

EDITORIAL

The August issue of Stay Tuned was unfortunately late in being mailed out because of some internal problems within the staff here at Stay Tuned and Sound Tapes Of the Past inc.

Carol Monroe has resigned her position as editor and John Monroe has severed connections with Stay Tuned and Sound Tapes Of the Past. I am happy to say that our friendship and social relationships have not changed but just the relationship in connection with the business of old radio programs.

I will not go into the reasons for John and Carols decision as they are reasons which concern only those of us here at Stay Tuned and Sound Tapes Of the Past. I will say again that there are no hard feelings between us and that we have their best wishes for continued success.

Since our staff is now down to Joanne and myself you will find that Joanne will be taking over as temporary editor until such time as a new editor is appointed.

Johns column "Off The Record" will be taken over by myself with Joanne handling the letters to the editor and the wanted poster.

Have no fear as Stay Tuned will appear monthly and hopefully on schedule as we fulfill our commitment to our readers.

Carol and John will be missed as will their contributions to Stay Tuned by us here as well as by many of their friends among our readers.

We will endeavor to keep Stay Tuned as much in the same format as it presently is but we know our attempts to replace their personality in their writings cannot take place.

We wish the best to both Carol and John in their decision and future activities.

Bob

LARGER QUARTERS

Stay Tuned and Sound Tapes Of the Past inc. have consolidated into larger quarters at 1250 La Baron Circle. This is the third move during this year. The larger quarters represent one half of the Joseph cellar space which this past week has been constructed. Our work area is now a 19' X 21' room with two desks, two filing cabinets, three work benches for reproduction equipment and numerous shelves and closet space. Before year end we will be adding a bookcase and sleeper sofa as well as other office furniture required to continue to keep up with correspondence.

SAY KIDS, WHAT TIME IS IT?

(ARTICLE BY RICHARD SMALL AS REPRINTED FROM UNTER. HELIOS)

He came out...his familiar face...that familiar smile...

"SAY KIDS, WHAT TIME IS IT?"

There was never any doubt in your heart, or in the hearts of 10,000,000 other kids

SAY KIDS, WHAT TIME IS IT CONTINUED

across America, as you all screamed out that happy reply...

"ITS HOWDY DOODY TIME!"

Yes, Buffalo Bob Smith, the man who created Howdy Doody and brought millions of kids hours of enjoyment from 1947 to 1960, is back. During those thirteen years, the Howdy Doody show was almost synonymous with America and all the other things that stood for America back then as well as apple pie.

Though the Howdy Doody show died eleven years ago, Buffalo Bob was still around and going strong and is now barnstorming across the nation with his revived Howdy Doody Show. It was at Florida State University in Tallahassee, Florida that I saw the revived show in May, 1971. Buffalo Bob brought back none of the old gang, now long disbanded, but he did bring along part of his old Howdy Doody Show 'song and dance' act. Unfortunately, we didn't get to see Howdy Doody or any of the other puppets. The man who created them has them and was unwilling to let them accompany Buffalo Bob for fear of loss or damage. So, all that we had of the cast of the original show was Buffalo Bob.

However, along with his song and dance act, Buffalo Bob brought a film of the 10th Anniversary show of Howdy Doody, which was originally broadcast in 1957. This show was done in a "This Is Your Life" format and at the beginning of the show, Ralph Edwards came on in a cameo appearance, saying those classic words, "THIS IS YOUR LIFE, HOWDY DOODY!" Buffalo Bob took over from there and proceeded in the same way that Edwards did in any typical "This Is Your Life" program. In the Edwards style, Buffalo Bob introduced three of the eight kids who were in the first television Peanut Gallery (the 'studio' audience). These kids had long since grown up, were 19-23 years of age and college students. After they went off, Clarabell the Clown, Pierre the Chef and Chief Thunderthud, the human members of the Howdy Doody cast, were introduced in a similar manner. It was a grand occasion. It was Howdy Doody's 10th birthday.

Buffalo Bob and Howdy reminisced...how it all had started. Then, Howdy began to notice that only the human members of the show's cast had appeared. So far, not one puppet, not one member of the Doodyville gang had shown up. Today was his birthday and none of his Doodyville friends were there. Where could they be? Howdy began to wonder. It was then he guessed that Mr. Bluster was playing one of his all too frequent tricks. While we kids were wondering if this horrible thing could really be true, Buffalo Bob moved in closer to the camera (so Howdy couldn't hear) and clued us in. Mr. Bluster was going to spring a pleasant surprise on Howdy and was going to have all the Doodyville residents come out at once to congratulate him. And there they came. First, of course, was Mr. Bluster. He was followed by Grandpa Doody. Double Doody (Hoody's brother) and Heidi Hoody (Hoody's girlfriend). Following them, were Dilly Dally, the Inspector and the Flub-a-dub. The Flub-a-dub; there was a weird animal if ever you saw one, a sort of cross between a duck-billed platypus and a giraffe. But, he brought us kids hours of laughter and it's kind of hard to think that he's no longer there. There were a few minor characters whose names I don't recall. And last, but not least, came Doodyville's version of the Flash, Tommy Turtle. Tommy Turtle was so far behind the others, that Howdy asked him why he wasn't in the procession. "Oh, I was in the procession," replied Tommy. "It's just that the others went so fast that I got left behind".

So, on the show went. Clarabell played a trick on the trusting Pierre the Chef and made his spray pastry on the head of the sleeping Chief Thunderthud. The boastful Pierre had bragged that he was so talented that he could decorate Howdy Doody's birthday cake blindfolded and still do a masterful job on it. So Clarabell blindfolded the chef, but pointed him in the direction of the sleeping chief, instead.

You can imagine what happened when Chief Thunderthud wode up and found that he was being used as a birthday cake. It was only through great perserverence that Buffalo Bob was able to convince the angry chief that he didn't need two more scalps in his wigwam that day. In another spurt of pure ingenuity, Clarabell was able to prove that $3 \times 3 = 10$. Of course it was a trick and as kids back in 1957, we could see how he pulled it off, but Buffalo Bob never could seem to figure it out. When we were kids, those many long years ago, it was nice to know that grownups could be fooled too.

It was time for a commercial. And the commercial was a classic one, for as every regular watcher knew, there were two companies that did the bulk of the advertising on the Howdy Doody show; the Hostess Company and the makers of Wonderbread. Wonderbread; it builds strong bodies twelve ways. And who could forget Hostess Twinkees, with the cream filling in the middle. Thrown in for good measure on a station break, was a plug for the ruff and ready show (they're tuff and steady, they're always ruff and ready. They may fight like dogs and cats, but when they need each other, that's when they're ruff and ready).

From this point on, the filmed show kind of went downhill. The rest seemed to be little more than a baby "beauty contest", in which proud parents submitted photos of their young sons and daughters. The judges were to pick the ten (out of 250,000 entries) who had the prettiest smiles. The rest of the show consisted of Buffalo Bob getting the ten kids on stage one-by-one (ala Art Linkletter) and interviewing them, while getting each to show his or her winning smile. After the winners had been shown off, it was about time for Buffalo Bob to come out and windup the show.

This wasnt the greatest Howdy Doody Show I've ever seen, but for the purposes of Buffalo Bob's revival it was the best, because it did contain all the Howdy Doody show characters. However, there wasn't much of a choice of which of the various shows to present. The Howdy Doody Show was broadcast live and tapes were made of only a very few of the shows. Except for our memories, the rest are lost forever. No, it wasn't the best show, but at least we did get to see all the characters. All, that is, except for Princess SummerFall WinterSpring, for the girl who played the Princess was killed in an automobile accident in early 1957.

The film of the 1957 show was over. Now, it was 1971 and time for us to see the man we had been waiting for. He rushed out on the stage, his strong voice booming out that old familiar cry, "SAY KIDS, WHAT TIME IS IT?"

The audience screamed in one huge voice, "IT'S HOWDY DOODY TIME!". Everywhere people began standing up. Singly at first, then in groups until everyone was on his feet in a standing ovation that lasted 5 minutes. Then Buffalo Bob went into his act and an act it was, all carefully rehearsed, You could tell. He started off with a few songs, playing the piano that was on the stage and singing (and getting the students in the audience to follow). First came the Howdy Doody theme song and later the Clarabell Song (Who's the funniest clown of all?.... Clarabell...). Then, he told a few stories of behind the scenes occurences in the show, asked for questions from the audience and told a few jokes. After that, starting with a couple of more songs, he went through the whole cycle again; the songs, the jokes, the anecdotes, all different. He did this about three or four times and then finished off the show with an original act of his own.

Oh, some of the questions were prompted: the people were cued. You could tell. Much of his non-singing act was built around having certain questions asked. Without those questions, he couldn't have comfortably presented part of his act. Still, it was fun sitting in the audience, listening to how the show got started and evolved over time.

Originally, in 1947, Buffalo Bob had a childrens radio show which supposedly took place in a western locale, (the BBB RanchThe Buffalo Bob Bar Ranch). There were no puppets (or rather voices of what would have been puppets, since this was radio) on the show, whatsoever. Then, one of the engineers suggested that Buffalo Bob make up a character and do the voice of the character. For kicks, Buffalo Bob decided to work something up. He came up with Elmer, a rather dullwitted character, with a Mortimor Snerd voice. At the beginning and end of each show, Elmer (Buffalo Bob) would come out and say "Howdy Doody, everybody. Howdy Doddy".

Well, they had a sort of peanut gallery back in those days and kids would come in to be in the show's audience. After Buffalo Bob had finished a show, a couple of kids would usually come up and ask why Howdy Doody didn't come on the show. They thought he was a real character and not just an oft-repeated phrase of the inept Elmer. This set Buffalo Bob to thinking and if the kids really wanted a character named Hoody Doody, why not give them one? Later, he approached a NBC-TV executive and in December of 1947, Howdy Doody had his own TV show. In the last couple of weeks of the radio show, Elmer was gradually phased out while Howdy Doody was eased in.

But, wait! Where was Howdy Doody? No puppet (just a voice) had been created, so how could he have his own television show? The show was called the Howdy Doody Show from the first but, since no puppet had been made, Howdy made no physical appearances for the first few shows. For the first two weeks, Howdy Doody was cast as a puppet who was too shy to come out and meet the public. Instead, he stayed hidden in a closed desk drawer. In two weeks time the puppet was ready and with much ballyhoo, Howdy Doody came out of his drawer and made his physical debut on TV.

While on the subject of early Howdy Doody - who was the voice of Howdy Doody? None other than Buffalo Bob Smith. Yet, that would seem to be impossible, for Buffalo Bob was often talking at the same time as Howdy. As it turned out, to make the work of the human actors easier (they were the voices for several of the other puppets) the voices of the puppets were prerecorded and dubbed in at the appropriate times.

And now about Clarabell! The first Clarabell, Bob Keeshan, was not planned as a character in the early shows and got his start by accident. Keeshan was one of the workers on Buffalo Bob's radio show and when Buffalo Bob went on television, Keeshan went along as a cue card holder. Then one night, when Buffalo Bob was awarding prizes to the kids in the Peanut Gallery, he needed someone to bring the prizes from backstage to him. He looked around and since Bob Keeshan was the closest person (to the prizes) he asked him, "Bob, will you bring me the prizes?" Keeshan complied and walked out on stage to hand Buffalo Bob the prizes. As it was kind of hot in the studio, Keeshan was just wearing slacks and a tee-shirt. When Buffalo Bob got the prizes, he said "Thanks Bob." To which Keeshan replied, "There is only one Bob and that's Buffalo Bob." The producer happened to see that show and called Buffalo Bob up, telling him that if he were going to have that guy (Keeshan) on the show, he ought to at least dress him up somehow. Since Keeshan had said a couple of words on the show, the producer asked Buffalo Bob not to allow Keeshan to say anything else because they would have to pay him a higher salary. It seems that as a walk-on, the producer could pay him at the same old rate he had been getting. However, once Keeshan started speaking, he would have to be paid actors wages. Thus Clarabell started out as a non-speaking clown simply as an economic measure.

That Clarabell was a clown at all was also due to chance. After Buffalo Bob had decided to use Keeshan in the show, he had to get him a costume and sent him down to the wardrobe room to try things on. As it turned out, the only thing that fit Keeshan was a blue and white clown suit. And so, that was the way that Bob Keeshan became Clarabell the Clown (the name was dreamed up later in a studio idea session).

But the transformation wasn't quite complete. No one on the show knew much of anything about makeup (at least not about the elaborate makeup required for a clown's face), so Keeshan was a clown from the neck down, but remained a normal person from the neck up. Keeshan remained in this semi-clown state for a short while until Emmett Kelly and a couple of other clowns from the Ringling Brothers, Barnum and Bailey Circus guest starred on the Howdy Doody Show and saw Keeshan's unmadeup face. So the next time they came back to the show, they brought some makeup and gave Clarabell the grinning face which was to become so familiar.

Though he wasn't permitted to speak, at first, out of economic reasons, Keeshan was soon given a pay raise. He was kept voiceless, because of the air of mystery his voicelessness created. However, Clarabell did speak. On the last Howdy Doody show broadcast in 1960, Clarabell came on at the beginning with a sign that said "I have a surprize". All through the show everybody wondered what the surprise was, but as the final show approached its end, Clarabell still had not sprung his surprise. Time was running out and there were only a few seconds left when Buffalo Bob said, "Clarabell, if you're going to show us your surprise, you'd better do it now." Then with only seconds left, Clarabell got in front of the camera and spoke. "Goodbye kids."

Buffalo Bob's entire revival show was like that. It brought back memories that had been forgotten years ago. It was a trip into the past. Living for a few hours with all that nostalgia as Buffalo Bob joked around and brought up even more memories. He led us in all the Howdy Doody songs and even a few non-Howdy songs as the Mickey Mouse Club song (Who's the leader of the gang that's great for you and me. M..I..C..K..E..Y.....M..O..U..S..E..) and the Pinky Lee song (Who's the funniest man arround.. Pinky Lee).

Buffalo Bob has changed his act even more and has added a few pro pot and anti Agnew jokes of his own, which he felt would be popular with college students. All through his act, you could feel the vivacity of his performance. His liveliness and enthusiasm carried around to all who listened and were his fans. It was a wonderful show and helped to bring back happy memories of our long forgotten childhoods.

One thing I found interesting though. Buffalo Bob said he had updated his act for the current college students who were his biggest fans. The Howdy Doody Show went off the air eleven years ago. Assuming the average age of college students to be 18-22, many of the current college students were no more than 7-12 when the show went off the air. There were very few students at the show who had watched the TV show in the late 40's and early 50's. Those who had watched the show had graduated. Yes, Buffalo Bob, you almost came too late. In two or three more years, there would be few, indeed, in college who would remember Howdy Doody. But judging from the size of the packed ballroom (where the show was held) there were quite a few who still remembered. I remembered.

Thanks, Buffalo Bob.

423 Summit Avenue,
Hagerstown, Maryland, 21740
August 2, 1971

Carol Monroe,
1250 La Baron Circle,
Webster, New York, 14580

Dear Carol:

I've received two issues of Stay Tuned from you people. They have been a pleasure to read and I don't want them to meet total silence from me. So maybe an explanation of why I won't subscribe will be better than the silence that you might mistake for lack of interest or dissatisfaction with what you're publishing.

Time is the main problem. I'm basically a science fiction fan with a strong interest in old radio which I would like to cater to. But I've been having health problems that have prevented me from keeping up with the main hobby and I just don't dare plunge deeply into another hobby. I suspect that you got my name for these sample copies from George Jennings' old radio publication and from the NFFF tape bureau. George is a converted science fiction fan and the NFFF is based on science fiction fandom.

If I ever find myself with lots more time or run into some traumatic experience that drives me out of science fiction fandom, it's very possible that I'll come skulking back to your mailbox, asking forgiveness and holding out a check for a subscription in one trembling han. The people in old radio fandom seem to be very nice, they're probably closer to me in age than those in science fiction fandom which I'm outgrowing in the chronological sense, and I have a couple of special reasons for interest in old radio that many of its other adherents lack. Back here in the hills, reception of the network programs was poor until some small town stations in the area began to operate and relieved dependence on the faint signals from Washington and Baltimore stations over the old Philco. Moreover, during the last ten years or thereabouts of radio's golden age, I was working six nights weekly, and unable to enjoy my favorite broadcasts much of the time. So, you see, I have not only a nostalgic desire to hear again what I used to love, but also the urge to hear much of it for the first time or to enjoy reasonably good sound quality for the first time.

I have no significant collection of old radio shows, so I can't offer you anything in that respect--just a few reels obtained from the NFFF tape bureau and other friends and occasional nostalgia programs from a Washington station's 50th anniversary series. Or come to think of it, 30th anniversary celebration, I think would be more logical and accurate.

Your discussions of legal questions involved in copying old radio shows interested me in particular. Science fiction fandom has always had trouble with a slightly different problem involving the copyright laws: how much protection they give to fan publications which aren't sold at large but are distributed only to a club or association. The law seems to be ambiguous on whether this gives their contents the same common law copyright protection that a writer's manuscript, for example, enjoys, or whether they must be formally copyrighted to prevent unauthorized reprinting. There are some people in science fiction fandom who are talking of arranging a friendly test case in the courts, to settle it once and for all.

I'm not a lawyer, but my newspaper work has kept me in court a great deal of the time. On the basis of what I've seen in civil litigation, I'd advise you not to limit your concern to the copyright laws where old radio program copying is concerned. Remember that the field of contract law is a complicated and extensive one and even if you could gain a court decision in your favor on copyright matters, you could still be liable for litigation on a claim that you'd breached exclusive recording or performance contracts. I've felt for some time that restraint is advisable in the kind of

advertising placed in general circulation publications by those who sell copies at a profit. I don't see anything wrong with the business activity but I suspect that there is less danger of disastrous litigation involving all of old radio fandom if too much emphasis isn't put on the prices charged and specific shows or performers available, in advertisements placed in magazines available on newsstands. Even if a network's attorneys felt that the network had no good legal case against the semi-professionals in the old radio hobby, the network might instruct them to go ahead and shoot the works in the certainty that the people in old radio fandom would run out of money to pay defense attorneys before the cases ever reached the highest appeal courts. That's how the big recording companies halted some firms that were pirating their discs when the copyright law didn't cover recordings! they just overwhelmed them with the cost of defending themselves in court. I'd hate to see a crackdown on one or two copying services scare half the people out of old radio fandom.

I hope you understand: it's me, not you, that causes me not to do anything more about these issues of Stay Tuned than write a letter.

Yrs., &c.,

Harry Warner, Jr.

CAN YOU MATCH THIS?

Thanks to the help of Frank Bresee we are able to put another half of a Fat Man program into circulation. Frank provided us with an excellent copy of the last half of a Fat Man program from July 2, 1948. This portion of the program runs 13:52 and was broadcast on ABC radio. Does anyone have the first half of this particular program? If so we will definitely trade. As of this time this show hasn't been listened to but I did run it for a few minutes to be able to comment on quality. Our thanks to Frank Bresee for all of the assistance and help he has been in providing programs and articles for Stay Tuned. With people like Frank putting forth effort in behalf of old radio we can't help but to revive some of the favorite old radio shows in today's radio. (See letters to the editor column-ed)

HOW DID IT HAPPEN?

Recently our mailbox has been overloaded with mail asking about Stay Tuned and requesting sample copies and subscription prices. In the past week we have received no less than 20 inquiries. We do know that one person said that he heard about us in "AFTERBEAT" magazine. None of us have ever heard of "AFTERBEAT" and have been unable to trace it down. Can anyone give us any information? I wonder where else people have heard from

SPEAKING ENGAGEMENTS

We have received an invitation to speak before a town historical society on the subject of old radio programs. Have any of our readers received any such invitations and if so what format of presentation was used. This is an excellent way to get the information on old radio around and we will report on our format as it shapes up. Many collectors can bring a tape recorder and a tape or two to follow their talk and interest more and more people in old radio and to let them know that it still exist.

COPYRIGHT INFORMATION

The title of this article should really be "Who holds the ding dong".

After months of searching some of the copyright holders are beginning to emerge from the dark corners they have been hiding behind, and as we find out more about them we will pass on the information.

1. Charlie Chan-copyright is controlled by Mr. Sheldon Abend-President of the American Play Co. Inc. located in New York City.
2. Boston Blackie-copyright is held by Ziv United Artist Inc.-729 7th Ave., N.Y. N.Y. 10019
3. Green Hornet-copyright is held by Green Hornet Inc.-George W. Trendle President-Detroit, Mich.

As information arrives from the copyright office we will keep you advised of who to contact regarding shows.

One other piece of information and that is Jack Armstrong-The All American Boy was copyrighted by General Mills Inc. who sold rights to Columbia Pictures who failed to renew the copyright when it expired.

THE OLD TIMERS BULLETIN

That title is the official one for the Antique Wireless Association, Inc. For those of you who are interested in an expansion of old radio shows into the field of old radios and components we suggest you get in touch with the Antique Wireless Association by writing to Bruce Kelley, Main St., Holcomb, N.Y. 14469.

From their Old Timers Bulletin it is obvious that there are many people interested in antique type communications equipment and the restoration of this type equipment. For those of you who have interests in this line of radio we urge you to contact Bruce Kelley for more information.

TAPE MIXER

From the outset we have had a wonderful relationship with a commercial electronics service center for all type of recording and playback equipment and one of the owners Jim Schaff.

Besides doing our tape recorder repair Jim has given us many hints and designed and built equipment for us.

For instance, if your master is quite bassy Jim suggests using the line out of your recorder and transfer the show to another reel of tape adjusting all controls to maximum treble. You may have to repeat the procedure three or four times but eventually the lows will start to subside and you will have a better master.

When we obtained our first discs and required an adequate turntable we went to Jim who in a period of four weeks built us one from scratch and presented to us as a gift.

Jims latest innovation for us is a single channel tape mixer of which we now have two cover both forward channels. This transistorized gem permits us the input from one tape recorder and the output into the inputs of four additional tape recorders. Its so simple to make four copies of a tape at one time. Each output has its own volume control and each recorder is run independently.

I asked Jim if he would consider putting together these units for any other collectors who are interested in them and he said the best price he could offer would be \$20 for each unit.

If anyone is interested we would be happy to accept the orders and mail the units for the \$20 unit price.

IF YOU ONLY KNEW WHO TO CONTACT

After glancing through periodicals, letters, magazines, etc. that have crossed this desk during the month I am convinced that there is a group somewhere collecting historical information on practically any subject.

We are all aware of stamp and coin collectors as well as radio premium and comic book collectors. Articles have dealt with the Antique Wireless Association which concerns itself with early communications equipment and I am aware of a Sherlock Holmes society called "The Baker Street Irregulars". In addition according to the "Old Timers Bulletin" (the official publication of the Antique Wireless Association) there is a group collecting any information about the Titanic.

Your antique magazines carry ads of collections of china, railroad timetables, political pins, and literature, etc.

You can probably name it and somewhere there is a group large or small that is collecting it. The more obscure the collection the harder it is to collect and the harder it is to contact others in the same field.

Ever ask yourself how you first got in contact with another collector and from that point how you have contacted as many collectors as you know today?

The questionnaires that have appeared in two issues of Stay Tuned and have been returned to us will be analyzed will be reported on in a future issue of Stay Tuned. In addition a special collectors information sheet is being prepared to be mailed in the next few months to all collectors we know of (approximately 600) so that we can get trading information to print in Stay Tuned for all to take advantage of.

Hope the idea works.

EVERYTHING HAPPENS AT ONCE

We are well aware that this issue of Stay Tuned may not be one of our best efforts but we beg your forgiveness for awhile. John and Carol have left us and we were in the middle of constructing a new office and mail is in about three or four places and not readily accessible. In addition Bob Vitos article did not arrive in time as Bob wrote us and indicated that the article was not yet complete and his vacation time arrived and I don't blame him for taking advantage of it.

Maybe next month we can get back on the stick.

LETTERS TO THE EDITOR

This column is being written by yours Bob Joseph with assistance from your letters at least for awhile.

Dear Bob,

In addition to "Radio Rides Again" and "The Shadow" (Mon at 7 PM) (on WZOW-FM 107.3 mcls Utica) and Sun at 7 PM (on WPAW (AM) 1540 kcls E. Syracuse) the following old radio shows are on the air in this area now-

LONE RANGER (MONDAY AT 7PM)
GANGBUSTERS (TUE AT 7PM)
GREEN HORNET (WED AT 7PM)

(All on WSEN-FM 92.1 mcls Baldwinsville) Thur & Fri they have "Sounds of Yesteryear" a program of comedy excerpts (at the same time)

More info when I get it

Donald D. Richardson
120 Herman Dr.
North Syracuse, N.Y. 13212

P.S. Tell John I confirm WDDS is carrying Radio Rides Again.

(The Syracuse area seems to have old radio available to them every day of the week at 7PM. I think this whole transformation with all the stations has taken place since the first of JULY. Radio can come back if we yell loud enough-ed)

Dear Carol,

First, let me say that I think that Stay Tuned is a fine publication. I received my first copy, intact, on July 21. I read it from cover to cover at least a dozen times. I am looking forward to the next issue.

Perhaps you can mention in your magazine that I would like to hear from anyone who is interested in trading tapes. I have about 170 hours of shows at the present time. These are a mixture of everything, comedy, western, drama, horror, etc.

Thanks very much.

Sincerely,

LARRY EVANS
RFD #1
MALVERN, OHIO 44644

(Larry, thanks for the kind mention for Stay Tuned. Sorry the August issue was mailed late but that should make this issue follow it more closely. Your request was mentioned in your letter and your address is correct and you should hear from some of our readers. Have listings of your programs prepared and ready to mail to collectors.-ed.)

Dear Gang,

Stop all housework-forget the lawn and your job for a week-take a holiday-that is after you have stopped cheering and jumping up and down in pure joy, for Gary Dudash is now completely up to date-has all issues and parts of "Stay Tuned" through July. Forget, although save for autographs, all my previous notes. The mailman just now delivered June pages 13 and back because it had my address on magic ad. All pages had arrived loose at the local P.O. a month earlier and they had stapled covers and other pages for delivery then.

Best wishes,
Gary

(we did cheer and even feel better since Carl Erickson told us you were a policeman in North Babylon. Now we have no fear of entering your territory. It was a long haul Gary with lots of correspondence but in the end with the help or reading Post Office employees we made it-ed.)

LYNN LICHTY, ANTWERP, OHIO 45813

Dear Sirs,

Encl. find 1.40 check for Apr-March-May & June copies of "STAY TUNED". My sincere thanks for running it July copy about my receiving 4 pgs. of "STAY TUNED" thanks to the Post Office. I like to give this outfit and their miserable service all the publicity I can. It's nothing for me to receive mail that has been opened--one package was neatly SLIT open.

Thanks,
Lynn Lichty

(with all the problems Stay Tuned has had we are now stapling both ways. I would file a complaint letter with local postmaster and copy to Post Office Dept. in Washington about problems. Postal laws are sternly backed up.-ed.)

STEPHEN A. MYSLINSKI, 1947 BELLEVIEW DRIVE, WHITEHALL, PENNA. 18052

Gentlemen:

In May 1971 I subscribed to "Stay Tuned" requesting that my subscription start with the June 1971 issue.

Thus far I have received only the June issue and have, as yet, not received my July or August issues.

I would appreciate if you would investigate the matter and inform me of the reason for the delay.

Thank you

(Issues were mailed, but give us a week and we will remail July and August. Anyone else having troubles?)

DRWAYNE RASER, BOX 2275, DUBLIN, CALIF. 94566

Dear Mr. Joseph,

Thank you for your card explaining what "Stay Tuned" is.

You mentioned that you have never heard of "Afterbeat" magazine, and asked for some info.

Basically, it is a magazine that is devoted to music of the 20,30, and 40's. It is published monthly and is usually 15-20 pages. It is very well put together, and the

editor is Jack Camp. The address is, Afterbeat, Box 882, Daly City, Calif. 94017

It is a year old, and doing great. Subscription is \$4.00 a year- 12 issues.

The ad I saw about "Stay Tuned" is on page 15 of the August issue.

By the way, could you provide me with a sample of your publication? I would like to study one, before perhaps subscribing. Thank you very much.

OFF THE RECORD

Michelle Kelly and Jeff Ruddy; two high school students have joined our staff to assist Joanne and myself. Michelle will assist Joanne with correspondence, catalogs, and Stay Tuned while Jeff will be assisting me in tape dubs and catalogs.

Had a complaint letter on Audio Magnetics tape which is our standard brand and am beginning to feel that only premium tapes are worthwhile. It appears that collectors don't like Shamrock, Concert, DAK, Audio Magnetics, Emerald, or any other economical or white box tape. I guess tis only leaves Scotch, BASF, Ampex, Memorex, etc. as trading tapes. No collector can stock every brand of tape to satisfy every other collector. All outgoing tapes from S.T.O.P. are recorded on Audio Magnetics tape. Personally I don't like Shamrock or Concert but we will accept them without a word from collectors as we are mainly interested in the shows on the tape and not the tape itself. For our own library we dub onto Audiofile tape.

Bob Tetzloff has supplied us with Parker W. Fennellys address and although we can't print it by request Mr. Fennelly joins a group of radio performers who receive Stay Tuned regularly. In small appreciation for the entertainment given us over past years upon request from any subscriber Stay Tuned will be sent free of charge to radio performers, writers, announcers, etc. of past radio shows. Just drop us a line with the individuals name and address with the part he or she played in radio and the show or shows he or she was connected with. Any one know Stella Dallas' address at her restaurant in New Jersey?

By the way Bob (whose address we can print (Bob Tetzloff, Box 144, Vails Gate, N.Y. 12584)) supplied us with the quiz in this issue as well as enough quizzes to last another two issues. These quizzes appeared in local newspapers and those in and around Vails Gate, New York have seen samples of his artwork in the papers. A couple of Bob's samples were baseball players which reminds me of a question. Who has a complete old baseball game on tape? Say the 1941 World Series between the Brooklyn Dodgers and New York Yankees, particularly the seventh game?

In the next issue we will publish a list of radio actors, writers, etc. who receive Stay Tuned but whose addresses we have promised not to give out so that by way of Stay Tuned you can communicate with these personalities.

A few letters have been received asking; "Wheres my Stay Tuned"? The answers are varied. With the shift in responsibilities and move to new office area the subscription list has not been updated since August 12th but a concentrated effort will be put on Stay Tuned during the Labor Day weekend. Anyone not receiving all issues they are entitled to should drop us a line and proper back issues will be mailed. Watch for new stapling techniques for Stay Tuned.

We are very interested in receiving complete programs in very good to excellent sound quality of Sam Spade, Our Miss Brooks, and Yours Truly Johnny Dollar for rebroadcasting. Even though John is out we intend to continue rebroadcasting these three shows and wait for the axe to fall.

Thanks to a contribution from a great friend whose name won't be mentioned lest he be snowed under by mail he couldn't possibly have time to answer we have available in excellent sound quality the last half of a Fat Man program that deals with the murder of a shopkeeper and in the end the murderer turns out to be the aunt who is living with the shopkeeper and daughter and was afraid of having to move from her home. Will trade for first half of program (if available).

Our disc collection thanks to John Knipe has grown and among others we have many discs of the Longines Symphonette and The Hour of St. Francis. The problem is time to get them all on tape.

The weather in the Rochester area has started to turn cool and soon we will be snowed in and have plenty of time for catching up and keeping up to date.

Now that our new office area is complete enough to move into (less ceiling and mouldings) we invite any collectors in the Rochester, N.Y. area at any time to give us a call at area code 716-872-3555 and drop in for a visit so that we can meet and share experiences and a few drinks.

Try this "Nothing ventured is just that- Nothing. Live dangerously, excerside the courage of your convictions. Nothing is newer."

We end with a Stay Tuned riddle that could have come directly from one of our afternoon soap operas:

A father and son were in an auto accident. The father was killed. The son was taken to the hospital where it was decided to operate on him. The attending surgeon said, "I cannot perform the operation. This boy is my son." How do you explain this. This riddle was sent in by a reader but the solution was not. Write us with your solution.

JB

Word is out that BASF has developed a new cassette with floating spindles and guarentees it will not jam even with C-120 tapes. Still say that cassettes are the tapes of the future.

According to Luigi from the Life With Luigi show "disc jockeys are people with great talent for playing phonograph records".

Anyone who thinks the cigarette industry has'nt lost the public eye since they no longer can advertise on radio or television should try to come up with the Winston theme for the past nine months. No, it's not "Winston taste good like a cigarette should" but according to magazine ads it's "Down Home Flavor".

VISITORS

My apologies to Carl Erickson, his wife, and niece who traveled up to Rochester over the weekend of August 14th and 15th to assist us with our all night sports car rally. The weekend was hetic from Friday night when Carl arrived until Sunday night when he left.

Besides the Sports Car Rally it was also the time that John, Carol, and I were exchanging material and getting set for their exit from Stay Tuned. My only opportunity to talk to Carl started at a checkpoint at 11PM, then at Mollys diner in Bath, N.Y. from midnight until 3PM, then briefly at another checkpoint. Besides having the pressure of the event and cars needing timing the middle of the night is no time to discuss old radio as you are getting tired.

Carl assisted the scoring committee in the morning before catching a little sleep and by the time he awoke I was back at home catching a little sleep also.

My last conversation with Carl was about another Sports Car Rally going to be run in this area in mid January and he indicated he may be back. I hope so and also hope that he plans a longer stay so that we can find time to discuss our hobby.

The next time Carl we will plan for you to visit our new set up and library and can furnish you with a supply of copies of your Vic and Sade listings for those who request them of you.

At least we can say that Carl's camper and my Duster both had cassette players in them and we listened to old radio throughout the night.

THE USE OF TITLES

In order to keep duplications of shows in your collection to an absolute minimum shows should be titled exactly as they are stated in the announcement of the show. If the title of a particular episode of a program is not mentioned in the script then the title used by the collector who sent you the program should be retained no matter how vague it may seem to the story line. After all you don't know how many other collectors are using that title and your making up a more appropriate title in your opinion may mislead yet other collectors. If we all made up titles for episodes of shows not titled in the story line, then others who trade with us may end up with doubles, triples, and even four copies of a show or just the opposite as your title that you think fits may be similar to a title of another episode and a collector will not trade for that show thinking he already has that episode.

This type of information has been stated before and it will be stated again as circulation builds and as new collectors join the ranks.

There is a change from our last comments on this subject as experts are now developing on certain programs.

Jay Hickerson, 6 Kozcak Court, North Haven, Conn. 06473 has a fairly complete listing of Suspense programs and is the recognized expert on this program and Carl Erickson, Box 499, Shoreham, N.Y. 11786 has a fairly complete listing which has been published in Stay Tuned of Vic and Sade shows and is the technical expert on this show.

Please contact either Jay or Carl for further information on their listings.

RADIO REMINISCING BY BOB TETZLOFF

"No, No McGee, don't open that door!". Remember hearing Molly utter that warning each Monday night at 9 o'clock? Of course you do but can you answer the following questions concerning/....."Fibber McGee and Molly"?

1. What was Fibber and Molly's address?
2. What two characters got their start on Bibber McGee and Molly and later graduated into shows of their own?
3. Fibber and Molly started like Amos 'n Andy under a different title. What was the title of their previous show from 1931-35?
4. What character on the show had a bird book and a wife called sweetie-face?
5. Remember the catch phrases that became familiar throughout the nation? Name two of them.
6. What was Fibber McGee and Molly's real names?
7. What was the telephone operator's name, although she never appeared on the show?
8. Remember McGees' family doctor? What was his name?
9. How about the mayor, who usually became tongue-tied after a conversation with Fibber and Molly? What's his name?
10. What was the product that sponsored the McGees for those many years?