

I LOVE /

I LOV

I L

I

PAID
FOR THIS
ADV.



"THE AUTHOR-AFTER"

MURRAY BOLEN'S New Book TELEVISION FUNDAMENTALS is just out. . . .
It Can't do any REAL HARM to read it.

Thanks To You - - - -

I'm starting my second year in Radio with over
300 Shows to my credit.

JEFF SILVER



R.A.T.E. (of course) HI. 0101

Robert Armbruster

Musical Director

WESTERN DIVISION

NATIONAL BROADCASTING COMPANY

Tom Hargis

Producer

Roy Rogers Show (Quaker Oats)

for

SHERMAN & MARQUETTE

ART RUSH, INC.



LURENE TUTTLE

CORRIGANVILLE LOCATIONS

for

Motion Pictures and Television

FORT

VILLAGE (complete)

WESTERN STREET

BORDERTOWN STREET

SCOTTISH CASTLE

11 MILES ROADS

100 CAVES

BARN • WAGONS • HORSES

RAY CORRIGAN RANCH

SIMI 33



WHO ME?

Well, SOMETIMES, I'm —

"Mabel Flapsaddle" or "Gladys Zybisco" with Jack Benny.

"Ingrid Mataraza" with Jimmy Durante.

"Helen Wilson" with Amos 'n' Andy.

"Crystalbelle" or "Geneva Hafter" with the Beulah show.

And assorted characters with Bob Hope, Joan Davis, "Life With Luigi" and other air-shows.



But, USUALLY, I'm just —

Sara Berner

P. S.: Have tuxedo. Will travel. Call rate.

Axel Gruenberg

Directing

"THIS IS YOUR LIFE"

and

"TODAY'S CHILDREN"

**CHARLIE
LYON**



GENE AUTRY SHOW
BOB HAWK SHOW
THE LASSIE SHOW
CURT MASSEY
and
MARTHA TILTON

Announcing

HI lside 8321

***To You All
BEST WISHES***

Jane Morgan

"DINK" TROUT



ROY ROGERS

"King of the Cowboys"

and TRIGGER

Exclusive Management
ART RUSH, INC.

REPUBLIC PICTURES
QUAKER OATS RADIO SHOW

PROGRAM	NETWORK	SPONSOR	AGENCY	PRODUCER	DIRECTOR
The Adventures of Philip Marlowe	CBS	Sustaining		Norman Macdonnell	Norman Macdonnell
Amos 'n' Andy	CBS	Lever Bros.	Ruthrauff & Ryan	Glenn Middleton	Glenn Middleton
Blondie	ABC	Sustaining		Eddie Pola	Eddie Pola
Breakfast In Hollywood	ABC	Co-Op.		Ralph Hunter	Clair Weidenaar
Broadway's My Beat	CBS	Sustaining		Elliott Lewis	Elliott Lewis
Buzz Adlam's Playroom	ABC	Sustaining		Dick Woollen	Dick Woollen
Carnation Contented Hour	CBS	Carnation Co.	Erwin Wasey	C. H. Cottington	Charles Lowe
Count of Monte Cristo	MBS	Sustaining	MBS	Jamie Del Valle	Jamie Del Valle
Date With Judy	ABC	Revere Camera Co.	Roche, Cleary & Williams	Helen Mack	Helen Mack
Escape	CBS			William N. Robson	William N. Robson
The Garry Moore Show	CBS	Sustaining		Ralph Rose	Ralph Rose
Life With Luigi	CBS	Wrigley		Cy Howard	Mac Benoff
Lum and Abner	CBS	Sustaining		Larry Berns	Larry Berns
Martin Kane, Private Eye	MBS	U. S. Tobacco Co.	Kudner Agency, Inc.	A. A. Coughlin	Ted Hediger
My Favorite Husband	CBS	Jello—General Foods	Young & Rubicam	Jess Oppenheimer	Jess Oppenheimer
My Friend Irma	CBS	Pepsodent Co.	Foote, Cone & Belding	Cy Howard	Cy Howard
Our Miss Brooks	CBS	Colgate	Ted Bates	Larry Berns	Al Lewis
Louella Parsons	ABC	Jergens Lotion & Woodbury Soap	Robert Orr Agency	Richard Diggs	Richard Diggs
Pick a Date with Buddy Rogers	ABC	Sustaining		Mal Boyd, Charles Powers	Charles Powers
Pursuit	CBS	Sustaining		William N. Robson	William N. Robson
Queen For a Day	MBS	Miles Labs.	Wade Adv. Agcy.	James Morgan	James Morgan
The Roy Rogers Show	MBS	Quaker Oats	Sherman & Marquette Inc.	Tom Hargis	Tom Hargis
The Saint	MBS	Sustaining	James S. Saphier Agency	James Saphier	Thomas A. McAvity
Straight Arrow	MBS	National Biscuit Co.	McCann-Erickson	Neil Regan	Ted Robertson
Suspense	CBS	Auto-Lite	Newell-Emmett	William Spier	Norman Macdonnell

NETWORK PROGRAMS

ASSOCIATE	SCRIPT	SOUND	ENGINEER	TALENT
Roy Rowan	Robert Mitchell & Gene Levitt	Cliff Thorsness & Clarke Casey	Stan Carr	Gerald Mohr and AFRA cast
Roy Rowan	Shirley Illo	Gus Bayz	John Schueller	Freeman Gosden, Charles Correll, Ernestine Wade, Lou Lubin, Johnny Lee. Orchestra: (15) Jeff Alexander. Announcer, Ken Carpenter.
Sid Goodwin	Johnny Green	Parker Cornell	Tom Baxter	Arthur Lake, Ann Rutherford, Hanley Stafford, Elvia Allman and others. Orchestra: Harry Lubin
Staff	Ad lib	None	Ben Doty	Jack McElroy
Dale Harper	Morton Fine and David Friedkin	David Light, Ralph Cummings	Henry Whittaker	Stars Larry Thor and Charles Calvert
None	Dick Woollen	None	Harvey O'Conner	Buzz Adlam and Orchestra & guests
None				Ted Dale Music. Jimmy Wallington & guests
None	Free lance	Staff	Staff	Carlton Young
Larry..Robertson	Aleen Leslie	Bob Holmes	Harry Bekkar	Louise Erickson, John Brown, Dick Crenna, Myra Marsh, Johnny McGovern, Sandra Gould, Buzz Adlam & Orch., Marvin Miller, Announcer
Maggi Fowler	Free lance	Bill Gould, Cliff Thorsness	Harry Essman	Varies from week to week
Staff	Bill Demling and Lou Nelson	Victor Livoti	Jimmy La Shaum	Garry Moore, Howard Petrie, Ilene Woods, Ken Carson, Irving Miller, Billy Wardle
Dale Harper	Mac Benoff, Lou Derman	Jack Dick	John Schneller	J. Carrol Naish, Alan Reed
Carl Harwood	Betty Boyle, Jay Sommers	Dave Light	Vern Taschner	Lum and Abner, Zasu Pitts, Andy Devine, Dick Trout
LoRayne Pyle	Ted Hediger	Jack Keane and Jim Goode	Jim Shannon	William Gargan and others
Lucian Davis	Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.	Clark Casey	Ray Lithgow	Lucille Ball, Richard Denning
Lucian Davis	Park Levy, Stanley Adams, Roland MacLane	James Murphy	Charlie Douglass	Marie Wilson, Cathy Lewis
Ralph Jones	Al Lewis	Bill Gould	Pat Walsh	Eve Arden, Jeff Chandler, Gale Gordon, Dick Crenna, Jane Morgan, Gloria McMillan
Larry Robertson	Louella Parsons	None	James Banks	Louella Parsons, Marvin Miller and guest stars
Murdock Pemberton	Patsy Christie, Paul Synor	Bob Prescott	Ralph Drucker, Nick Mazur, Harry Lang	Buddy Rogers, George Ansbro
Lucian Davis	Free lance	Clark Casey & Berne Surrey	Harry Essman	Ted de Corsia and AFRA
Lee Bolen	Ad lib	Arthur Fulton	Bud Schultz	Jack Bailey
None	Ray Wilson	None	Staff	Roy Rogers, Gabby Hayes, others
None	Various	Staff	Staff	Vincent Price and others
None	Sheldon Stark	From Coast	Staff	Howard Culver
Ted Rogers	Free lance	Dave Light and Gus Bayz	Stan Carr	Stars

PROGRAM	NETWORK	SPONSOR	AGENCY	PRODUCER	DIRECTOR
Adventures of Sam Spade	NBC	Wildroot Co. Inc.	Batten, Barton, Durstine & Osborne, Inc.	William Spier	William Spier
Aunt Mary	NBC	Albers Milling Co.	Erwin-Wasey & Co.	C & F Prod	Gil Faust
Bob Hope Show	NBC	Lever Bros.	Batten, Barton, Durstine & Osborne, Inc.	Al Capstaff	Al Capstaff
Confidential Closeups	NBC	Hunt Club Dog Food	Comstock Duffes & Co.	Bill Young	Bill Young
Day in the Life of Dennis Day	NBC	Colgate-Palm- olive-Peet Co.	Ted Bates, Inc.	Bill Hardin	Bill Hardin
Double or Nothing	NBC	Campbell Soup Co.	Ward Wheelock	Diana Bourbon	Harry Spears
 Dragnet	NBC	Liggett & Myers	Newell-Emmett Co.	Wm. P. Rousseau	Wm. P. Rousseau
Fanny Brice Show	NBC	Lewis-Howe Co.	Dancer, Fitzgerald & Sample, Inc.	Al Kabaker	Arthur Stander
Father Knows Best	NBC	Maxwell House Coffee	Benton & Bowles	Ken Burton	
Fibber McGee & Molly	NBC	Johnson Wax	Needham, Louis & Brorby, Inc.	Frank Pittman	
Great Gildersleeve	NBC	Parkay	Needham, Louis & Brorby, Inc.	Fran Van Hartes- veldt	
Harris-Faye	NBC	Rexall	B.B.D.O.	Paul Phillips	Paul Phillips
Hollywood Star Theater	NBC	Anacin	Sullivan Stauffer, Colwell & Bayles, Inc.	Nat Wolff	Nat Wolff
Jimmy Durante Show	NBC	Camel Cigarettes	William Esty Com- pany, Inc.	Phil Cohan	Phil Cohan
Judy Canova	NBC	Colgate-Palm- olive-Peet Co.	Sherman & Marquette Inc.	Joe Rines	Joe Rines

NETWORK PROGRAMS

ASSOCIATE	SCRIPT	SOUND	ENGINEER	TALENT
Bill Karn	Free Lance	Floyd Caton	Raoul Murphy	Howard Duff, Lurene Tuttle
		Leroy Erwin	Bob Morris	Jane Morgan
Karel Pearson	Al Schwartz Larry Marks Larry Gelbart Marvin Fisher Mort Lachman Cy Rose	Parker Cornell Wayne Kenworthy	John Pawlek	Bob Hope & others
Karel Pearson	George Fisher Bill Young		Russell King	George Fisher
Charles Buck	Frank Galen	Parker Cornell	Art Brearly	Dennis Day, Barbara Eiler, Bea Bena- derett, Dink Trout. Orchestra: Bud Dant
Bob Packham	Emily Vetter Helen Wald		Bob Morris	Walter O'Keefe
Archie Scott	James Moser	Howard Tollefson Wayne Kenworthy	Raoul Murphy	Jack Webb
Bill Karn	Arthur Stander Robert Fisher		Bob Brooke	Fanny Brice and Hanley Stafford
Charlie Buck	Ed Jarvis	Rod Sutton	Ed Miller	Robert Young, June Whitley, Rhoda Williams, Ted Donaldson, Norma Jean Nilsson
Fred Hegelund	Don Quinn Phil Leslie	Monty Fraser	John DeGrazzio	Jim and Marian Jordan and others
Karl Gruener	Paul West John Elliotte Andy White	Monty Fraser	Ray Ferguson	Harold Peary, Walter Tetley, Earle Ross, Dick LeGrand, and others
Karel Pearson	Singer-Chevilet	Bob Gropperhouse	Ed Miller	Phil Harris, Alice Faye, Elliott Lewis, Walter Tetley, Walter Scharf, music
Archie Scott		Tiny Lamb	John DeGrazzio	Guest Motion Picture Star
Karl Gruener	Norman Paul Jack Bernett Dick McKnight Jack Elinson Harold Goldman	Robert Conlan	Leon Fry	Jimmy Durante and Don Ameche
Bill Verdier			Ed Miller	Judy Canova, Mel Blanc, Verna Fel- ton, Sheldon Leonard

PROGRAM	NETWORK	SPONSOR	AGENCY	PRODUCER	DIRECTOR
The Lassie Show	NBC	Red Heart Dog Food	Henri, Hurst, and McDonald, Inc.	Frank Ferrin	Harry Stewart
The Life of Riley	NBC	Pabst Blue Ribbon Beer	Warwick & Legler	Irving Brecher	Mitchell Lindemann
Light Up Time	NBC	Lucky Strike Cigarettes	Batten, Barton, Durstine & Osborne, Inc.	Dave White	Dave White
NBC Theater	NBC	Sustaining		Andrew C. Love	Andrew C. Love
One Man's Family	NBC	Miles Lab.	Wade Adv. Agcy.	Carlton Morse	Mike Raffetto
People Are Funny	NBC	Raleigh Cigarettes	Russell M. Seeds Co., Inc.	John Guedel	John Guedel
The Railroad Hour	NBC	Assoc. Am. R.R.	Benton & Bowles	Ken Burton	Ken Burton
 Richard Diamond	NBC	Helbros Watch Co.	NBC	Dick Sanville	Dick Sanville
Screen Directors Playhouse	NBC	RCA Victor	NBC	Howard Wiley	Howard Wiley Bill Karn
Screen Guild Theater	NBC	Camel Cigarettes	William Esty Co., Inc.	Don Bernard	Bill Lawrence
Smilin' Ed McConnell	NBC	Buster Brown Shoes	Leo Burnett Co., Inc.	Frank Ferrin	Hobart Donovan
Take It or Leave It	NBC	Eversharp, Inc.	The Biow Co.	Ed Feldman	
This Is Your Life	NBC	Phillip Morris Cigarettes	The Biow Co.	Al Paschall	Axel Gruenberg
 Today's Children	NBC	General Mills	Knox Reeves Adv., Inc.	Carl Wester	Axel Gruenberg
Truth or Consequences	NBC	Duz	Compton Adv., Inc.	Floyd Holm	Ed Bailey

NETWORK PROGRAMS

ASSOCIATE	SCRIPT	SOUND	ENGINEER	TALENT
Bob Packham	Hobart Donavan	Howard Tollefson	Leon Fry	Lassie
Ray Dietrich	Reuben Shipp Alan Lipscomb	Floyd Caton	Ralph Reid	William Bendix, John Brown, Paula Winslowe and others
Von Urbanski	Paul Dudley		Art Brearly Ray Ferguson	Frank Sinatra, Dorothy Kirsten
	NBC Staff	Rod Sutton Bob Holmes	Charles Norman	
Charlie Buck	Harlan Ware, Carlton E. Morse	Floyd Caton	Roy Fergusson	J. Anthony Smythe, Minetta Ellen, Bernice Berwin, Michael Raffetto, Barton Yarborough, Page Gilman and AFRA
Bill Verdier	John Guedel Art Linkletter Jack Stanley Walter Guedel Bob Dwan	Jack Robinson	Art Brearly	Art Linkletter
Charlie Buck	Lawrence & Lee, & Jean Holloway	Bud Tollefson	Ed Miller	Gordon MacRae and guests, and Carmen Dragon Orch. Norman Luboff Choir
Karel Pearson	Blake Edwards	Jack Robinson Wayne Kenworthy	Bob Jensen	Dick Powell, Virginia Gregg, Ed Begley
	Richard Simmons Warren Lewis Milton Geiger	Tiny Lamb Virgil Reimer	John DeGrazzio	Screen Stars and Screen Director
Von Urbanski	Harry Kronman	Floyd Caton	Bob Brooke	Motion Picture Personalities
Bill Karn	Hobart Donavan Ed McConnell Harry Stewart	Howard Tollefson	Raoul Murphy	Ed McConnell, June Foray, Lou Merrill
Karl Gruener	Edith Oliver	Bob Gropperhaus	John DeGrazzio	Eddie Cantor
Charles Buck	Ralph Edwards Axel Gruenberg	Howard Tollefson	Joe Kay	Ralph Edwards
Von Urbanski	Caryl Coleman		Howard Cooley	Joan Banks, Frank Lovejoy
Daryl McAllister	Phil Davis Mort Lewis Paul Edwards Al Simon	Monty Fraser	John Pawlek	Ralph Edwards

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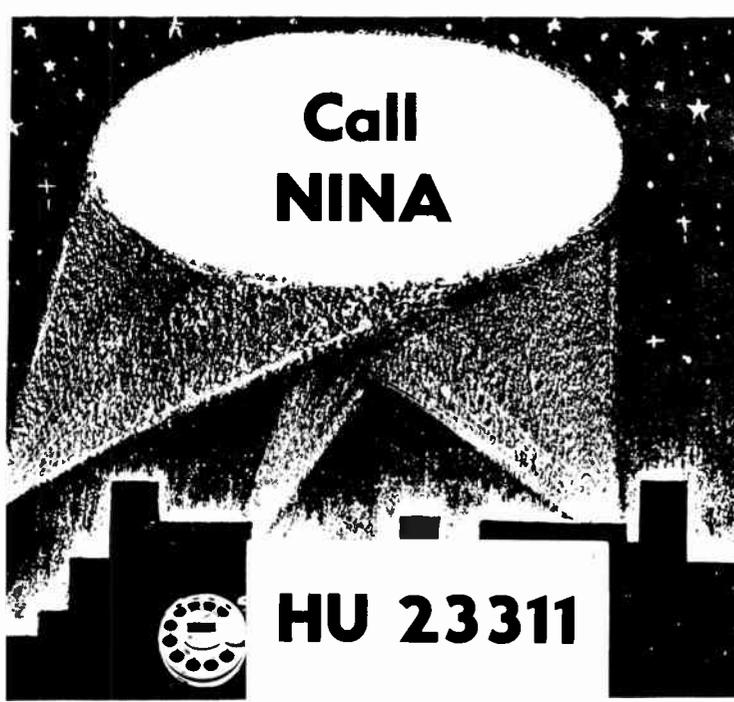
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MEL WILLIAMSON

Gentlemen:

I wish to express my gratitude for the opportunity I have had to work with the Guild; and for the chance to try my hand at getting out our Yearbook.

Naturally, I couldn't have done this without a lot of help -- not only from the members of the Guild, but especially from Little Annie (Cameron, that is), my Lorna and Charlie Buck.

I want to thank Bing Miller, Bud Matson and Pio Venturelli, and the whole staff of Murray & Gee, our printers, for their tolerant patience with my blunders.

The thanks of the Office staff and the Guild also to the publishers of Variety and the Hollywood Reporter, and to Art Engle and Jack Hellman for permission to reprint some of their fine work.

If I haven't mentioned you by name I still am grateful to all of you.

-- M.E.W.



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