

# Old Time Radio **DIGEST**

No. 55

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**ARTHUR  
GODFREY**

# Old Time Radio DIGEST

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Fugitive from a wood pile

**Charlie McCarthy**

**8:00 PM**



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**8:30 PM**



**Take it  
or leave it**

**10:00 PM**

**WLW**

Sunday, February 29, 1918

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# Arthur Godfrey

by ERNEST HAVEMANN

He makes his first \$200,000 a year before he is fully awake

PEOPLE who hear Arthur Godfrey for the first time often ask, "How did *that* guy ever get on the radio?" The answer is about what might be expected. One Saturday in 1929, when he was a young Coast Guardsman who occasionally played the banjo and sang for his shipmates, he was spending the evening with his buddies in a Baltimore speakeasy. The radio was tuned to Station WFBR and just before midnight the loudspeaker began to emit *Saturday Night Function*, a program which gave Baltimore amateurs a chance to get on the air at an hour when most listeners were too tired to be resentful. After a quarter-hour of the program, another Coast Guardsman turned to Godfrey and said, "Let's go on up to the station. You can do as good as those monkeys."

The last portion of this remark was of doubtful validity and might never have been made under soberer circumstances. But at any rate the group did invade WFBR. (In the words of Godfrey, "We had another beer and went on up. What could we lose?") Thus began one of the most amazing careers in the history of radio. Godfrey sang, plunked his banjo and was invited back by the announcer, who was having a terrible time filling up his program. After the second week Godfrey found a sponsor—the Triangle Pet Shop, which was looking for a good, cheap, \$5-a-performance singer to assist in the sale of birdseed.

As a vocalist Godfrey probably would not have lasted long, even at \$5 a throw. Fortunately the announcer for the Triangle Pet Shop turned up missing one night and Godfrey made his own announcements. The head of WFBR, amazed and pleased by what he had heard, immediately called in Godfrey and said, "You talk at least 50 times better than you sing. If you want a job announcing, you're on the payroll."

Godfrey has been on radio's payroll ever since, with spectacular results. As almost everybody who has ever been exposed to AM or FM knows, he is currently one of the hottest things in the business. He spends 17½ hours a week talking into a microphone, which makes him the most inescapable of all the major attractions of radio. By refusing to shut up while other entertainers are enjoying a late morning's sleep or rehearsing their next week's shows, he has built just about the biggest audience of anybody on the air. The Columbia Broadcasting System recently did some quick figuring and came up with the estimate, probably only slight-



GODFREY REGISTERS SEVERE NAUSEA AT COMMERCIAL. HIS SPONSORS HAVE GIVEN HIM

ly padded, that 40 million people hear him at least once a week.

In the early morning, from 6 to 7:45 o'clock, Godfrey plays records, yawns his way through low-pressure commercials and occasionally tells a shaggy-dog joke over New York City's WCBS. From 7:45 to 9:25, except for a few brief breathers, he does the same thing by long-distance wire for WTOP in Washington. For these two local shows he has 63 sponsors and a waiting list, and he has an arrangement with the stations that



**ON EARLY SHOW** Godfrey starts with 6 a.m. yawn and expression of distaste (top). Then he starts having fun, sinks back at end exhausted (bottom).

gives him 25% of everything the sponsors pay. He often feels sorry for himself for having to get up so early, but the financial facts of life keep him from rebelling. "There's \$200,000 a year," he says, "before the average fellow even gets to the office." Once in a while,

after having insomnia or playing a late benefit the night before, he does pass up the WCBS show to catch up on his sleep. This costs him \$625 and is fairly expensive cat napping, but it only seems to make his listeners more eager to hear him the next day.

A little later in the day Godfrey goes on the CBS network with a half-hour show sponsored by Chesterfield cigarets. Once a week, on Monday nights, he has a 25-minute network show called *Talent Scouts* for Lipton's tea. This program, a sort of amateur hour for young professionals, has just jumped into third place in the Hooper ratings. In addition Godfrey makes records—one of which, the *Too Fat Polka*, set a record last winter by selling a million copies in less than seven weeks. Altogether his income now runs around \$400,000 a year, and this may be only the beginning. There is some talk of expanding his daytime network show in the fall and adding more sponsors. Moreover he has an offer for an additional nighttime show as soon as his exclusive contract with Lipton's runs out, and he will probably be on television very shortly. There may come a day when Godfrey is on the air as often as the CBS time signal and has all the money in the world.

**E**VEN while the Godfrey phenomenon is growing to new and somewhat frightening proportions, there still remains considerable doubt as to why anybody listens to him. He took singing lessons a few years ago and increased his range to two octaves from its original one—but his voice still sounds like a shoe box full of bullfrogs complaining about a hangover. (Many listeners have a strong suspicion that Godfrey does frequently have a hangover, which is incorrect. He gave up serious drinking many years ago.) The Godfrey humor is almost as unconventional as his singing. There is no doubt that Godfrey is a very funny man, but nobody, including Godfrey, really understands why people laugh at him. He uses no formal scripts and never bothers to work out his gags in advance. He does have half a dozen writers who try to supply him with material, but most of the time he throws the jokes out or stops them in the middle—managing to get his laughs long before he comes to what comedians call the "pay-off line." One of his writers said recently, "What's the use? I write down four or five lines of boring stuff leading up to a gag line. Then I work for three hours polishing up a pay-off that's guaranteed to roll 'em in the aisles. So Godfrey reads the introduction, everybody laughs—and he throws away

my pay-off line. I've been working for him two years and he never told one of my jokes yet."

Godfrey's humor depends in large part on his speaking voice, a remarkably versatile and folksy instrument which can register extreme weariness, boredom, whimsy, surprise, innocence, innuendo and sheer delight. In part the humor derives from sponsor-kidding. Recently Godfrey heard that one of Chesterfield's advertising men was in the control room timing the commercials on his late morning show. He told his audience about this indignity and then confined his commercial to the words, "Start your watch. Chesterfield. Stop the watch." In part the humor is self-deprecation; Godfrey likes to read letters such as the one he got last month from three girls at a dental college who said they liked his program so much they would be glad to work on his teeth free if he would send them along by

first-class mail. (Godfrey's comment: "I'm afraid I'd have to come with them, girls—three of 'em are mine.") Another part of the formula is some rather penetrating comment on the passing scene. "When I want to make sure spring is here," he said recently, "I don't look for robins or anything like that. I wait for the first spring chicken to ankle up Fifth Avenue wearing a brand-new black fall outfit. Then I know spring's here." As incredible as it may seem to logicians, remarks like this delivered in the Godfrey manner—fresh off the cob with all the vitamins intact—sound very good over the air.

Of all the music-and-humor shows ever sent out over a network, the Godfrey Chesterfield program is the most thoroughly unrehearsed. Much of the time Godfrey broadcasts it from a little studio in his farmhouse in Virginia, where he sits 200 miles

away from his co-performers in New York—the Archie Bleyer orchestra, The Mariners Quartet and Singer Janette Davis. The studio in Virginia and the one in New York are connected by a two-way telephone line; over a set of earphones Godfrey can hear what is going on in New York and over a loudspeaker the New York performers can hear Godfrey. The telephone connection goes on a half-hour before show time, to permit a little mutual running-through of the day's business. Unfortunately Godfrey takes very little advantage of all this scientific apparatus.

What happened one day last month is an example. Immediately after his early morning shows Godfrey ate a large breakfast, went to his living room and fell sound asleep on a couch. At 10:30 a.m. E.D.T., when the people in New York began inquiring for him over the telephone hookup, he was snoring peacefully. At 10:45 a.m., after successive shakings by his wife, his sound engineer and his assistant Margaret Richardson, he began to show signs of awakening. It was now 15 minutes until air time.

At 10:52 a.m., eight minutes before air time, he rose painfully from the couch, walked to his studio and sat down before the microphone, still yawning. Spread out before him were the music and words of a song called *I Went Down to Virginia*, which he was supposed to sing that day but had never rehearsed with his band, and a teletype message which informed him that his song plus the work of his colleagues in New York would take up 12 minutes, leaving him 18 minutes in which he would have to talk, hum or otherwise avoid dead air. By the time he had digested this information it was 10:53.

At that point Godfrey began rehearsing his song with the band. The arrangement was rather complicated, calling for some of the band members to vocalize in harmony between blasts of the Godfrey voice, and there was some question as to which lines Godfrey would take and which lines the band would sing. Furthermore the first trial singing of the number brought out the painful fact that the ending was unsatisfactory. By the time a new ending had been worked out, and just when there was beginning to be a meeting of minds on who was going to sing what, the clock in Godfrey's studio pointed to 10:59. The telephone line went dead for the minute of studio silence that precedes the *On the Air* signal.

Godfrey looked up from the microphone, with the dawning awareness of a man who has been robbed in his sleep, and told Miss Richardson, "We didn't have enough time on that. I'll bet they louse me up."



GODFREY, 18, AS A SAILOR

"What's more important," said Miss Richardson, "is—do you have any idea what you're going to say for an opener?"

"No," Godfrey admitted. "You got anything for me?"

Miss Richardson shook her head, "Just a few gags left over from last week. They're no good."

At that moment the band and singers in New York went into the musical introduction. Ready or not, Godfrey was on the air.

The Chesterfield show costs the sponsor approximately \$6,000 a day and has a reputation and future value which are worth guarding with life, limb and in extreme cases virtue. On this particular occasion Godfrey, just eight minutes removed from a sound nap, was so ill-prepared for meeting the challenge that he had to start out by telling Bandleader Bleyer, "Let's do my song before we forget it." During the rest of the program Miss Richardson was digging frantically around the bottom of her briefcase for bits and pieces of material. She came up with three short gags, all of them, as she had predicted, terrible. Godfrey read them, improvising some vast improvements as he went along. He also managed to squeeze a few minutes of air time out of the fact that he had stayed up until 12:30 the night before, and the fact that a wren was singing outside his studio window. The show, as any steady Godfrey listener would be glad to depose under oath, was a great success.

One of the secrets of Godfrey's popularity lies in the fact that although he is often late to rehearsals and never bothers to figure out his program in advance, he works extremely hard in front of the microphone. Recently a listener tackled him outside the studio and asked, "Mr. Godfrey, how is it that you can make me laugh every morning?" Godfrey, who was in an unusually philosophic mood, replied, "Honey, it's because there never yet has come a day when I wasn't afraid to death of boring *you* when I start talking into that mike." He talks right at his listeners, with the kind of intimacy of a next-door neighbor with a gift for telling amusing anecdotes and for shutting up if the story gets no response. Even the Godfrey singing voice, whatever its technical limitations, has its points. It is relaxed, comfortable and self-mocking. Depending on your sex, Godfrey sounds like yourself, or like your spouse, singing cheerfully and rather inadequately under the shower. The very least that can be said for it is that even if you don't like it, you don't mind it.

The only preparation Godfrey ever had for radio was growing up in Hasbrouck Heights, N.J., a fact which any competent comedian can turn into at least one good laugh a week. His father was an English gentleman who was a prolific writer on horse shows and a great

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authority on the hackney horse. His mother was a pianist and amateur painter. But along about 1913, when Godfrey was 10 years old, the family lost its money and, being more artistic than practical, began slowly disintegrating. When Godfrey was 15 and in his second year of high school he ran away from home and got a \$10-a-week job as office boy in an architect's office in New York City.

He was a good office boy and liked the surroundings, and he might have wound up as a self-made architect had it not been for one of the peculiar accidents that have helped shape his career. On the day he collected his first pay he decided to take a boat ride to the Statue of Liberty. As luck would have it, he walked up the stairs behind an older girl who was something of a woman of the world. High in the recesses of the statue they struck up an acquaintance. Then, on the pretext of retiring to the ladies' room, she disappeared. After waiting for her while nine boats came and went, he consoled himself by going to a hamburger stand and ordering 65 cents worth of food. When the check came he discovered that his \$10 had vanished along with the girl.

In retrospect Godfrey is very fond of this incident. "I figure I am possibly the only man now alive," he says, "who was rolled in the Statue of Liberty." At the time, however, it was a tragedy. He had to work out his 65-cent check by washing dishes and, since he could not afford the luxury of waiting a week for another paycheck, he had to continue washing dishes to eat regularly. At night he slept between rolls of newsprint in the plant of the old New York *Tribune*, which at that time was a favorite nighttime hangout for bums around the New York City Battery.

After a year, he learned through a want ad that the Army was seeking typists for a World War I separation center in New Jersey. By lying about his age and pretending to be a high-school graduate he got a job at \$105 a month, plus the privilege of living in a barrack. There he made friends with a homesick and overenthusiastic soldier from Clymer, Pa., who persuaded him that coal mining was the most profitable and pleasant occupation in the world. When the soldier got out of the Army, Godfrey went along to Pennsylvania and started working in the mines.

### The world's skinniest lumberjack

**A**t the time he weighed 130 pounds. He worked underground for a while, developed a cough and was ordered by the company doctor to get a job out in the open. For a time he was a spragger

—a man who brings the coal cars under control as they come popping out of the mine. Then, disappointed with a spragger's pay, he tried to be a lumberjack. "That was an awful mistake," he concedes now. "I couldn't even lift the kind of ax they use." Finally he got a job as a farmhand, more suited to his 1919 physique, and saved enough money to carry him to Akron, Ohio.

By this time Godfrey, although just 16, was worried—as possibly he should have been—about becoming a bum. He went to an Akron police station and, in his best affectation of an Irish brogue, asked the duty sergeant for help in finding a place to live and a job. The sergeant was obliging. He permitted Godfrey to sleep in an empty cell pending further arrangements and then proceeded to find him work as a tire finisher at the Goodyear plant. By the end of two weeks Godfrey was earning a respectable wage and had found a home with a young college graduate and war veteran named Daniel Cullinane.

Young Godfrey would probably have been an exemplary citizen from that day on had it not been for a railroad strike which paralyzed the tire plant and cost him his job. He went back to work as a dishwasher by day, and at night he found a job helping run an illegal dice game over an Akron store. He thought that the dice game—in which he was the "stick man," charged with the duty of returning the cubes to the player after each throw—was fascinating. He might have stayed with the profession permanently had not Daniel Cullinane, and a Catholic priest he had met through Cullinane, persuaded him to get more education by joining the Navy.

During his hitch in the Navy, Godfrey studied so hard that he was able to pass an entrance examination for Annapolis. But instead of going to the Naval Academy he volunteered for duty as a radio operator on a destroyer patrolling the Mediterranean during the Greco-Turkish War. During duty hours he was a first-rate operator and highly thought of by his superiors, but on leave he fell into the deplorable habits which were then characteristic of sailors. "When I got ashore," he has admitted, "I always got as far as the first saloon, and there I stayed until somebody took me back to the ship. It was a hell of a way to see the world."

One evening recently, on one of the few theater excursions that his radio schedule permits, Godfrey saw the Broadway success called *Mister Roberts*. During one scene which shows Navy enlisted men returning to their ship after shore leave with multiple contusions and suspected fractures, he was rendered nostalgic almost to the point of tears—and he gave the play several thousand dollars worth of free advertising on his next daytime network show. His sympathy

for the bruises of the sailors in *Mister Roberts* was genuine and personal. Godfrey's own skull, under its heavy thatch of red hair, is stitched as beautifully as the surface of a baseball, and an X-ray would undoubtedly show subcutaneous deposits of broken beer bottle and splintered table leg. In the left side of his mouth he carries a



AT FARM Godfrey plays the ukulele for his wife, whom he met when she was secretary in a Washington radio station, their daughter Pat, 5, and son Mike, 7.

heavy bridgework to replace the bicuspid he lost to faster right hands in the Mediterranean. Godfrey was very shifty in his time, but in that league nobody could always win.

After the Navy, Godfrey had a remarkable series of ups and downs. He found a \$100-a-week job in New Jersey writing advertising copy for a perfume company, quarreled with his boss, drove to Detroit and began making bodies for Ford automobiles. He got sick on this job and retreated back to the restaurant business, working his way up from dishwasher at a greasy spoon to short-order cook

at the Book-Cadillac, one of Detroit's best hotels. At that point he ran into an old acquaintance from the Mediterranean, who offered him \$15 a week plus a room to serve as night manager of a hotel at the opposite end of the scale from the Book-Cadillac. This hotel had an extremely doubtful clientele, and one of Godfrey's chief duties was to keep two suitcases behind the desk for the benefit of couples who seemed to have forgotten their luggage. He had no special compunction about the suitcases—but when he discovered that the hotel was headquarters for a gang of Detroit hoodlums who were seriously thinking of offering him a job as their front man, he left in a hurry. In fact he sneaked out the back door, not making a sound, in the dead of the night.

By answering a blind ad in a newspaper he found a job as a salesman—for cemetery lots. He did so well that by the end of the first month he was earning around \$500 a week, had engaged a suite of rooms at the Book-Cadillac where he had so recently worked as a cook, and was driving a Stutz Bearcat. Then he tried to sell a cemetery lot to a man who owned a vaudeville troupe. The interview ended with the lot unsold—but with Godfrey, in return for every cent he had, owning a half interest and the right to perform in the vaudeville show. The troupe went on tour through the West and wound up in California flat broke. Godfrey pawned his \$500 banjo for \$50 and rode freight trains back to Chicago, which seemed like as good a place as any to start over.

### A little home in Lake Michigan

HE arrived on a cold day in November 1926. The only help-wanted ads in the newspapers read "CAB DRIVERS, must know city." Godfrey stole a 50¢ city guide from a newsstand, studied it until he knew the addresses of all the prominent buildings in the city and then applied, giving fictitious references and a fictitious address. The job lasted just long enough for Godfrey to get the hang of it. Then the manager called him in and said, "Godfrey, we've been investigating your application and we still haven't found a single one of the people you listed as references. Furthermore the home address you gave is a half-mile out in Lake Michigan. You're fired." After this blow Godfrey, coming to the conclusion that there had been only one period in his life of real security and stability, decided to get back into the service by joining the Coast Guard. He taught radio classes, graduated at the top of his own class in an advanced-mathematics course and eventually was sent to Baltimore



to design radio equipment. It was this last move which, by chance, found him standing in the Baltimore speakeasy the night the lightning struck:

Even after Godfrey got into radio, he might just as easily have turned into a routine announcer. He moved from WFBR to the NBC station in Washington, where he was paid \$50 a week to read announcements with dignity and beauty. "I had a bit of a British accent and a broad A," he says now with great distaste. "It must have been murder." He was even being considered for a diction award in 1931—and might have won it had he not been driving down a highway when an approaching truck lost its left front wheel and careened across the road. When he awoke in the hospital he could move only his head and his right arm, and the doctors, who were surprised to see him wake up at all, told him he had 32 fractures distributed from skull to kneecaps.

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He started out with almost nothing—a couple of dollars—  
a couple of dreams, but that was enough to take

Arthur Godfrey anywhere he wanted . . .

---

The accident kept him in the hospital for months, forced him to use a cane for several years and still makes him limp slightly, but he considers it one of the luckiest things that ever happened to him because it gave him time to study his new profession. "For months I was lying there," he says, "listening to these guys purr, 'Good evening, ladies and gentlemen'—just the way I had been doing. Finally I thought, why you —! In the first place you haven't got any audience. The only people who are giving you their undivided attention are fellows like me who can't move. If there are as many as two people in the room, they're talking. Where do you get this ladies and gentlemen stuff?"

The first time he got back to a microphone Godfrey tried a new technique. The sound engineer was sitting back waiting for the old Godfrey voice to boom out, full of all the spurious oomph that announcers like to affect. Instead Godfrey said quietly, "Good evening"—just like that. The station managers thought he was still sick and should rest for a while longer. The chief announcer put an arm around him and said sadly, "Old man, you just haven't got it any more."

They finally buried Godfrey on an early morning record program. He did as he was bid for four mornings, but on the fifth morning he stopped a record in the middle and told his audience, "Ain't this the silliest thing you ever heard of? Here I'm playing the *William Tell Overture* at eight minutes after 7 when everybody wants a little peace and quiet." With that he broke the record and added into the microphone, "Hey boss, if you're listening, . . ." followed by a loud Bronx cheer. "See?" he told his audience. "Those guys don't listen. If they do, I won't be here tomorrow morning."

Godfrey expected, and half hoped, to be fired. Instead his boss told him one day, "Godfrey, I hear you're a scream. I'll have to get up some morning and listen to you."

People have been getting up and listening to him ever since. The best explanation seems to be that millions of Americans still like a casual and neighborly fellow who agrees that stuffed shirts are abominable—especially in the morning.



**FARM FAVORITE** Sunsan, a 2-year-old Arabian colt, kisses its master. The 800-acre farm also has cattle, chickens, geese. It made Godfrey \$12,000 last year.

**CINCINNATI'S  
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# OLD TIME RADIO & NOSTALGIA CONVENTION

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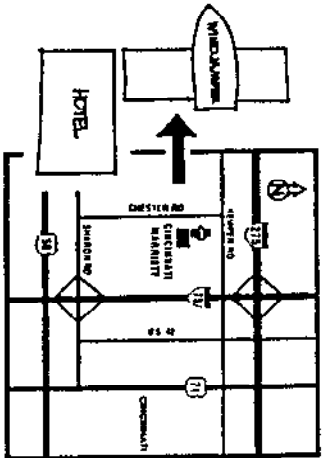
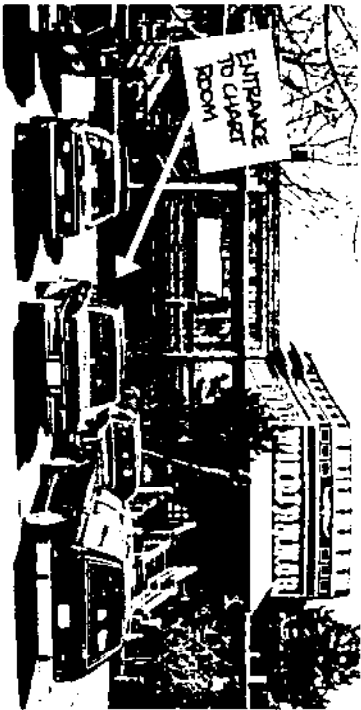
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## The Climate of Radio Show Collecting by Bob Burnham

It started out in *another* decade, so *innocently*: A few programs were picked up here and there. Young Mr. Bob was beginning what would turn out to be a lifelong pre-occupation, and periodically, an Occupation. Mr. Bob was like any other *semi-average* American kid, except for his obsession with anything connected with electronics, radio, and yes, the programs.

Mr. Bob also had a few weird friends who wanted copies of some of the programs. Bob eagerly obliged.

"You supply me with blank tape," Bob would say, "and a half-a-buck an hour, and you'll have your very own copies. . ."

Remember, this was in *another* decade!

Bob soon began distributing typewritten lists of programs not only to local friends but to similar collectors across the country by mail. The "trading frenzy" began, and the Mr. Bob old time radio collection began to grow to enormous proportions.

The interest in the selling angle also increased, as it provided the financial fuel to buy more blank tape and equipment. Bob couldn't decide whether to call his old time radio business the Burnham Record Company or Bob's Radio Collection. He settled on using the three letters: BRC. The rest, of course, history.

Ahhh. . .but weren't things different then? They were *so* much different. Simpler? Perhaps. Better? I think not. Back then, the debate between whether to use reel to reel tapes for programs or cassettes raged on. Cassettes were considered "LO-FI" by the serious collectors of the 1970's, but were easily affordable. The "serious" collector, however, went to the neighborhood stereo shop and bought himself a Sony or an Akai open reel tape recorder. The more *sophisticated* (or *richer*) collectors bought Teacs.

That was then, and *this* is now:

Through some strange quirk of fate, Mr. Bob's BRC business survived the 1970's and 1980's and is pushing forward into the 1990's. Teac, remarkably, is *still* making open reel equipment, but beyond that, the similarities between the past and present end.

What is different? The cassette versus reel debate is over. Cassettes won out by a landslide. A 1990's cassette deck makes a 10 or 20-year-old consumer reel deck sound almost like an Edison cylinder compared to a "modern" vinyl L.P., except *vinyl records are also near extinction!*

In the digital arena, recordable Compact Disks and Digital Audio Tape (DAT) are also beckoning serious old time radio listeners, hinting that the digital format will one day put regular cassettes in the same category as 8-Track cartridges and records.

The old time radio show collecting hobby is in a transitional stage.

Long-time collectors like Mr. Bob who have accumulated massive numbers of programs on reel to reel have gradually transferred portions of their "stash" to cassettes, knowing only *too* well that this work will have to be repeated when a suitable digital format becomes more affordable.

The advice generally given to the casual or new old time radio listener who would like to save a few programs is to rely on the tried and true format: cassettes. A bewildering variety of players are readily available at low cost—and for that matter, many studio-quality cassette decks are also available at affordable prices.

The best part about cassette equipment is the value-for-the-equipment dollar, the reliability and quality in the 1990's far exceeds what was available even in professional equipment of the past.

Yet this still does not explain why there are some old time radio collectors out there who still stubbornly refuse to

accept anything other than the *highly* obsolete 4 track MONO reel to reel format. . .running at the hissy, "LO-FI" 3-3/4 speed. This is technology and a format that was popular in the 1960's among many consumer machines that actually contained vacuum tubes rather than transistors.

The argument is that since the shows are old and they're largely voice, that it doesn't make a difference. In fact, it DOES make a difference in the clarity and characteristics of the voice, sound effects, and the incidental music. Today's digital-conscious society won't tolerate the "LO-FI" quality that was norm in the past, if you expect anyone below age 45 to listen. Of course, if you are content to use your hissy reels into the next century for anything other than source copies for transferring to ANOTHER format, you'll be left in the dust as far as obtaining any MORE programs in that format from *other*

sources.

The purpose of this commentary, however, is not to re-cycle that panic notion that all analog tapes will evaporate into thin air tomorrow. This is merely a friendly warning that *change* is in the air in old time radio—it just takes an extra ten years to catch up with what format the normal everyday consumer is listening to.

And what is Mr. Bob thinking about all this, surrounded by an army of open reel equipment and 7" reels filling every inch of spare shelf space?

He is in a wait-and-see mode. . . *waiting* when he can get that bargain price on the DAT recorder, and seeing how many people return questionnaires who say they *WILL* buy old time radio in Compact Disk format!

"LO-FI" is a term conjured up by private collector/writer Bob Proctor in his article, "LO-FI" IN A HI-FI AGE.



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## Classified Ads

RADIO SHOWS ON CASSETTE, also radio/tv related material. Catalog \$1. Phil Kiernan, 30235 Cupeno Lane, Temecula, CA 92592

WANTED: Amos & Andy radio program items, puzzles & stand-ups. Bob Morgan, 4005 Pittman Rd., College Park, GA 30349.

Steve Dolter, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1188  
200 reels, comedy, mystery, drama, Fred Allen, Jack Benny, Suspense, I Love a Mystery. Interested in books about OTR or OTR performers.

Raymond Stanich, 173 Columbia Heights, Brooklyn, NY 11201  
Music, personalities, drama, comedy, Railroad Hour, Chicago Theater of the Air, Fred Allen, Richard Diamond, Baby Snooks, Bickersons, Ray Bradbury. Co-authored book: "SOUND OF DETECTION-ELLERY QUEEN ON RADIO." Do research on old time radio. Issue logs.

Radio books, parts wanted prior 1950 from radio repair shops. Send price list. Richards, Box 1542-D, Brooklyn, N.Y. 11201.

CAPTAIN MIDNIGHT ITEMS wanted. DeWayne Nail, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case, Kent Coscarelli, 2173 Willester Ave., San Jose, Calif. 95124

RADIO ITEMS BEFORE 1935, sets, speakers, tubes, parts, literature & advertising. Schneider, 9511-23 Sunrise Blvd., Cleveland, OH 44133

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lynn Wagar, Box 202 B.C.A., St. Cloud, MN 56301.

WANTED TO BUY: Tape recordings of Jay Roberts' Nightflight show on WJR-AM. Please send prices to Jeff Jontzen, 21465 Detroit Rd., #205A, Rocky River, OH 44116

OLD RADIO SHOWS on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-R Queensboro Ave., Pittsburgh, PA 15226

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107. (216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

MORNING MEN wanted on cassette—older 1940s style especially: Bob Steele, John Gambling, etc. Lieberman, Hazel St., Tunkhannock, PA 18657.

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 + . Cassettes only. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

Have 488 archival quality sound Cavalcade of America shows. Will buy or trade for more. Murry Schantzen, 207-B Lynn Ct., N. Aurora, IL 60542

Wanted: 1st Nightbeat program (2-6-50) as well as one where William Conrad appears. Victor Padilla, Jr. 104 Marcy Ave., Brooklyn, NY 11211.

Wanted: Trade or buy Tom Corbett and other SF cassettes. Mark Skullerud, 20110 21st Ave. NW, Seattle, Wash. 98177

WANTED: 16" RADIO transcription recordings. All types.—Paul Scriven, 238 West State Street, Niles, OH 44446. my40441

RADIO TRANSCRIPTION DISCS wanted. Any size, speed. — Box 724H, Redmond, WA 98052.

EDWARD HAMILTON, 933 Naismith, Pl., Topeka, KS 66606 wants CBS Radio Mystery Theater; prefers cassettes...

ALLAN SHERRY, 5410 Netherland Ave., Riverdale, NY 10471 is trying to locate the last date for Prescott Robinson on the air plus any other information about him.

THOMAS HEATHWOOD, 22 Broadlawn Pk., Chestnut Hill, MA 02167 looking for Portia Faces Life, especially July 1946 and April 1949.

ROBERT SHEPHERD, 129 Highfields Rd., Abington, MA 02351 wants to know: who was the announcer for Suspense after Larry Thor and also during Bill Robson's era as producer.

Ted Davenport, 1600 Wewoka, No. Little Rock, AR 72116 is looking for reel traders for VG-EX material. 15,000-25,500 shows.

LOGS: Ray Stanica, 173 Columbia Hts., Brooklyn, NY 11201 has a complete log of Mercury Theater of the Air and Campbell Playhouse for a S.A.S.E. with 2 stamps.

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lyn Wagar, Box 202 BCA, St. Cloud, MN 56301.

WANTED: Masterpiece Radio Theater, other multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 132 Hutchin Hill Rd., Shady, NY 12409

Don Berhent, 807 Glenhurst Rd., Willwick, OH 44094. The Shadow and movie serials. Books on both also.

Frank Tomaselli, 29-10 Donna Ct., Staten Island, NY 10314 is looking for 11 AM from 1939-1944; also Fred Allen's Town Hall Tonight.

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill, MA 02167. Shadow programs between 1941-44. Has supplement to his catalog for a S.A.S.E.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Green Hornet episode where Reid reveals himself to his father as the Hornet around 1943. Need log from 1936-40.

New club based in Seattle invites you to membership. Growing 700 cassette library, printed materials and newsletter. For information write Mike Sprague, Radio Enthusiasts of Puget Sound, 11732 NE 148th Place, Kirkland, WA 98034.

Amos n' Andy Sale: 8mm film in box—Sheet Music Perfect Song—Fresh Air Taxi Cab tin sign. Bob Morgan, 4005 Pittman Road, College Park, GA 30349

Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 wants Kraft Music Hall of 12-11-47 (Al Jolson) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan. 10, 1943.

WANTED: Kid Shows, Serials, Big Band Remotes. Transcription Recordings on Reel to Reel only please. Write to Wally Stall, 8408 N.W. 101, Oklahoma City, OK 73132.

Phil Evans, Box 136 Downtown Station, Bakersfield, CA 93302-0136. Looking for any info in the Candlelight Hour Broadcast from NYC in 1931.

Richard Pepe, Box 303, Elizabeth, NJ 07207. Looking for listing of Top-40 "Hits of the Week" broadcast on WMGM, NYC by Peter Tripp, the Curly-Headed Kid, from 1955-58 (especially 1956).

07/22/1945: Looking for ANY shows broadcast that Sunday. Network/Local. Trade/Buy. Jim Avoli, 239 Foxcroft Road, Pittsburgh, PA 15220-1705 (412) 279-4456

Oldtime Radio Show Collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Write Reg Hubert, 45 Barry St., Sudburg, Ontario, Canada P3B 3H6.

Debbie Piroch, Rd 4, Box 234, Meadville, Pa 16335. Looking for any show with Nelson Eddy and/or Jeanette MacDonald.

Jim Blythe, 941 Redding Rd., Asheboro, NC 27203. Wants Lum and Abner, Magic Island, Jerry at Fair Oaks.

Marty Lewin, 8836 N. Lincolnwood Dr., Evanston, IL 60203. Looking for Sid McCoy Show (a Chicago DJ from 50's and 60's.) Also any new Phil Harris-Alice Faye Shows.

Ronald Waite, 578 Whitney Ave., New Haven, CT 06511. Interested in Jack Benny.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Would like any info about Maurice Joachim who wrote the scripts for The Avenger.

Classic radio programs on cassettes. Hundreds of titles. Big catalog \$1.00 (refundable). Radio Americana Inc., Box 7431, Baltimore, MD 21227

Richard Palanik, 165 Summit St., Plantsville CT 06479. Looking for copies of NPR's Dol Savage shows and Nightfall.

Wanted: Jack Benny show dated 12/8/46. Jack Goes Christmas Shopping and Buys Don Shoelaces. Steve Ovalline, 10214 Black Mtn. Rd. 49, San Diego, CA 92126.

Wanted: Cassette of any of the radio program "Hotel for Pets" name your price. Bruce Manschak, 6549 N. Drake, Lincolnwood, IL 60645.

Wanted: I am looking for the Green Hornet Show "Underwater Adventure" that aired 9-24-46. Chuck Juzek, 57 Hutton Avenue, Nanuet, NY 10987.

Wanted: "We The People" Broadcast 1-13-50 and any Lum and Abner shows prior to 1941. Willing to trade for anything in my catalog. Steve Ferrante, Box 153, Oakland Mills, PA 17076.

CAN YOU HELP? I am looking for programs with magic or related material. My catalogue has 48 pages, November 1976, and grows. Will trade recordings of anything and catalogue with you. Drop a line: Snader, Box 12-655, Mexico 12, D.F. Mexico.

WANTED: Classical music broadcasts, ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063.

Vintage broadcasts, reliving radio's past. Free flyers. 42 Bowling Green, Staten Island, NY 10314.

Van Christo, 91 Newbury St., Boston, MA 02116. Looking for Goldberg's Episode which was called "The Hannukah Bush."

Wanted. Copies of owner's manual for AKAI reel recorders. Models 1722W and GX-215D. Reproduced cotes acceptable. Willing to pay reasonable price. Jack Palmer, 145 North 21st Street, Battle Creek, MI 49015

Trade Fibber McGee and Molly Cassettes VG/EX only. Offer 110 shows. Exchange list. Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646.

Mary Sayer, 801 8th St. F5, Sioux City, IA 51105. Looking for any info on "Uncle" Jim Harkin, Fred Allen's manager.

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (8 show run) Dick Olday, 100 Harvey Dr., Lancaster, NY 14080.

GILBERT HUEY, 90 W. Triple Tree Dr., Carrollton, GA 30017 is writing an article on Flash Gordon and needs much information on the radio and tv show.

Pam Nemeck, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WJZ, KMMJ, KMA, KFNF and KFEQ.

WANTED: RADIO MAGAZINES before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

WANTED: Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Strail, 8408 N.W. 101 Oklahoma City, OK 73132.

For autobiography would like to know date (at least year/year, month better) of Superman radio episodes in which (1) S. finds Atlantis; (2) S. catches crook by following crook's discarded peanut shells. Believe first is 1945 or 6. Other 47-9. S.J. Estes/205 E. 78/ NY, NY/10021. Many thanks.

For Sale: Boxed set of six tapes from Stephen King's Night Shift. Original Price: \$34.95. My Price: \$12.00 postpaid. Five sets available. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

Would like: Mysterious Traveler, Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to: Victor D. Padilla, Jr., 104 Marcy Avenue, Brooklyn, NY 11211

Wanted: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One, Dimension X, Sgt. Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

WANTED: Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 12/3/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or 9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

WANTED: NBC MONITOR. Broadcasts from '55 to '64. I have many complete editions from '65-'75. Write to: Warren Gerbe, 42-60 Bowne Street, Flushing, New York 11355-2907

WANTED: Radio Transcription Discs. Any type, any subject. Gilbert Smith, 248 South 36th St., San Diego, CA 92113-1613

JACK MELCHER, P.O. Box 14, Waukegan, IL 60087 wants to buy radio premiums, games, toys, buttons, comic related items, Disney, political, gum wrappers BUY SELL TRADE 312-249-5626

WILLIAM OSOVSKY, 2501 Ivy St., Chattanooga, TN 37404. Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact. Octagon soap premium kites. Alaga syrup tins.

Wanted: Jake & the Kid, Hardy Family, Maisie on cassettes. N.A. McNamee, Box 602, Organ, New Mexico 88052.

Amos & Andy or Jack Benny Shows, other comedy shows. Rob Cohen, 6635 Helm Ave., Reynoldsburg, OH 43068

Wanted: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

WANTED: 16" transcriptions, for cash or trade. Joe Salerno, Box 1487, Bellaire, Texas 77402.

"THERE'S A SMALL HOTEL with a wishing well... Can anyone identify the show having this theme? Michael Sprague, 11732 NE 140th Place, Kirkland, WA 98034.

Kitty Kallen is looking for radio and TV shows that she appeared on. She sang with Harry James, Jimmy Dorsey, and others. She worked on the Danny Kay radio show, David Rose shows, and her own show called Kitty Kallen Kalling. Contact Walden Hughes at (714) 545-0318 or write 2527 Duke Place, Costa Mesa, CA 92626.

WANTED: Episodes of AGAINST THE STORM, TERRY & THE PIRATES, THE WOMAN IN MY HOUSE, ONE MAN'S FAMILY episodes prior to 1946, and THE VOYAGE OF THE SCARLET QUEEN programs #6, 7 and 10. Will buy or trade cassettes. John L. Woodruff, 145 Park Avenue, Randolph, NJ 07869-3442.

I'm looking for more shows of Mel Blanc (12), Al Pearce Show (6), Red Skelton show (25), Our Miss Brooks (80), Aldrich family (40). Also looking for Stars Over Hollywood (25), Lux Radio Theater (35) certain shows on this one. Meet Corliss Archer (4). Ethel and Albert shows of the 40's. I have over 1700 shows. Looking for serious swappers on cassette tape only; 60/90 minute tapes. Please send complete list or partial list. I will do the same. Write soon! Beth Holman, 16705 Craigmere Dr., Middleburg Hts., OH 44130

Epiros Kollopoulos, 149 Autumn Ridge Drive, Montgomery, IL 60538. Interested in news bulletins on radio such as Pearl Harbor, Hindenburg Disaster; also broadcast before and during WWII.

George Olsen, Craven Community College, Box 885, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39.

Walt Kunz, Box 1, Islip, NY 11751. Wants Sam 'N Henry, It Pays To Be Ignorant and Mel Blanc; also pre-1965 books and magazines on OTR.

Celebrity Address File with nearly 9,000 addresses of movie, television, sports, music, and other personalities. Obtain personally autographed pictures and letters from them. Guide with instructions only \$20.00. Jim Beshires, 1111 Clairmont, J-1, Decatur, GA 30030.

Bob Proctor, Box 362, Saline, MI 48176. Wants Horatio Hornblower shows with Michael Redgrave.



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w/Ralph Byrd, Lynne Roberts
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w/Ralph Byrd, Irving Pichel, Ted Pearson
- #VC06 **Dick Tracy Vs. Crime, Inc. (1941)**  
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07/21/47 Diamond As Big As The Ritz  
07/28/47 Typhoon

ESCAPE (CBS) (REEL 1335A-B)  
08/04/47 Sire de Maletroit's Door  
08/11/47 The Ring Of Thoth  
08/18/47 The Fourth Man  
10/01/47 The Most Dangerous Game  
10/15/47 A Shipment Of Mute Fate  
10/22/47 Fall Of The House Of Usher

ESCAPE (CBS) (REEL 1336A-A)  
10/29/47 Pollack & The Porroh Man  
11/05/47 Evening Primrose  
11/12/47 Young Man With Cream Tarts  
11/19/47 Casting The Runes  
11/26/47 The Country Of The Blind  
12/03/47 Taboo

ESCAPE (CBS) (REEL 1336A-B)  
12/10/47 Occurrence/Owl Creek Bridge  
12/17/47 Wild Dranges  
12/24/47 Sock For Christmas  
12/31/47 Confession  
01/07/48 Second Class Passenger  
(East Coast Version)  
01/10/48 Second Class Passenger  
(West Coast Version)

ESCAPE (CBS) (REEL 1337A-A)  
01/14/48 # 24 Leininger Vs The Ants  
(East Coast Version)  
01/17/48 # 25 Leininger Vs The Ants  
(West Coast Version)  
01/21/48 # 26 Papa Benjamin  
(East Coast Version)

01/24/48 # 27 Papa Benjamin  
(West Coast Version)  
01/28/48 # 28 Three Good Witnesses  
(East Coast Version)  
01/31/48 # 29 Three Good Witnesses  
(West Coast Version)

ESCAPE (CBS) (REEL 1337A-B)  
02/01/48 # 30 The Vanishing Lady  
(East Coast Version)  
02/07/48 # 31 The Vanishing Lady  
(West Coast Version)  
02/08/48 # 32 Snake Doctor  
(East Coast Version)  
02/14/48 # 33 Snake Doctor  
(West Coast Version)  
02/15/48 # 34 Ancient Sorceries  
(East Coast Version)  
02/21/48 # 35 Ancient Sorceries  
(West Coast Version)

CRIME DOES NOT PAY (REEL 14891B)  
#67 The Old Mob Goes w/Jan Keith  
#68 Love Is Not All w/Ralph Forbes  
#69 Meir Apparent  
#70 Carnaval Frait  
#71 Rough Customer  
#72 For Sweet Cherity

CRIME DOES NOT PAY (REEL 14892A)  
#73 Operation Payroll  
#74 Diamonds Trumped  
#75 Through The Hoop  
#76 Plug Ugly  
#77 Front Boy  
#78 Violets Sweet Violets  
(Last Show Of The Series)

BROADWAY IS MY BEAT (REEL 2112A)  
07/28/49 The Paul Thomas Case  
08/25/49 The Val Dene Case  
12/17/49 The Henry Baker Case  
12/24/49 Nick Moran And Santa Claus  
01/31/50 The Case Of Roberto Sequera  
02/03/50 The Jimmy Hunt Case

BROADWAY IS MY BEAT (REEL 2112B)  
02/10/50 The Julie Dixon Case  
02/17/50 The Dion Hartley Case  
08/21/50 Tom Cory & The Suicide Pact  
10/27/50 Harold Clark Murder Case  
11/03/50 Laura Burton Murder Case  
11/10/50 The Johnny Hall Murder Case

BROADWAY IS MY BEAT (REEL 2112A)  
12/08/50 The Mrs. Cotton Murder Case  
04/14/51 The Thomas Hart Murder Case  
04/21/51 Phillip Hunt Murder Case  
04/28/51 Georgia Gray Murder Case  
05/05/51 Harry Foster Murder Case  
05/12/51 Chuck Crandell Murder Case

RICHARD DIAMOND (SP63-A)  
05/15/49 Ralph Chase Case  
05/22/49 Stolen Purse  
05/29/49 Betty Moran  
06/19/49 Sears Case  
06/26/49 Tom Waxman Killed  
07/02/49 Hat & No Body

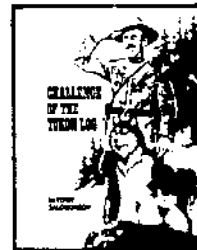
RICHARD DIAMOND (SP63-B)  
07/09/49 Charles Walsh & Bob Wells  
07/16/49 Man Who Hated Women  
07/23/49 June Hires  
08/06/49 Pix's Of Killer's Club  
08/20/49 Central Park Murder  
08/27/49 Bill Garret

RICHARD DIAMOND (SP64-A)  
09/03/49 Harry Baker Kills Wife  
09/10/49 Professor Leonard  
09/17/49 Jerome J. Jerome  
09/24/49 \$200,000 Bundle  
10/08/49 Mr. Gibson Blackmailed  
10/15/49 Jeff The Newsboy

RICHARD DIAMOND (SP64-B)  
10/22/49 Hat Protection For Rene  
10/29/49 Bill Kirby & Package  
11/05/49 Singing Critic  
11/12/49 \$50,000 Diamond Heist  
11/19/49 Leon Jacoby  
11/26/49 Carter's Lost Memory

RICHARD DIAMOND (SP65-A)  
12/03/49 The Ruby Idol  
12/10/49 The House Of Mystery  
12/17/49 Yo Yo  
12/24/49 "A Christmas Carol"  
12/31/49 Committed Stockbroker  
01/07/50 Butcher's Protection Ass.

RICHARD DIAMOND (SP65-B)  
01/15/50 Mr. Victor's Daughter  
01/22/50 Martin White & Dead Man  
02/05/50 To Guard A Seal  
02/12/50 Elaine Tanner Is Missing  
02/19/50 Jewel Thief  
02/26/50 A Policeman Is Killed



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