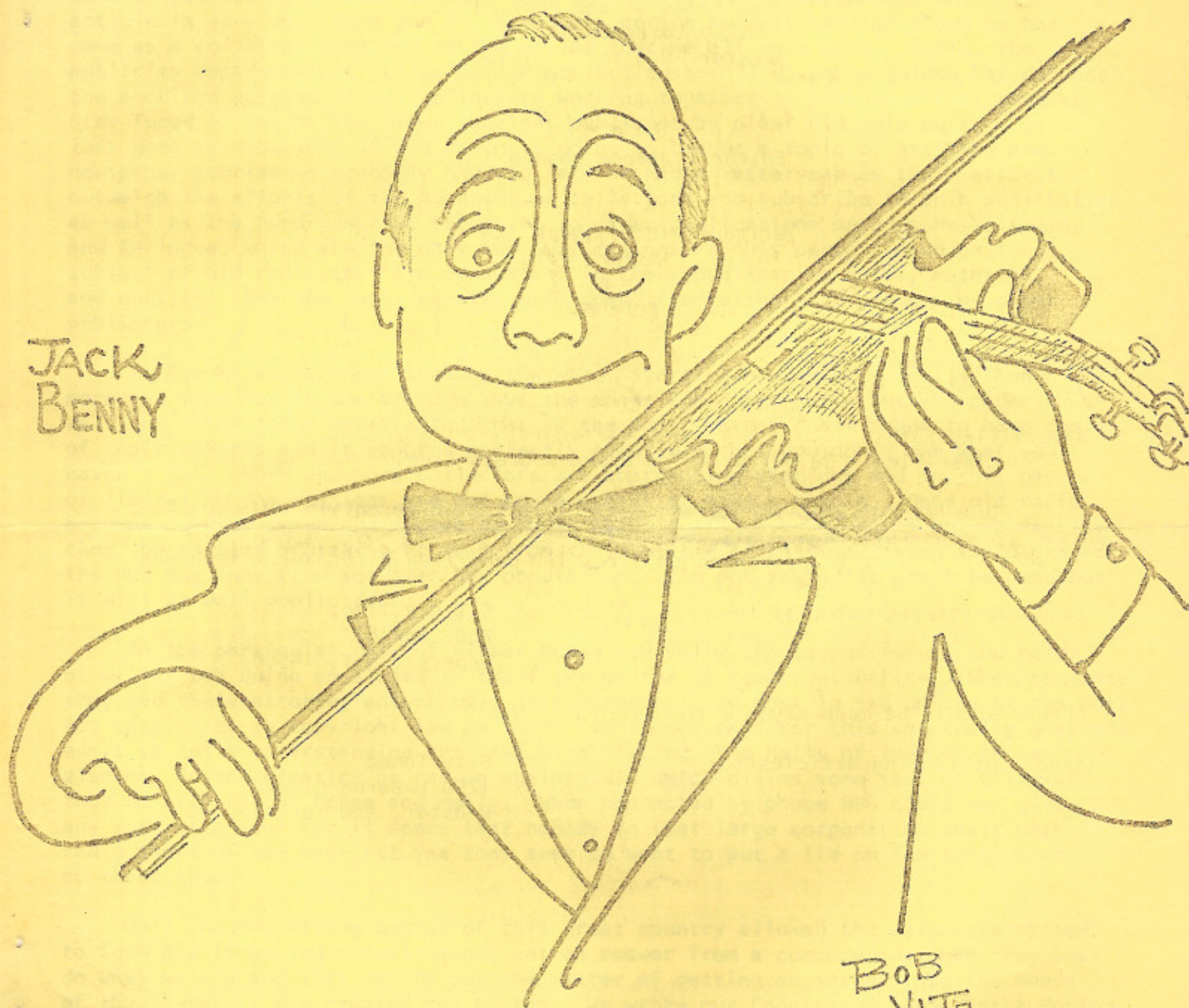


# STAY TUNED

Oct.  
1971

JACK  
BENNY



BOB  
VITA

1250 La Baron Circle  
Webster, N. Y.  
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Vol. 1 No. 10

S T A Y T U N E D

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EDITORIAL

As you will see by this issue of Stay Tuned which unlike the September issue was not put together in one heck of a hurry we have some ability now to reproduce pictures in at least a readable or visual sort of way. We invite you to send in your articles with accompanying pictures.

The first article of this issue was one borrowed from the fall issue of Modern Hi-Fi and concerns old radio collectors. After reading the article I as well as some of you can take issue against some of the statements but on the whole the article is very well done and at least this person realizes how far along he has come as a collector compared to the novice that we all once were. Again, the publicity department of fellow collector (businessman?) J. David Golden has outdone the combined efforts of all collectors working together through an effort such as Stay Tuned or any of the other fanzines published by other old radio buffs. It just goes to show that if old radio is going to become a topic of articles and newspaper stories we probably have to rely on Radio Yesteryear as their efforts outweigh the efforts of the hundreds of collectors who subscribe to this publication as well as the hundreds that subscribe to other publications such as Hello Again, and Epilogue, which are the only two publications in this persons mind on the subject of old radio that are consistent in their publication dates, material, and quality. Now the nasty remarks will come, from either our readers or other publishers.

As far as radio shows back on the air. Starting next year you will find more and more for as the article says the shows are copyrighted but who cares. Well one thing seems certain and that is the copyrighters don't seem to have copies of their efforts and it appears perfectly plausible that you don't own what you haven't got. More and more collectors are approaching stations and in this day of liberalism the stations are not so reluctant to take a chance. Once old radio becomes popular again and I have no doubt that it will even if it is only a novelty then the problem of taking it away from the public will be like taking apple pie, or the hot dog away from the American population. I'm not saying it can't be done but it will be well publicized.

In the particular case of Fibber McGee and Molly the copywriter is the heirs of writer Don Quinn as listed in the files of the US Copyright Office. When contacted they had their attorney answer us. This attorney like most in the United States does not specialize in copyright law as their isn't much call for this and really does not admit to fully understanding the laws. In tracing 'The Halls of Ivy' which was also Mr. Quinns creation he ran up against NBC which claims some sort of title as they do with Fibber McGee and Molly. When contacted by phone NBC could not give any sort of answer for it seems that nobody in that large corporation deals with radio shows of the past but yet they seem to want to put a lid on the reissuance of these shows.

Well the law making bodies of this great country allowed the corporate system to form and if an individual cannot get an answer from a corporation then they best do what we did and that was to put the matter of getting an answer into the hands of the lawmakers who created the system. We wrote our Congressman Rep. Frank Horton and will keep you advised as to the answers we receive.

*Bob Joseph*

## OLD RADIO MAKES A COMEBACK

BY ROBERT ANGUS (reprinted from fall issue of  
MODERN HI-FI)

Interstate 80 is a four-lane ribbon of concrete that stretches eastward from Reno, Nev., through the Sierras. It roughly follows the path taken by the ill-fated wagon trains of Jacob Donner, and even today it's easy to imagine Indians lurking in the purple-hued hills in wait for an unwary paleface. I was treading kinda heavy on the gas pedal as I headed toward Lovelock. The needle touched 90 (it's legal in Nevada), and I flicked on the car radio. Suddenly, "From out of the past come the thundering hoofbeats of the great horse, Silver. The Lone Ranger rides again!" I mean, I thought I had slipped into the Twilight Zone.

What had happened, I discovered, was that I had tuned in one of the score or so of radio stations across the country which still broadcast such vintage classics as The Lone Ranger, The Green Hornet and The Shadow. Whenever they appear, local sales of blank tape go up. Old-time radio, a loyal band of hobbyists will tell you, is not dead. In fact, there are currently brisk trading activities among collectors who'll give an episode of The Shadow (starring Orson Welles as the debonair Lamont Cranston and Agnes Moorehead as the lovely Margo Lane) for two chapters of I Love a Mystery or a half hour of Fred Allen.

Now it seems that somebody, somewhere has recorded just about everything. Are you a drama buff? There's Welles' sensational "War of the Worlds." Of course, you can buy it on records (Evolution recently reissued it in a muddy version) or you can swap for it. There's Fred Allen's "Town Hall Tonight" and Bing Crosby starring on "Kraft Music Hall." If humor is your bag, there are Baby Snooks and Daddy, Fibber McGee and his closet, Edgar Bergen and Charlie McCarthy. But for a generation now approaching middle age, old time radio means such gems as Captain Midnight, Gang Busters, Jack Armstrong (the All-American Boy), The Lone Ranger and I Love a Mystery. And for the serious-minded among us, there were the Voice of Firestone broadcasts by Grace Moore and John Thomas, the New York Philharmonic intermission talks by James Fasset and the Metropolitan Opera broadcasts featuring singers like Richard Crooks, Ezio Pinza, Rose Bampton, Gladys Swarthout and Helen Traubel.

Where do you find this largesse? How much does it cost? Well, some of it is available on records or commercially on tape. The Longines Symphonette Society, for example, has a five-record set containing excerpts from most of the memorable drama, comedy and new shows - and a two-record version of the same, including a wonderful "Allen's Alley" sequence with comedian Fred Allen, is available in record shops on the Evolution label. Columbia offers nearly an hour's worth of the late W. C. Fields exchanging insults with Charlie McCarthy (among others) on Columbia CS 9890. Decca has raided the vaults of its parent company, Universal Pictures, to come up with three LPs featuring the best moments from the movies of Fields, Mae West and the Marx Brothers. For a brief dip into the world of nostalgia there are Viva's twin albums, "Themes Like Old Times," which include the introductions to no less than 180 radio programs, ranging from the soap opera "Myrt and Marge" to the word picture which began "Little Theatre Around the Corner."

Actually, the Columbia and Viva albums are the products of an organization known as Radio Yesteryear. An outgrowth of the hobby of collector J. David Goldin, Radio Yesteryear owns thousands of complete broadcasts from the Golden Age - some on transcriptions made for use by the Armed Forces Radio Network during World War II, others taped off the air from stations like the one in Nevada, still others recorded by amateurs on dictaphones and paper Wilcox-Gay discs.

Theoretically, it's illegal to do what Goldin and other collectors have done - record the old programs off the air and, worse, sell them. Violation of the copyright

laws and all that, you know. Yet it's an indication of just how desperately a repository of this material is needed when Columbia Records, a division of the Columbia Broadcasting System, has to go to Goldin for the Bergen & McCarthy broadcasts instead of getting them from CBS files. In fact, none of the American networks maintains any sort of library of broadcasts of the 1930s, 1940s or 1950s.

You can, if you have the right connections, get three hours' worth of comedy, drama, variety or music of this type for absolutely nothing. Or you can buy material from Goldin and the handful of stores which sell the stuff for between \$10 and \$25 an hour. It's all part of an informal international network of tape hobbyists who collect and trade just about everything. Some specialize in opera, and would be willing to swap a 1931 Met broadcast featuring Rosa Ponselle with a British collector who has a BBC broadcast of a rare Donizetti opera starring Joan Sutherland. Some, like New Yorker Fred Romary, specialize in a single performer. Romary has, on tape or records, just about every public sound Bing Crosby ever uttered-including a birthday greeting to a small-town radio station. Lone Ranger fans around the country swap their specialty, while other collectors happily take everything that comes their way.

Actually, all you need to get in on the act is some stock in trade-i.e., something somebody is willing to trade for-two recorders (one to play your original tape while the second one copies it), some blank tape and the name of someone who wants to deal. Most exchanges are on an even basis-three hours' worth of I Love a Mystery on an 1800-foot reel in exchange for an hour each of Jack Benny, The Fitch Bandwagon and David Harding Counterspy. An astute trader can take a single program and pyramid it into a tidy collection of nostalgia in very short order. Take the example of a New York hobbyist who started out with a few chapters of Jack Armstrong and Captain Midnight he'd had the presence of mind to preserve on Wilcox-Gay paper discs during his youth. The sound was terrible and there were breaks every three minutes, but the episodes were new to the tape network. His first trade, with a collector in California, produced half an hour of Fred Allen and a Lone Ranger episode. Then he dealt the Lone Ranger and the Captain Midnight to a Floridian for some I Love a Mystery footage. At the same time, he swapped Fred Allen plus the adventure stuff with a Washingtonian for more Lone Ranger and The Shadow. And so it went.

How do you find out who wants to trade and for what? There are tape clubs throughout the United States (and around the world). Tape dealers in large cities usually know about the clubs in their area, or you may stumble on a member at a highfidelity show (also check the classified ads in hi-fi magazines).

Every collector worth his salt has a catalogue. It may run from a single page to 20 or 30 pages, single-spaced, with a single line for each item. The catalogue lists the title of the broadcast, often who's in it, how long it lasts and a letter code indicating the sound quality. VG, the most common symbol, denoting Very Good, is obviously open to interpretation. Some VG tapes are of broadcast quality, while others sound as if they were recorded in a sweer. Some catalogues even include the date on which each item was broadcast. Because collectors are constantly adding titles, the first few pages of the average catalogue are often models of clarity. Then they become more disorganized.

Most collectors catalogue each reel separately. An 1800-foot reel might contain as many as 16 separate broadcasts-four on each of four mono tracks, recorded at 3 3/4 ips. Of course, no collector in his right mind relinquishes his original tape; he simply makes copies. By the time one gets to you, it may be generations removed from the original-whether it was a radio transcription, acetate recording or whatever. Each time you make a copy, it has 3 db less signal-to-noise ratio than the original... which explains why some recorded sound is so bad.

Dolby noise-reduction circuits, built into cassette recorders and available as a separate component, have proved a godsend to some of the muddier tapes. A 1933 Shell Chateau broadcast by Al Jolson springs back to life when rerecorded with the Dolby noise reduction circuit, and played back unequalized. The sibilants-missing even in the

original AM radio broadcast--suddenly reappear, and some of the frequencies above 5000 begin to emerge from the murk where they've lain for nearly 40 years.

When you first hear some of these recordings from the 1930s and 1940s, the items which grab your attention first are likely to be the commercials and station breaks--the former because of their brevity and vaivete, and because of the brands that aren't around any more; the latter because of their curiousness. Remember the Don Lee and Yankee Networks? They live on--on tape. WEAF in New York has long since become WNBC, but on tape it precedes the Voice of Firestone with John Charles ;Thomas. Station breaks have become something of a specialty in their own right, with a handful of hobbyists collecting only them and forgetting the programs. Remember, during World War II, then WTIC in Hartford noted the time with the V for Victory signal? When WLS in Chicago was the voice of the "World's Largest Store" (Sears Roebuck) and WGN that of the "World's Greatest Newspaper" (the Chicago Tribune)? When WJZ was the Westinghouse station in New York? And so on.

Commercials, too, have a strange fascination. There's the Sunoco spiel during j which newscaster Lowell Thomas and announcer Hugh James collapse in peals of laughter. There's the one for Ovaltine where the announcer pleads with children to drink the stuff so the company can go on sponsoring Captain Midnight. And there are those for long-vanished products--Spofford's Cheese, Sal Hepatica for the Smile of Health, Old Dutch Cleanser, Kreml Hair Tonic, and on and on. Then there's that cheery Rinso jingle sung by an 11-year-old from Brooklyn named Bubbles Silverman... who grew up to become Beverly Sills, an internationally renowned opera star.

But where did all the goodies come from, if the networks didn't save anything and if the official repositories of American culture are way behind private collectors in accumulating the programs? Fortunately for posterity, two of the most popular programs--The Lone Ranger and The Green Hornet--were produced in the studios of an independent Detroit radio station, WXYZ, by an advertising agency. At first, WXYZ distributed the programs to other stations on transcriptions. Later, when the NBC Blue Network took over distribution of the shows, WXYZ continued to record them on 16 inch discs which it stored in a Dektroit warehouse. The discs were actually the property of George W. Trendle, who created the show. Because the Lone Ranger remained popular well after TV came along., Trendle held on to the transcriptions for later reuse.

The Shadow, distributed similarly by Blue Coal, was believed lost until one day in the late 1950s when an advertising agency employee in Wilkes-Barre, Pa., was rummaging around his firm's storage area. There he found some 150 discs containing 300 episodes of the program, several dating back to the Orson Welles days of the 1930s.

Other programs--Captain Midnight, Jack Armstrong, Gang Busters, and network shows like Suspense and Fred Allen--have not been so fortunate. Recovery has been hit or miss, relying on some of the special programs transcribed for rebroadcast overseas, edited versions produced for transcription series like "Here's To Veterans" and "Shower of Stars" during the 1940s, or programs recorded off the air by aficionados on all kinds of crude equipment--dictaphones, wire recorders, disc recorders, etc. Every once in a while, a transcription of a program which hasn't made the rounds previously will turn up in a flea market in Mexico City or Paris. And there's always the hope, even among seasoned collectors as Goldin, that a new collection of off-the-air recordings of Information Please or It Pays to Be Ignorant or Vox Pop will turn up somewhere.

The big bands have not done well on the under-the-counter market--perhaps because of the vagaries of speed and pitch in some of the recording equipment used to make original off-the-air discs. A wow that makes Glenn Miller sound as if he's playing aboard the Titanic in heavy seas is hardly noticeable in a straight talk show. On the other hand the recording companies have been reasonably good about rereleasing broadcasts of the Miller and other bands on disc. Both RCA Victor and Columbia have been very active in documenting the pop music of the '40s and Decca, which has a large inventory of

music by Guy Lombardo, the Andrews Sisters, Bing Crosby and others, keeps the best titles in its current catalogue. Then there are the specialty recordings by mail order firms like Time-Life Books, which has devoted an entire series of books and records to the big bands.

Yes, Virginia, there is a Golden Age of Radio. It's alive and well-not at the Smithsonian Institution or the Library of Congress, but in the hands of private collectors.

### VIC AND SADE

Our Official expert on the Vic and Sade Program Carl Erickson has sent us the last part of his series on the current Vic and Sade programs that are in circulation.

Any collector having Vic and Sade episodes that have not been included in Carl's series is advised to get in touch with Carl at P.O. Box 449, Shoreham, N.Y. 11786.

Copies of the entire listing of Vic and Sade provided by Carl Erickson may be obtained from Stay Tuned for 40¢ to cover the cost of postage. In the future we will provide ample copies to Mr. Erickson so that you may get in touch with him for copies.

Now if you will turn the page we will venture up to "a little house halfway up the next block."

### VIC AND SADE



Vic (Art Van Harvey), Sade (Bernadine Flynn), their son, Rush (Sid Koss).

Vic and Sade were happily married, unlike so many other soap opera couples. They lived in "a little house halfway up the next block." Their many odd friends like the Robert and Slobbert Hink twins, Blue Tooth Johnson, Ruthie Stembottom and Jack Gumpox, the garbage man, made their home seem like a permanent party site and gave the show more of a situation comedy feeling than that of a daytime serial.

VIC AND SADE -- A Clarification

by

Carl T. Erickson

"The Wives' Rule Book"

SADE: I received a peachy letter from Lodge Headquarters this afternoon.

Sade has received a flyer about a Lodge book for the wives of Lodge members outlining various rules they are to follow. Sade is not impressed by the contents.

"Five Men From Maine"

RUSH: He said these five fellows in Hunkerman, Maine, were very anxious to meet you.

Vic has been asked to visit some men in Maine who are friends of Homer U. McDancey of Oregon. They have heard about Vic and want to meet him. Sade recounts a pleasantry about Mrs. Elder. The mystery of the identity of the five men is not resolved.

"The Demise Of Bernice"

SADE: You Look sad.

RUSH: I am.

Rush announces that Bernice, Howard's sister has just died. Sade is upset by the news but calms down when she learned that Howard is Mr. Gumpox' horse. Rush maintains his lugubrious manner.

"Muted Silver Moonbeam Chimes"

SADE: With winter just around the corner and all, well, Mate, I guess this is enough for now. I must go and put the potatoes on, or else my family will go hungry.

Sade and Vic are chatting. Vic heads off down to the office, but Sade keeps stopping him to remind him of itmes. She recalls that Mr. Donaghue is sleeping next door. She also recalls a message for Vic from the Music Store. To Vic, the message is trivial, which prompts Sade's curiosity. The Muted Silver Moonbeam Chimes have arrived. Sade soon recalls musical duets with Pompom Cordova and Vic.

"Calling Long Distance"

SADE: How nice of Mrs. Keller to make the suggestion.

Uncle Fletcher intends to call his niece, Bessie, but needs directions on how to place a long distance call. The whole family has varying instructions, much to the consternation and confusion of Uncle Fletcher.

"B. B. Baugh"

U.F.: Are you upstairs, Honey?

VIC: She's undressing.

Uncle Fletcher comes to visit and tells of his dinner earlier. B. B. Baugh wants Uncle Fletcher to be his agent for Stingyberry Jam, which "churns and writhes and crawls and seethes, in the bottle". Sade is reluctant to have Uncle Fletcher take on the job.



"Congress And The Supreme Court"

VIC: Your sweet face is painted with a happy figure. I apprehend you think you've won the game.

Sade comments on items in the paper, one of which deals with current political events. Rush tries to explain the functions of a republican form of government, but it soon becomes too deep for Sade.

"Mr. Sludge Calls His Mother"

VIC: Why can't I go in?

SADE: Mr. Sludge is using the telephone.

Vic has come home to get some work done, but Mr. Sludge is on the telephone, depriving Vic of the use of the instrument. Rush also urgently needs to make a telephone call, but to no avail. This is another of the half-hour shows before a live audience.

"Lodge Regalia Out On Loan".

VIC: Hey!

RUSH: In here, Guv.

VIC: Your Mother home?

Vic has to attend a special Lodge meeting to meet C. W. Ekins from Headquarters in Chicago. Preparations for this meeting are hurried and lavish as Vic asks Sade to read the Latin passages from the Lodge book. She adamantly refuses to do so. Vic then discovers that his various pieces of attire have been loaned around the neighbourhood by both Sade and Rush.

~~XXXXXXXX~~

"Unheard News"

RUSH: It's a recognized fact that inhabitants of Toledo, Ohio, got more teeth than other people.

Vic interrupts Rush's conversation with Bluetooth Johnson to ask where Sade is. He has important news for her, however, when she does appear, she has to make a telephone call. Vic is shunted aside and his news goes unheard.

"Police Chief Cullerson"

U. F.: Martin Jordell left Rochell, Illinois in 1902, gave up chewing gum in favour of sleeve-garters, married a woman fifteen years old, formally repudiated the existence of the automobile in 1909, shot his uncle by mistake and in 1911.....

When Vic arrives home with a police uniform, he announces that while the Chief's office is being redecorated, the Chief will use the Gook's living-room. A notorious criminal is on the loose in the vicinity, and eventually, one of the Gook's neighbours effects his capture. Another show before a live audience.

To my knowledge, there is one more programme available on the circuit: "Vegetable Garden", and in a forthcoming issue, I hope to have details available. Please remember that these three lists of V&S programmes are intended to overcome problems concerning titling, and if we all use these titles, we can eliminate duplication. I have not graded the programmes, for their quality is seldom better than good, at least the copies in my collection. If other programmes are available, I would appreciate a note from you and perhaps we can bring about a trade.

## DISC CORNER

This is in response to your request in the Feb. and April issues for contributions to this column. Just recently I acquired 58 NBC syndicated 16" high fidelity unbreakable transcription discs. These are apparently all between 1945 and 1950 vintage. Overall, scratches are minimal and most of them have their original paper covers. I paid \$1.00 each for these. I don't have the necessary equipment to play them so I can't give you listening contents.

Does anyone have any information on these programs such as nostalgic value, content, popularity? It is my intention that these discs be turned over to someone who could make good tape recordings easily available to those of us that want them. Let us share and preserve radio together.

Here is a suggestion on locating more of these discs. Check your local newspapers, particularly the small community ones for men who do clean up jobs in homes, cellars, attics, garages, etc. Get acquainted with them; they get a lot of this kind of stuff for nothing and will be glad to sell it to you before throwing it away. That's how I got the following discs. I give you what information available on the labels.

THE MAGIC XMAS WINDOW SERIES.. All are one side of disc stories.  
T'WAS THE NIGHT BEFORE XMAS..THE POOR PRINCE..HANSEL AND GRETEL..THE DISCONTENTED FIR TREE..THE UGLY DUCKLING THE NUREMBERG STOVE..THE BRAVE TIN SOLDIER..SLEEPING BEAUTY..CINDERELLA..THE LEGEND OF ST. NICHOLAS..

ONE SIDE EACH..SANTA CLAUS RIDES AGAIN,PART ONE..AND THE HARRY HORLICK ORCH., COMPLETE..

ONE SIDE EACH..GORDON MACRAE GULF SPRAY SERIES, 1947, PROGRAMS 27 & 28

ALL ABOARD FOR ADVENTURE SERIES..EACH PROGRAM ON ONE SIDE..PROGRAM # 3 SHERA OF THE PUNJAB..AND PROGRAM # 4, THREE KNOCKS IN THE NIGHT..

FIVE MINUTE MYSTERIES TOTALING FOUR SIDES..THE POSSE..THE NOTE OF GULL A FRIENDLY MURDER..ALIBI..THE CORPSE IS COLD..ECHO OF DEATH.. THE TOO EARLY BIRD..THE FINE ART OF MURDER..MURDER IF YOU PLEASE..THE MOOD IS BLUE..THE SPITTING REVOLVER..BLOOD ON MY HANDS..

PROUDLY WE HAIL..TWO SIDES FOR EACH COMPLETE PROGRAM..#114, JOHN LUND. # 113, WILLIAM ELLIOT..#115, RUTH WARRICK..#116, MICHAEL O'SHEA..#117, FIRST HALF ONLY, VIRGINIA BRUCE..#118, FIRST HALF, MARJORIE REYNOLDS..

PLAYHOUSE OF FAVORITES..TWO SIDES EACH COMPLETE STORY..THE HUNCHBACK OF NOTRE DAME..RIP VAN WINKLE..TREASURE ISLAND..SILAS MARNER..THERESE RAQUIN..TOM SAWYER, FIRST HALF ONLY..A PIECE OF STRING, FIRST HALF..

MODERN ROMANCES..ALL COMPLETE STORIES, PROGRAMS ON ONE SIDE EACH.. MY GIRL FROM PARK AVE..LOVED BY THREE..TWENTY SIX-AND LONELY.. I MARRIED A GANGSTER..THE LIE I TOLD HIM..AWAKENING..MARRIAGE RACKETEER..FOREVER HIS..CONFLICT..JUST MOM'S WAY..BRIDE OF THE DARK SEA..MOTHER WITHOUT SYMPATHY..I MET HIM AT THE FAIR..WALKATHON GIRL..SINGLE GUY..THE MARK ON MY FACE..INNOCENT STOOGIE..MY CONSCIENCE WAS TOO ELASTIC..UNDER MY BOSS'S SPELL..INFATUATION..THRILL HUNGRY..A LITTLE CHILD SAVED ME.. RUNAWAY WIFE..FEAR HAUNTED ME..MORTGAGED WEDDING RING..MY PRAYERS WERE ANSWERED..

DESTINY TRAILS..TWO COMPLETE PROGRAMS ON ONE SIDE EACH..#7 & #8,  
DEERSLAYER..

ESQUIRE FASHION PARADE..ALLCOMPLETE ON ONE SIDE EACH..5-25-46..12-2-46..  
1-6-47..1-13-47..1-20-47..1-27-47..2-3-47..2-10-47..3-31-47 WITH RISE  
STEVENS..4-7-47 WITH KENNY BAKER..4-14-47 WITH JOHNNY LONG.. 4-21-47  
WITH FRED ESTAIRE..4-28-47 WITH HARRY HERSHFIELD..5-5-47 WITH RICHARD  
NEY AND THE FOUR VAGABONDS..5-12-47 WITH JIMMY DORSEY AND KAY ARMEN..

TREASURY DEPT....GUEST STAR..EACH PROGRAM COMPLETE ON ONE SIDE EACH..  
THOMAS MITCHELL, WIN ELLIOT, AND HARRY SOSNIK, 2-15-48..  
AND BURROWS, WIN ELLIOT, AND HARRY SOSNIK, 2-22-48..

CARSON ROBINSON AND HIS CR RANCH BOYS..EIGHT PROGRAMS ON EIGHT SIDES..  
#37, 38, 39, 40, 41, 42, 43, AND 44..

FOY AT BREAKFAST WITH FORD BOND..FIVE MINUTE CUTS, THREE SIDES..  
OCT. 30 AND 31 AND NOV. 1, 4, 5, 6, 7, AND 8, 1946..

TIME OUT..FOUR SIDES..WITH TED STEELE AND GRACE ALBERT.. PROGRAMS #  
1, 2, 13, AND 14..

THE THREE SUNS AND A STARLET..FOUR SIDES.. PROGRAMS 33, 34, 39, AND 40..

OZZIE NELSON ORCH...VOCALS BY OZZIE AND ROSE ANN STEVENS..ONE SIDE..

THE RHYTHM MAKERS..ONE SIDE..

GARY C. DUDASH  
110 MONTGOMERY AVE  
NORTH BABYLON, N.Y. 11704

### COLLECTORS ARE DOING THEIR THING

Well if anyone is going to repopularize old time radio it's going to be the collectors of this country.

Chuck Schaden started it almost two years ago in Chicagoland over WLTD and collectors must be knocking down doors getting into radio stations, for old time radio is returning.

John, got Empire State FM network to go on Sunday nights at 7 PM over WDDS-FM Syracuse, WVOR-FM Rochester, and WBUF-FM Buffalo with Radio Rides Again and shortly they will be expanding to another half hour weekly at midnight on Saturdays with horror type shows.

Now Allen Rockford who is associated with WONO in Syracuse (a classical music station) has his old time radio excerpts aired each Thursday and Friday over WSEN-FM. This station also airs The Lone Ranger, The Green Hornet, and Gangbusters.

In Canton, N.Y. WSLU-FM airs Theatre 5 each Wednesday at 7:30 PM and in Utica, New York WZOW-FM airs The Shadow at 7 PM each Monday. Other stations include WHCU-FM Ithaca, N.Y. doing a program called "Time Was" each Sunday from 5:15 to 7 PM, WKAL-FM each Saturday from 12-1 PM doing "Yestertunes", WKOP in Binghamton on Saturdays from 10 to 11 PM does excerpts from the old shows and WBFO-FM in Buffalo was carrying Sherlock Holmes each Thursday at 10:30 PM.

Allen Rockford also tells us that WAER in Syracuse and WRVO in Oswego are considering old radio programs this fall.

In Canada CHSC-FM St. Catharines, Ontario is carrying a BBC program called Hancocks Half Hour and CFRC AM and FM is carrying the Goon Show in Kingston, Ontario.

Only a minority of the shows and stations are carrying shows from collectors as most are dealing with legal(?) distributors but the indication (at least in New York) is that Old Time Radio Rides Again. The next thing that all of these stations will want is more variety.

How are the stations doing in your area?

Do you know any stations that wish to carry OLD TIME RADIO? Since we are in with both feet now with the Empire State FM network to find out what's up we would be willing to offer the shows currently being aired "Our Miss Brooks", Sam Spade, and Yours Truly Johnny Dollar. Have your station contact "SOUND TAPES OF THE PAST INC., P.O. BOX 81, WEBSTER, N.Y. 14580" or call us at 716-872-3555 after 5PM on weekdays.

### WHATS AN AD IN STAY TUNED

There has been some confusion among collectors as to what constitutes and ad in Stay Tuned. Hopefully for all to understand here are the groundrules.

For subscribers: The wanted poster is free. Only ads with a business return address or those dealing with other than radio programs are chargeable. In addition any ads or sales with a price associated with it are chargeable. Trades are free.

For non subscribers: All ads are chargeable except for contributory articles or letters to the editor which may or may not be published at the editors discretion.

Its good business sense for us not to release the names and addresses of our subscribers.. We do publish names and addresses of those who use the Wanted Poster

and the Letters to the Editor column but we will not release our subscribers list. Hope you all understand this.

Now that this is all as clear as mud, keep those cards and letters coming.

### BACK ISSUES

Would you believe that in combining John and Carols files with our own we have uncovered some back issues of Stay Tuned. They go all the way back to Vol 1 No. 1 There are a few January and February issues and then a goodly supply of April, May and June issues. There are no more March, July, or August issues but there are quite a number of September issues.

These back issues are available while they last at 50¢ apiece from Stay Tuned.

### REPORT FROM THE BOONDOCKS?

For this months report from the boondocks, I am going to write about the decline of radio's Golden Age. Much of what I have to say about it was said better by Sam J. Slate and Joe Cook in their book It Sounds Impossible, published in 1963, by the Macmillan Co.. For an in-depth study, I highly recommend this book.

Firstly, when OTR was at its peak ( 1945 to 1950 ) we only had between 1,000 and 2,000 stations. The quality of radio declined inversely in proportion to the number of stations--largely due to the "fragmentation of the audience" since national advertising went with network television leaving non network radio stations to reach a level of programming akin to the local talent concept of 1925. It is not difficult to project this idea further a la The Dick Gibson Show ( Stanly Elkin ) and say that imaginative programming today thinks the audience is the local talent via the telephone-talk shows.

Secondly, radio did not compete with television in developing new production styles and program concepts. They should have done this when they still had radio networks. I'm sure it is impossible to do so on a local level because of the cost factor. We cannot say that our nation lacks writers of radio scripts, as witness the tremendous response to the national contest held by the non commercial educational radio network in which 400 scripts were submitted ( from a New York Times article dated Dec. 14, 1968, and reprinted by Bob Vito in Stand By ).

Thirdly, the radio networks allegedly took their handsome profits from radio and put them in television.

Fourthly, we the people--who own the air waves and grant a license to radio stations through our representative, the FCC--allowed radio to reach its present level of vulgarity. At least its in step with the times. We have a right to be critical of radio programming--more than a right, we have a duty as participating people in a democracy.

Thanking you for the use of your excellent fanzine, I would like to leave you with this thought: The genre of radio is sound but sound is multifarious; it does not wholly consist of recorded music, egomania, and advertisements. I'll elucidate more on this the next time.

Don Scott  
1027 S. Zane Hwy.  
Martins Ferry, Ohio  
43935



# Bare Facts

K's

(how's that for art work?)  
9/9/71

Dear People:

I have only today received my copy of the Collector's Item known as 'The Last Issue For This Cover'. marked up from July 1971 to August 1971, and from No. 7 to No. 8.

You say you lacked artistic ability, friends? You say you need outside help to draw your pitchers for you? You say you need writers to write your writing? Well. Tell you what I'm gonna do...I'm gonna sue you, that's what.

Whose creative artistic talent so cleverly and unobtrusively changed the face of your cover? Whose talented fingers put those ice cream cones to dripping all over that recent issue? And WHAT GENIUS PUT THAT DIRTY PICTURE ALONGSIDE MY NAME????? And what gold-plated heading writer dreamed up the BARE FACTS titly?

Fortunately, my copy of that page heading is a little washed out. Hopefully, ALL copies are the same. I can't even tell what the facial expression is; not even Godiva's. Remember, folks. I got religion!!! (You do recall the Old Fashioned Revival Hour, dont' you?) For shame!!

And while I'm at it: about that open letter. I dont write an Advice To the Lovelorn column; but John, I'd like to have a few words with you in private.....it's about your wife.....

And Carol. I will always be your friend; but only a friend. Carol.

And John....no. what I said before still goes.

Bob....are you there? Maybe Vito just didn't have the stuff to make a go of it alone. It just might be possible that you could do it.

I never thought that the day would come when I would have to paste a blank piece of

paper over a page in a radio journal before I showed my family what I've been up to in my hobby.

All of which has detracted me from the point of our getting together in this little letter of mine. (Down Carol.) A muted thank you for the spread, for the layout/ for the two and 2/5ths pages of my latest Want List. I do think this will hold up for some time to come. I have promised myself one more Want List, but only after this present one is fulfilled. So rest easy, and give someone else a chance.

Hey. I don't know who the organist was for Vic and Sade. You're the STOP people who are supposed to research the answers. I sent the question to YOU. Evidently, Carl Erickson doesn't know. And while still on the subject of V&S: a V&S fan club does indeed exist, but so far as I know, only on the west coast. Hope someone gives an address to you and Mrs. Barbara.

I eagerly await your Sept. issue (in Oct.?) to see if you are taking me up on the Clara Lu and Em "advertisement". You have not replied otherwise. I have dropped the time restriction on trading the shows; it's open for trade by anyone, anytime. What I can offer is the closest-to-the-original dub. Only 5 of Jay's customers took me up on it. Five---and counting.

If you'd only put a Bald Man on a Hairy Horse.....

What are you going to do next time....that is, after you print an apologia?

Aunt Donna (?)

(For those of you who don't understand the artwork this is Don Koehnemann corner. Dons address is 811 Bristol Ave., Westchester, Ill. 60153. Dear Uncle Don, Did you really say that? Thanks for telling us about the artwork on the first page of your letter. This time we used a much better machine and now you can see what can't be seen. Remember Liberalism is here to stay. See Variety for Film Festival in N.Y.C. John and Carol are gone and so I am doing the magazine myself with help from people like you, Bob Vito, Jerome S. Markielewski, Gary Dudabh and the rest of the help. I do owe you the apology on the Clara, Lu, and Em as your note did arrive but during our transfer period and got lost. The tape arrived and is here. If you can send us another copy we will give you a differant title page. Wait till next time. Read a little further in the magazine and if you don't find your organist then you certainly can find someone who has to know who he is if you want to go to Simpsons Supper Club. Be waiting for your next attack, assault, letter.-ed.)

Sept. 13-71

Carol Monroe  
Stay Tuned  
1250 La Baron Circle  
Webster, N.Y.

Thank you for your fine issue of Stay Tuned. I'm sure it'll be a great success to many old time radio enthusiasts. Unfortunately to many hobbies prohibit me from joining your organization at this time. However if you need space filler for your magazine try this quiz on your subscribers.

He was the first radio organist in Chicago, beginning in 1923 on station WDAP (now WGN), and later became staff organist at Chicago stations WBBM, WLS (at the time of Gene Autry, Grace Wilson, Rhubarb Red, Lulu Belle and Scotty, Red Skelton and Vella Cook) and WCFL-NBC, during the years of 1924-1948. He was the first organist to play the original Amos 'n Andy theme song on radio, (Perfect Song). His own personal radio theme song was, If A Wish Could Make It So.

In his early musical career he was quite adept to the saxophone, having been a member with the John Philip Sousa Band. In 1924 he wrote At The End Of The Sunset Trail, which became one of the first big radio hits in years as Gene Autry's theme song. It was on the "best selling" list for 15 weeks, In 1926 he replaced Jesse Crawford as solo organist at the Uptown and Tivoli theatres in Chicago.

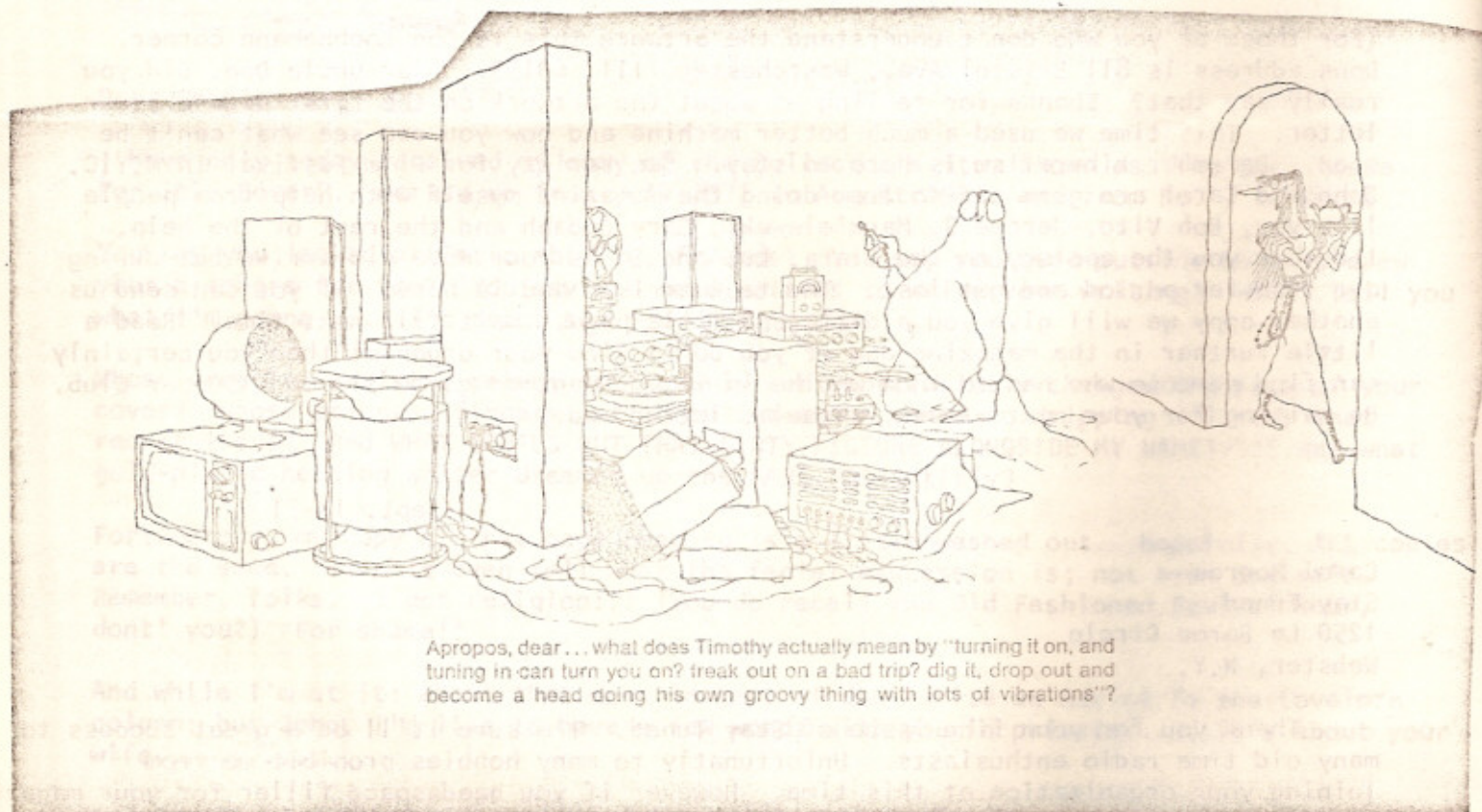
He is now living at his home town, Waupaca, Wis., and still performing every Fri. and Sat. evenings at Simpsons Supper Club there. He is at 73 years of age the oldest living "Master Organist".

If you still don't know who it is, He's my wifes second cousin,

EDDY (ETHWELL) HANSON, MASTER ORGANIST.

Lots of good listening to everyone,

Jerome S. Markielewski  
P.O. BOX 68  
Oakfield, Wis. 53065



Apropos, dear... what does Timothy actually mean by "turning it on, and tuning in can turn you on? freak out on a bad trip? dig it, drop out and become a head doing his own groovy thing with lots of vibrations"?





# SIG TM

## THE WANTED POSTER

1. ENRICK, 1033 GYPSUM, SALINA, KANSAS 67401

I have been collecting about 1 year and have accumulated almost 400 shows. I am interested in trades and invite anyone with a catalog or trading list to send same to me. I enjoy all types of shows but am especially interested in science fiction. I will answer all trading letters with my own catalog.

2. JACK HANNIG, 3860 CRENSHAW, #206, LOS ANGELES, CALIFORNIA 96008

Jack would like to get in contact with anyone who has any JACK ARMSTRONG, CAPTAIN MIDNIGHT, ORPHAN ANNIE OR DICK TRACY shows for sale or trade. He is especially interested in new material other than those usually found in most catalogs.

3. LEONARD FRANK AHLMAN, 2009 NORTH 70th ST., OMAHA, NEBR. 68104

Would like to get all the television shows from 1950 on up to the present time, the sound tracks of all the show that is good. I collect old radio programs as my mainstay but would like to add television to my collection if at all possible.

4. CUYLER WARNELL BROOKS, JR., 713 PAUL ST., NEWPORT NEWS, VA. 23605

I lack the third "Apple Gunkie" show, "The Exponential Bispiral". Interested in anything by Frederick Bradnum other than "Mr Good John...". I am not at all an extensive radio show collector, really, but there are certain things I am interested in as noted.

5. DON CLEARY, P.O. BOX 96, FAIR LAWN, N.J. 07410

Wilf Carter (Montana Slim). Will pay good prices for any of his shows on tape for disc from CBS or any others. Also want Dick Tracy shows where Texas Jim Robertson appeared.

6. KENNETH G. DAVIS, #1 SEVERN RIDGE RD., BEVERNSIDE, C-15, ANNAPOLIS, MARYLAND 21401

I have read on tape stories from "Pulp" magazines in the 1920's and '30's such as "Argosy", "Detective Stories", "Sea Stories", "Short Stories", etc. - and would like to swap with someone who has something similar. Only requirement is that the story not be boring, that it hold your interest as any good novel would. I have quite a collection of these old "Pulp" magazines.

7. MEADE FRIERSON III, 3705 WOODVALE RD., BIRMINGHAM, ALA.

Does anyone have a copy of an hour long NBC Halloween special in the late fifties - an adaptation of THE DUNWICH HORROR by S.P. Lovecraft starring Ronald Coleman?

# The Day the Martians Didn't Land

HAPPY HALLOWEEN  
Let Halloween go by without a mention of "WAR OF THE WORLDS".

**THE PANIC BROADCAST**, by Howard Koch (Little, Brown) \$4.95. The reviewer is a Gannett News Service editor.

By JOHN OMICINSKI  
It happened Sunday, Oct. 30, 1938, in that age of innocence before total war. It was 8 p. m. on the East Coast and millions were sitting and Emersons, Stromberg-Carlsons or Admirals tuned in to one of the most popular radio broadcasts of the period — Orson Welles' Mercury Theatre.

The broadcast started unobtrusively, with an announcer talking about the possibilities of creatures from outer space. Then it switched to music from the Hotel Park Plaza.

A few minutes later, a "news announcer" broke into the program of dance music to report that a Chicago astronomer had spotted strange explosions occurring regularly on Mars.

In just a few more minutes, the "news announcer" was interviewing a Princeton astronomer and giving a first hand account of the landing of some weird creatures in

a spaceship near Grovers Mill, N.J.

Literally millions took the dramatic program as a real news broadcast. Newspaper switchboards were jammed with frantic callers, men packed their families into cars and headed anywhere away from the "Martians". Men from San Francisco called in and volunteered in any way to battle the Martian nemesis.

It's estimated that fully 1.2 million people took the broadcast as an actual report of a Martian invasion and panicked accordingly. Welles' little Halloween Eve prank had turned into a nightmare, one which has had social scientists scratching their heads for years.

For instance, why didn't the panicky listeners just switch to another station and check out the broadcast on another station?

Howard Koch, the man responsible for the radio-play, has written a small, interesting book which recounts the events of that strange Sunday evening and give some of his thoughts on the phenomena.

Koch, who later made a

generation of moviegoers happy with his screenplay of "Casablanca," doesn't offer any succinct answers. His book includes a reprint of the entire script and, 32 years later, there's not much in it that would frazzle a schoolkid of the 1970s who's watched Neil Armstrong stomp around on the moon.

Clips are reprinted from The New York Times, New York Daily News and Variety and the comments of Dorothy Thompson, Heywood Brown and other columnists of the era are included.

Damned by just about everyone the next morning, Welles was praised in short order for opening eyes to what sheer panic could do to the tender, war-nervous emotions of the nation.

Koch lapses into social comment which, at times, seems to have nothing to do with that day in 1938 when nothing else mattered but the Martians. But other than that, he has produced a book which records a fascinating instant of current history.

DAILY NEWS  
**FAKE RADIO 'WAR' STIRS TERROR THROUGH U.S.**

**New York Daily-Telegram**

AND THE EVENING MAIL  
A SCHEMPTON-BROAD NEWSPAPER.  
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TUESDAY, NOVEMBER 1, 1938

**"Frighted with False Fire."**

It is strange and disturbing that thousands of Americans, seated in their homes on a quiet Sunday evening, could be scared out of their wits by a radio dramatization of H. G. Wells' fantastic old story, "The War of the Worlds."

We've seen the 22-year-old actor, Orson Welles, didn't realize the point he was repeating soon coast to coast among people who believed that monsters from planets actually had invaded New Jersey.

Yet young Mr. Welles, a student of Shakespeare, might have remembered Hamlet and, remembering, might have foreseen the effect of too much dramatic realism on an audience already strung to high nervous tension.

Hamlet it was who staged a play to "catch the conscience" of the King of Denmark, his

wife, who had murdered Hamlet's father, seized the throne and married the widowed queen. This play within a play also concerned the murder of a king. And, as Hamlet had intended, his wife and his mother were driven to such hysterical terror that they refused to watch it to the end.

"What, frightened with false fire?" exclaimed Hamlet with bitter irony, certain now of his wife's guilt.

Unlike Hamlet, young Mr. Welles did not plan deliberately to dramatize his audience. And as guilty conscience, his nerves made guilty by actual, though almost incredible, threats of war and disaster, had prepared a good many American radio listeners to believe the completely incredible "news" that Martian hordes were here.

Of course it should never happen again. But we don't agree with those who are saying that the Sunday night scare shows a need for anti-government censorship of radio programs.

On the contrary we think it is evidence of how dangerous political control of radio might become. If so many people could be misled unconsciously, when the purpose was merely to entertain, what could designing politicians not do through control of broadcasting stations?

The dangers in Europe use radio to make their people believe falsehoods. We want nothing like that here. Better have American radio remain free to make dramatic stories than start on a course that might deprive us of freedom to broadcast uncontrolled truth.

And it should be easy for radio to avoid repeating the particular blunder. The Columbia system as a result of its unhappy experience Sunday night, has already pointed the way. Let all dramatic stations avoid use of the news broadcasting technique in dramatizations when there is any possibility of any listener mistaking fiction for fact.

Newspaper accounts of the 1938 panic.

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U.S.  
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STAND BY ----- ON THE AIR

by BOB VITO

BOB: New York City...My guest is a very special person, as far as I am concerned being a radio buff. This gentleman appeared on a program years ago called, "Can You Top This" and he read the jokes for the home listeners. He was also featured on the Fred Allen Show where he played the ever-loving Irishman, Ajax Cassidy. Those are the programs that I remember.

Good morning Pete, how are you?

PETE: Fine Bob.

BOB: Pete, I'd like to ask you, I played a little bit of a "Can You Top This" tape, did that bring back old memories for you?

PETE: Yes, I'd forgotten exactly the opening words, the lead-ins, and I'd forgotten at what period in my career we gave away such crummy prizes. Once everybody started with the Pot of Gold, the thousand dollar awards and the \$64,000 questions and now on almost any show you win a furnished home and a trip around the world, and your maid service for two years and things like that. We were giving away \$3, \$2, and \$1.00.

BOB: Now what was the equivalent to in the salary, say, in those days?

PETE: Well,

BOB: Very little, wasn't it?

PETE: I can tell you that when we started with "Can You Top This", now, remembering that we were featured on the show, in other words we were starring on the show. Not like just an announcer walking through giving the Bulova time signal, these men had all had a reputation in Vaudeville. I'd been then, in the business since I was ten.

BOB: Ten years old?

PETE: Yes, I was then 20, and; no, 22 I guess.

BOB: When you started in "Can You Top This"?

PETE: I was about 22.

BOB: Was that one of your first radio shows?

PETE: No, my first radio show was when I was ten.

BOB: On radio?

PETE: On radio, Christmas Eve, in 1928.

BOB: Do you remember what that was? The name of it?

PETE: It was A Christmas Carol, and I played Tiny Tim.

PETE: Without the ukulele. About a year later I played his father, I have not yet played Scrooge but I'm getting there. You start to get vulnerable.

BOB: Well, you look pretty darn healthy to me.

PETE: Oh well, I am healthy, I am healthy.

BOB: I just took Peter Donald into the studio where I was playing some tapes. In fact I had a 1938 Hit Parade on with W. C. Fields and yesterday I played this "Can You Top This" that we heard a little while ago and everyone says, "My he's a healthy looking man". I mean it they took a peak at you because they are all familiar with radio.

PETE: They figure if I was doing a show in 1940 or before that I have to really be an old....

BOB: No. they expected somebody with a crutch, you know.

PETE: I had that but I got rid of it.

BOB: Uh huh, but you look darn good today. Peter, let me ask you something about that. Was there a schedule that you'd go on in those days? Did you just do one show or did you hop from studio to studio? I'm really asking a leading question, because I was one of those little kids that used to run around with you when you'd leave "Can You Top This". I tried to keep pace with you until finally you lost me in the breeze, and that's when I was a little kid.

PETE: Well, when I got into doing what you call main comedy, when you become a featured player, you were only doing one show or maybe two shows a week.

BOB: Was that when you started to do the Fred Allen Show or before?

PETE: Oh all around the same time. There was one time when I was doing regularly 18 shows a week. I was doing two "Can You Top This"; no more than 18. I was doing two "Can You Top This" local on Wednesdays and Coast to Coast on Saturdays.

BOB: Oh they were done on different days.

PETE: Yes, and then I was doing the Fred Allen Show which was Sunday.

BOB: Was that also from New York or did you have to fly.

PETE: No, that was in New York.

BOB: I see.

PETE: And I flew across town and then Saturday afternoon I had my own little quiz show called "Guess Who".

BOB: Right, right.

PETE: And with that, I'd work in the office of the RCA building in Radio City and then go over to the theatre to do the quiz show. The theatre was way the other side of Broadway. The Ritz theatre I guess was just being made legitimate again. Then I would run two blocks up and do "Can You Top This" on about 49th street or 47th street, and then I would run over to the NBC studios where I started my day and do the dress rehearsal of the Fred Allen Show. Before that when I was a radio actor working all the soap operas, I frequently did five shows a day. I remember for many many weeks and suddenly enough the producer of the Morman Theatre just walked into my club a couple of nights ago. I haven't seen him since I was a boy. I used to finish Terry and the Pirates, in which I played the Chinese boy, Tommy - ")(\*&ç%\$+). I finished that, I did it from 5:00 to 5:15 and I usually had the last line on the third floor, run out the door with the page still holding it, run to the service elevator, make it up to the 8th floor and open the next show on the same network. In a matter of 15 seconds I had to get from the third to the eighth floor.

BOB: Did you ever miss?

PETE: Never missed.

BOB: Never missed!

PETE: Oh, one day the man wasn't there with the elevator so somebody else took my line upstairs which wasn't enough of a line to worry about. But that is following yourself on the same network, 5 floors apart. I did that all the time.

BOB: Bet you couldn't do that today, could you?

PETE: I wouldn't want to, I wouldn't bother.

BOB: I don't blame you. How was it working for Fred Allen? Did you enjoy that?

PETE: Wonderful.

BOB: Is he really a perfectionist as his program seems to have come off?

PETE: Yes, he was a perfectionist, he wasn't a hard task master because he had good people around him. We had no problems, we, on Friday we went in, we sat down and read it over once, then we read it over on the microphone for timing and that was all. And then Sunday afternoon, we came back and read it once more on the microphone with the orchestra and the songs, the dress rehearsal and then went on the air. So actually there was only about 4 hours of rehearsal and yet each of the alley players was on the broadcast only about a minute and 15 seconds. We got paid huge money for that. Great job.

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BOB: How long did you work with Fred Allen?

PETE: I guess I did that last 6 or 7 years.

BOB: Let's see there was Minerva Pious and Kenny Delmar. Do you see any of those people, Pete?

PETE: I hardly ever, hardly ever. When I was, about two years ago I had a stroke and I had a bad time in the hospital.

BOB: Yes I read it in the papers.

PETE: And Minerva Pious was playing in a television soap opera. She was playing a nurse or a housekeeper and the theatre was up near the nursing home I was recuperating in. So Minnie used to come up everyday and bring me Jewish food.

BOB: Oh, just like in the program where she gave Pierre her husband the soup.

PETE: Yeah, chicken soup.

BOB: That must have nursed you back to health.

PETE: Oh, it's wonderful, you take it intravenously.

I saw Kenny Delmar about three months ago.

BOB: Is he out on the coast there.

PETE: No he's here. He's been doing the voices of cartoons. Like Deputy Dog and things like that.

BOB: Yeah, Yeah, I recognize that. He's using that clag horn type voice: "Somebody, Somebody, I say knocked."

PETE: Yes.

BOB: That type of thing.

Ah. What else can I ask Pete about. There's about a million questions. Just hypothetically speaking, do you think there is any possibility for a revision of radio? I know this is a loaded question.

PETE: I don't think radio ever died, I think they buried it while it was still warm.

BOB: Uh huh.

PETE: Because there is a great market for it. People are still driving cars, and the salesman on the road turns on the radio to keep awake or to just entertain himself, people still go to the beach and take a radio with them.

BOB: Sure.

PETE: Now particularly with transistors the size of a pack of cigarettes, people are walking down the street listening to ball games, the only element that's been taken out are the comedy, the sketches and the dramatic sketches that's all gone but you still have your music and news and every once in awhile they try comedy and it doesn't work.

BOB: It doesn't come off like it used to.

PETE: Well, because it's not the event anymore. They used to turn things on Amos and Andy at 7:00 and everyone sat around and listened to them.

BOB: Including the President, right?

PETE: Of course, matter of fact you know probably, Bob, that the movie houses were doing such a bad business around Amos and Andy time that many of them, hundreds of them would stop the picture at 7:00 and let the audience listen to Amos and Andy.

BOB: That's right, I've heard that.

PETE: And you could walk down the street of a summer night and all the windows open you could hear, you wouldn't have to miss a word of Amos and Andy - Everyone had it on as you walked down the street.

BOB: Did you have a favorite program that you listened to, or were you too darn busy. I know you were always on the go.

PETE: I, of course, to this day Jack Benny is still my favorite man.

BOB: Same here.

PETE: He happens to be a close friend now, but he's always the King.

BOB: uh huh.

PETE: He's marvelous.

BOB: I still think he's the greatest, I have many tapes of his and you're welcome to any of them. Peter, I think I'm pretty sure you did Drama on the radio.

PETE: Oh yes.

BOB: Can you recall some of the programs you worked on?

PETE: Uh--Well, I did. I was on, I would say over 80% of all the dramatic shows that came out of New York. The things like the Columbia workshop.

BOB: Uh huh.

PETE: The experimental stuff in Norman Corwin and people like that---

BOB: Right.

PETE: Uh - the late NBC Radio Guild which did all the great classical things Shakespeare, Dickens and Chassor and all the great playwrights. I did of course, the Lux Radio Theatre when it was in New York. I did a series with Helen Hays. Helen Hays had a series on for a tea company, then I had worked the Rudie Valle hour the sketches, the Kate Smith show; I worked opposite Ingrid Bergman, Ethel Barrymore, and Gertrude Lawrence.

BOB: You were right in there with the big ones.

PETE: Oh yes!

BOB: I know that because I've been a follower of yours for many a year and your voice is very easy to distinguish from others.

PETE: Oh, I never thought of that.

BOB: Oh yes, it is.

PETE: I never thought of that.

BOB: I can listen to you if you're doing a commercial just like I was listening to John Gambling one morning getting up and I spotted Leon Genning who was doing a Manaschevitz wine commercial.

PETE: Yeah.

BOB: And then a few nights ago I'm sure I saw, didn't see him, but heard his voice on Crisco oil commercial for TV.

PETE: Leon has a style; he went to school with me by the way.

BOB: He did?

PETE: A lot of us were contemporary in school. I don't see many of the school people, most of them quit the business.

BOB: uh huh.

PETE: But the ones that were in my school before me, Milton Berle went to my school.

BOB: Milton Burle?

PETE: Yes, Beatrice Kay, went to my school, Mary Small, RoseMarie went to my school, most of the gang from the Our Gang comedy, when they came east went to my school.

BOB: Would that be Nanette Fabray and Gene Hill?



PETE: Yes, Yes.

BOB: Do you recall, do you remember the Lambs Club?

PETE: Yes ---

BOB: Do you see any of the old radio stars over at the Lambs Club?

PETE: Well, ummmm-----

BOB: I don't mean just stars, people who were highly active in the radio.

PETE: A lot of them are dead and a lot of them moved to California which is almost the same thing as far as I'm concerned.

BOB: I see.

PETE: Fred Allen said that California is a wonderful place if you happen to be an orange.

BOB: Ha ha ha ha. That's very funny.

PETE: I see when it comes to town, Mr. District Attorney.

BOB: That's Jay Johnson, right.

PETE: And quite recently I've been having a couple of malteds with Santos Ortega.

BOB: Santos Ortega, he's been living out on the coast, right?

PETE: No he has been around New York.

BOB: Really?

PETE: Santos Ortega is --- has played an awful lot of detectives, he's in this book, Remember Radio you showed me.

BOB: Right

PETE: He played Ellery Queen's father, Inspector Queen.

BOB: uh huh.

PETE: Years ago they had a program with Frank Croomet and Ginger Sanderson called "The Black Stone Plantation" it was a guard Schalla music.

BOB: Uh huh.

PETE: And they had a Don Redreguiz, was the plantation owner and that was Santos Ortega.

BOB: Santos Ortega, yes and I think he worked on the Shadow too, at times.

PETE: Oh yes, we all worked on the Shadow.

BOB: Did you work on the Shadow too? (Who did you work with? Was it Bret Morrison or do you back as far as Wells?

PETE: I go back before Wells. I go back to a man called Frank Redic, and Frank Redic is almost the size of Sammy Rennie, the jockey. He's a little, Frank Redic was a small man with a little mousy mustache he had had since I think he played Mr. Meek or something on the radio.

BOB: Right, Mr. Meek on Meet Mr. Meek.

PETE: Right, he played a little mousy guy and he looked very small with a small mustache and yet he had this set of pipes in him that he could say, "The Shadow Knows".

BOB: Uh huh. That really goes back. That must have been the mid or early 30's. Because Wells I think I had that program around 1937. I have some of his tapes.

PETE: Uh huh. I didn't know Orson came in that early.

BOB: Yup. 1937 and 1938 and I have nothing on him after that.

PETE: When I first met Orson he was doing extra work. He used to come in and do crowd noises on the March of Time for \$7.50.

BOB: And that's back in the 30's.

PETE: No that's a lot later than that. No, it was in the 30's before the Mercury Theatre, but he came in he was just a nice big fat kid. He was only 18 or 20 then and he'd get in the crowd noises and say, Walla, Walla, he'd mumble or Down With the King.

BOB: Did you play more than one part on a program? Whether it be dramatic or comedy, were you called on to do several different voices?

PETE: Yes!

BOB: You could do it too.

PETE: We used to double 3, 4 or 5 parts.

BOB: On one show?

PETE: Yes.

BOB: On these kiddy shows, did you do more than one on those?

PETE: I never did any of the kiddy shows.

BOB: Except for the one you mentioned before, the juvenile. What is it, Terry and the Pirates?

PETE: Terry and the Pirates, yeah. Oh, I thought you meant the kiddy shows for little children.

BOB: Uh huh.

PETE: I did Terry and the Pirates. I guess I did Ren Frew of the Mountain. I never did the Jack Armstrong, that was Chicago and Little Orphan Annie was Chicago. But I did Terry and the Pirates quite frequently, although I was playing a little Chinese boy. Quite frequently to save money the Captain Blaze only had one line the next day, but the producer was a little on the cheap side. He wouldn't call the actor for the next day and would ask me to double it.

BOB: I see.

PETE: He'd say, you take it, you do it.

BOB: Right, save a little on the books.

PETE: Yeah, and I think it was 19 bucks he would save.

BOB: Uh huh.

PETE: But he was noted for that, cutting.

BOB: How were the gentlemen you worked with on "Can You Top This"? Senator Ford, he conceived this program.

PETE: Yes, he started the whole thing.

BOB: And that lasted a few years. Was it ever done on TV?

PETE: Yes we did only one season on TV about 1947.

BOB: Uh huh.

PETE: We were victims of two things. The reason it didn't go on longer on television. We were victims of over production and Uncle Judis. Now I'll tell you what that means.

Over production is they couldn't conceive in those days of television, about doing anything that wasn't awfully visual. They forgot, but in later years you would have What's My Line which is sixteen and eighteen years and it's for people sitting at a table.

BOB: Exactly.

PETE: Three people and an announcer and a guest just sitting there in perfectly nice clothes talking, as you would across the dinner table. You don't put on funny hats at dinner.

BOB: You had to do that on TV. That was the idea in those days.

PETE: In those days they didn't think anybody could sit and just talk. So they built us an elaborate setting you couldn't have run a Fred Astaire dance through it and we had to be sitting down in certain kinds of modern chairs and everytime we told a joke we got up and walked around the coffee table and presented it like you're talking at graduation.

BOB: Right.

PETE: It was too much. It was heavy.

BOB: Do you think that the TV version, this new "Can You Top This" is coming off as well as the old show?

PETE: Well, it can't be the same, and I get mixed reactions. Not mixed emotions. I'd like to see the thing go.

BOB: Uh huh.

PETE: But it's a ---- there again the emphasis is on making a man get up and walk around the table and assume the number one position down front facing the camera, which is not the way people talk.

BOB: That's right.

PETE: I'm talking to you and I'm looking at the wall, you know? If I want to scratch my mustache, I can.

BOB: Exactly.

PETE: You don't have to get out there and stand at attention and do it like a Valedictorian speech.

BOB: Right, but everything has to be on cue today. It has to be a big production.

PETE: It doesn't have to be and as a matter of fact a more successful show are the more casual ones. Which is true of your talk shows at night.

BOB: Right.

PETE: Your late night shows. People just lounge around the couch and say things back and forth.

BOB: Right and you get to see and hear the way people really react and their ideas on things.

PETE: Just like, I've been on the Carson show and I've been on the Merv Griffin show. I've never been on with Cavett, I'd like to, I like him. I think he is, of the young men the closest wit to Fred Allen that we have. He has the kind of incisive sense of humor that I like, but whereas Johnny Carson and I could sit on two bar stools or lounge on the beach in Fort Lauderdale, which is our favorite place, and we'll chat. We cut up all kinds of things because we've got something to talk about. He's been in the business a long time, we know the same people we do the same things. We both like to drive sports cars, we like to fly.

BOB: Right.

PETE: When they book you on one of these shows one of the nervous lieutenants comes over, or a girl from the office and she starts trying to block out the entire question and answer thing, and she asks you questions that a high school interviewer would ask. What's your favorite vegetable? Well, who cares. What does it mean.

BOB: That's right.

PETE: Or how did you feel the first time you were on the air? Panicky still do. What are you going to say. So then I try not to brush them. I try not to be on time but I try to instill in them the confidence that people who have been around a long time usually have something to say. So then, the standard question is well, then what are you going to talk about. I say, About 45 minutes.

BOB: Beautiful. Peter Donald exactly what are you doing today.

PETE: Right now I am in the after dinner speaking business. In the last, almost 20 years I'd say I have been one of the busiest after dinner speakers in the country. Travelling around speaking to convention groups, private groups, charity groups and social organizations. That's very stimulating and I've cut down on it a bit, because I was flying more than I was sleeping. I was always on a plane.

BOB: You've been on the go all your life. I've never seen a man as active as you have been. Would you do me one favor Pete, if I would. I may be putting you on the spot, any joke with a dialect.

PETE: That is a spot because, I'll tell you

BOB: Anything you want to do.

PETE: this story was based on truth. A lot of people ask me because of Ajax Cassidy there are people who think I've got to be 105 years of age because he's a little old Irishman and they know I've played him so they think I'm a little old Irishman. Well of course it was a character, and I got him from a certain gentleman, a little Irishman I know, still alive by the way, who ran a salon de booze on Third Avenue and as I embellish the thing now I would say that Fred Allen Carrigans Cagy Corner from the place. That was not the real name of the place, but I always say its a nice clean decent place where you can get a very nice four course businessmen lunch if you can find three other coarse businessmen to eat with you. So this old man was so healthy and vigorous that on his 60th birthday they sent a reporter to interview him from one of the New York papers. We had papers then in New York. So the man found him in the back room and he said Mr. Cassidy how do you do it. Here you are getting along in years, but your eyes are bright and your step is springy your muscles are firm you look like millions. What is your secret? "Well now, young man sit yourself down and I'll tell you the secret of me great health and strength. You see me boy, I'm an old man, but I've been married 40 years to me darling wife Molly and we made up our minds forty years ago you see that if ever we got into any argument, we wouldn't fight like other people. If we ever had a disagreement I would just put on me hat and go out for a little walk until the whole thing blew over. Me boy you'd be surprised at what 40 years in the open air can do for a man.

BOB: Thats beautiful, beautiful. Well, let's see. Is there anything else you would like to talk about Pete. Something that may bug you that you'd like to get off your chest as far as the reincarnation of radio is concerned.

PETE: No I dont't think there's going to be any reincarnation. As I say I dont think it died. I don't see any boom in radio at all and I don't know what the cassette business is going to do to TV. That is much more awesome a proposition.

BOB: Have they tried at any time, I know spotty around the country several of the agencies such as Charles Michaelson have tried to bring back some of their old programs. Do you think there is any possibility that some of the comedy might come back or is it...

PETE: I'll tell you what I think they did Bob. It's a nice idea, the public loves it and there is still more than one generation that remembers. Sometimes really I am terribly surprised. I'll expect somebody at the Lambs when we have ladies night and a jice lady with silver blue gray hair will come over and say I recognize you Mr. Donald. Well, she should I've been around.

BOB: Sure.

PETE: But many a times a stewardess on an airplane will come and ask me for my autograph.

BOB: How could that be?

PETE: And I'll say to her from where? And she'll say well you've been on such and such a show and mentions three or four shows. I say you had to be six or seven years of age when and she says I was.

BOB: I'll be darned.

PETE: We used to get a lot of jokes sent in for Can You Top This from seven and eight year olds. What really gets me sometimes now is when I'll get a man who is completely bald and not hair at all and whatever there is is gray and he says I used to laugh at you when I was a kid. I know, it's all right. I've been around long enough to have that happen.

BOB: But you're not that old, after all.

PETE: No, no.

BOB: Well, you're perfectly right in the sense that I can recall programs back.

PETE: Well look at you, you know. A young man like you.

BOB: Well I'm 40 and when I was 15 I was attending the Can You Top This broadcast practically every week. I didn't memorize the jokes but I sure as heck enjoyed it. I knew you were out there, and I said where can I catch him again. And if I didn't catch you at the studio, I put the radio on and ...

PETE: Never realizing that we would be working together one day here and producing a Donald spectacular in a room 11 feet by 9.

BOB: That's right and we'll have to hold back the autograph fans when we get finished. You realize that.

PETE: Tell me where do the line of girls come from. Obviously there's a big chorus at the finish of this show.

BOB: We always have one of those.

PETE: Yes.

BOB: After every program we have one of those.

PETE: I saw the chorus line in your office. You have very pleasant surroundings.

BOB: Yes, that's what's known as Bob's harem. Well Peter Donald I'm not going to keep you too much longer because I know you have to go. You said you had an appointment at eleven o'clock and I didn't help you any as far as my equipment is concerned there wasn't one thing that worked properly.

PETE: I've never known anybody with a tape recorder, or a stereo system in their home or a camera or any kind of device. Even to this day, I can't find anyone who knows exactly where the little thing plugs in.

BOB: I'm supposed to be familiar with this thing I've plugged the microphone into the power line and the power line into the microphone and we heard some whistles. I just want to add a few things here. I don't know how many people appreciate people like Peter Donald. Ben Price who was in TV and radio like the comedians Peter Donald had mentioned Jack Benny, the Fred Allens, the people who worked in the drama end of it the things that they have left behind for us. I'm a collector of old time radio. I have thousands of tapes and believe me they are really a treasure to behold. I can pick up a tape, play it, and enjoy it, put it back and I know its there. It's not the same as flipping on a switch and knowing that I can get Peter Donald to entertain me whenever I want, but its somewhat of a remembrance. It's sort of like collecting old photographs. It's just a memory.

PETE: Your going to wheel me out of here aren't you?

BOB: No, No, No, I don't mean it in that sense. I know you're as active today as you were 20-25 years ago and I know that if radio were here you'd be just as active. Voices don't seem to change that much. And a person who has talent as you do I don't see where ten or fifteen years makes that much difference. You hear the youth of today saying well jee whiz how old was he? 35. Well he's ready for the grave. You know, I'm forty, I'm not ready for the grave and you're a little older than I am and you're not ready. The point is that people think that when they're younger they have this point. I don't understand this. This must be a misconception.

PETE: There certainly is and that is what youth is all about.

BOB: But it's only a temporary thing.

PETE: I was listening to a young man at a house the other night telling his parents and me and the guests assembled exactly how he was going to run his marriage. He is just barely of marriagable age and has not proposed to anybody yet and he says that my wife will be this and I will be that and we will be this because I say so and that's how

it's going to be. And I will do this and she will do that and we'll compute here and compute there and it will all work out. He's got it all plotted.

BOB: Like a radio program would have to follow a certain time schedule.

PETE: He knows the whole thing, he's got marriage all worked out. He is now about 19, wait until he gets real old like 22.

BOB: He'll never be able to make it, will he?

PETE: Oh, wait till he falls in love one time. He'll turn potatoes just like everybody else, mashed at that.

BOB: Well Peter now, I thank you so much I think this was a great session and if you could, would you come back some time and do it again?

PETE: Sure.

BOB: I appreciate it. This is Bob Vito signing off. So long Peter.

PETER: Bye bye Bob.

THE END.

Editors note; We are sorry that all voice inflections cannot be recorded on paper and therefore some mistakes might appear. In addition Joanne and Michelle who transcribed the tape are young enough not to remember old radio and names. The final typing was completed on Friday afternoon, Oct. 1st and printing done j on Friday evening Oct. 1st.

#### RIDDLE ME THIS

Although there was a very short period of time between the September and October issues Jay Hickerson who publishes "HELLO AGAIN" on a monthly basis (and on time) came up with the answer to last months riddle.. The answer was that the surgeon was the boys mother.

Here is one more for you Jay. Two boys who are brothers born of the same father and mother at the same time on the same date of the same year were asked if they were twins to which they correctly replied NO. Whats the explanation?

CBC radio tells the one of a scheduled airliner to Miami being hijacked by a regular passenger. He hijacked the plane to Miami. When the captain explained the plane was heading their anyway the passenger exclaimed, "I know but the last three times I ended up in Havana and this time I'm not taking any chances.

#### NOTICE

Now that we are finally caught up and up to date the Stay Tuned mailing list will be purged after this issue. (We are sorry for those of you who received duplicates) There are some names that appear that do not correspond with subscriptions other than complimentary trades with other magazines and radio personalities. If you do not receive the November issue your name has been pulled and if you have paid for a subscription please contact us. November issue will be printed on Friday, October 29th and mailed on November 2nd. As a point of reference this issue was printed on October 1st and mailed on October 5th.



## THE QUIZ PAGE

Answers to last month's quiz:

1. 79 Wistful Vista.
2. Gildersleeve (The Great) and Beulah.
3. The Smackouts (They were grovers who were always smackout of everything)
4. Wallace Wimple.
5. 'Tain't funny, McGee', 'That you, Myrt?', 'Heavenly Days', 'Somebody bawl for Beulah?', 'You're a hard man, McGee.' 'Hee, Hee, love that man.' 'Tain't the way I heerd it, Johnny.'
6. Jim and Marian Jordan.
7. 'Myrt' McGee tried to call Fred Nintny of Starved Rock, Ill.
8. Doc Gamble.
9. Mayor La Trivia.
10. Johnson's Wax and Johnson's Glo-Coat.

## THE QUIZ FOR THE MONTH (OCTOBER)

by BOB TETZLOFF

Every radio show had a place they hung their hat. How many of these residences can you match up with the character on the right?

- |                                  |                                     |
|----------------------------------|-------------------------------------|
| 1. Simpsonville                  | A. The Johnson Family               |
| 2. Dobie Township                | B. Ethel and Albert                 |
| 3. Metropolis                    | C. Our Gal Sunday                   |
| 4. Sewing Shop on Beacon St.     | D. Detective Hannibal Cobb          |
| 5. Madison High School           | E. Dagwood Bumstead                 |
| 6. Melody Ranch                  | F. The First Nighter                |
| 7. Rushville Center              | G. Fibber McGee                     |
| 8. Silver Creek, Colo.           | H. Jack Armstrong                   |
| 9. Sky Ranch, San Francisco      | I. Titus Moody                      |
| 10. Hartville                    | J. Throckmorton P. Gildersleeve     |
| 11. Hudson                       | K. Gene Autry                       |
| 12. 17 South Jackson             | L. Ma Perkins                       |
| 13. The Daily Sentinel           | M. Britt Reid                       |
| 14. Little Theatre Off Times Sq. | N. One Man's Family (Henry Barbour) |
| 15. Sandy Harbor                 | O. Just Plain Bill Davidson         |
| 16. Allens Alley                 | P. Stella Dallas                    |
| 17. Chicazola                    | Q. Young Widder Brown               |
| 18. Summerfield                  | R. Tom Mix                          |
| 19. Shadylane Ave.               | S. Our Miss Brooks                  |
| 20. 79 Wistful Vista             | T. Clark Kent.                      |

THATS ALL FOR THIS MONTH. SEE YOU ALL NEXT MONTH WITH NEW ARTICLES, QUIZES AND THE ANSWER TO THIS QUIZ.

A TIRED BOB JOSEPH

*P.S. Don't worry about misnumbered pages + there was one page that even Xerox couldn't print.*

### EXTRA SPECIAL NEWS

This news has to be extra special since Stay Tuned has been put to bed and this page is being run on Saturday and holding up the collating job, but its well worth it. Last night I was in touch with Jay Hickerson who publishes "Hello Again", and the boys from the Conn. area have put together a mini convention for old radio buffs to be held yet this year.

The Date: SATURDAY, DECEMBER, 4, 1971

The Place: HOLIDAY INN, DOWNTOWN, NEW HAVEN, CONN.

The Time: FROM 2 UNTIL 12 PM.

For more information contact JAY HICKERSON, 6 KOCZAK CT., NORTH HAVEN, CONN. 06473  
203-239-5251

#### 2 NEW BOOKLETS FOR COLLECTORS OF VINTAGE RADIO PROGRAMS

Recently mimeographed in 2 12-page booklets is information about vintage radio programs and an almost complete SUSPENSE listing.

#### NETWORK RADIO

Included in this first comprehensive study are most network programs (500) that are now being circulated among collectors. Omitted for the most part are news programs, bands, talk shows, syndicated, and local programs. Omitted also are summer replacements and some programs on less than one year. Details about the programs vary. Details include duration, network, day, sponsor, and in some cases the time. One of the main reasons for doing this project is to correct, where possible, inaccurate dates and at least, by using clues, to pinpoint the year of other programs you may have in your collection. The other main reason is to give you information which hasn't been readily available. An example follows:

ABBOTT AND COSTELLO (1942-49) 42-47, Camel, N, Th, 10//47-48, Sus, A We//48-49, Sus, A, Th

This would read: Abbott and Costello was on from 1942-49. From 1942-47 it was on ~~for~~ Camel, on NBC, on Thursday at 10. From 1947-48 it was sustained, on ABC, on Wednesday. From 1948-49 it was sustained, on ABC, on Thursday...All abbreviations will be explained.

All additions and corrections will be contained in my newsletter "Hello Again" mentioned below. If you don't wish to subscribe supplements will be sent to you directly for 25¢ each. The price of this study is \$3.75.

#### SUSPENSE

In this second booklet is a complete (except for 35 titles), chronological listing of every SUSPENSE title from 1942-62. It reflects the help of Ray Stanich, John Scheinfeld, and many hours at the library looking at microfilms of the New York Times which was very helpful in listing all but 35 titles. Most programs list the guest star. The director of each series of programs is also mentioned. All corrections and additions will appear in "Hello Again." The price of this study is \$2.00.

If both booklets are purchased the total price is \$5.00. They will be mailed first class, folded once in a 6 by 9 envelope.

Jay Hickerson 6 Koczak Ct. North Haven, Conn 06473 (203) 239-5251

COLLECTORS QUESTIONNAIRE FOR PUBLICATION IN

STAY TUNED

STAY TUNED  
1250 LA BARON CIRCLE  
WEBSTER, N.Y. 14580

1. NAME \_\_\_\_\_ DATE \_\_\_\_\_
2. MAILING ADDRESS \_\_\_\_\_
3. OCCUPATION \_\_\_\_\_ AGE \_\_\_\_\_
4. HOW LONG HAVE YOU BEEN COLLECTING OLD RADIO SHOWS? \_\_\_\_\_
5. HOW DID YOU GET STARTED? \_\_\_\_\_
6. IF START WAS PURCHASED SHOWS WHO DID YOU PURCHASE FROM? \_\_\_\_\_
7. HOW MANY SHOWS ARE IN YOUR COLLECTION? \_\_\_\_\_
8. WHAT TYPE EQUIPMENT DO YOU USE? \_\_\_\_\_
9. WHAT IS YOUR FAVORITE SERIES IN YOUR COLLECTION? \_\_\_\_\_
10. WHAT TYPE TAPE DO YOU USE IN DUBBING? \_\_\_\_\_
11. IS THERE ANY BRAND OF TAPE THAT YOU DO NOT ACCEPT FROM OTHER COLLECTORS? (BRAND) \_\_\_\_\_  
\_\_\_\_\_
12. REASON FOR NOT ACCEPTING TAPE \_\_\_\_\_
13. HOW MANY COLLECTORS ARE YOU PRESENTLY TRADING WITH? \_\_\_\_\_
14. WOULD YOU LIKE TO TRADE WITH OTHER COLLECTORS? \_\_\_\_\_
15. HOW MANY HOURS PER WEEK DO YOU SPEND ON YOUR OLD RADIO COLLECTION? \_\_\_\_\_
16. HINTS FOR OTHER COLLECTORS \_\_\_\_\_  
\_\_\_\_\_
17. DO YOU HAVE ANY DISCS IN YOUR COLLECTION? \_\_\_\_\_ HOW MANY? \_\_\_\_\_
18. WHERE DID YOU OBTAIN THEM \_\_\_\_\_
19. LIST DISCS (IF POSSIBLE) \_\_\_\_\_  
\_\_\_\_\_
20. DO YOU HAVE DISC PLAYING EQUIPMENT? \_\_\_\_\_
21. ARE THERE ANY COLLECTORS THAT YOU HAVE PROBLEMS WITH? \_\_\_\_\_ WHO? \_\_\_\_\_
22. TYPE OF PROBLEM \_\_\_\_\_
23. WAS IT CORRECTED? \_\_\_\_\_

(USE ADDITIONAL SHEETS OF PAPER IF NECESSARY AND MAIL TO STAY TUNED, 1250 LA BARON CIRCLE, WEBSTER, N.Y. 14580 AND INFORMATION WILL APPEAR IN FUTURE ISSUES OF STAY TUNED.)