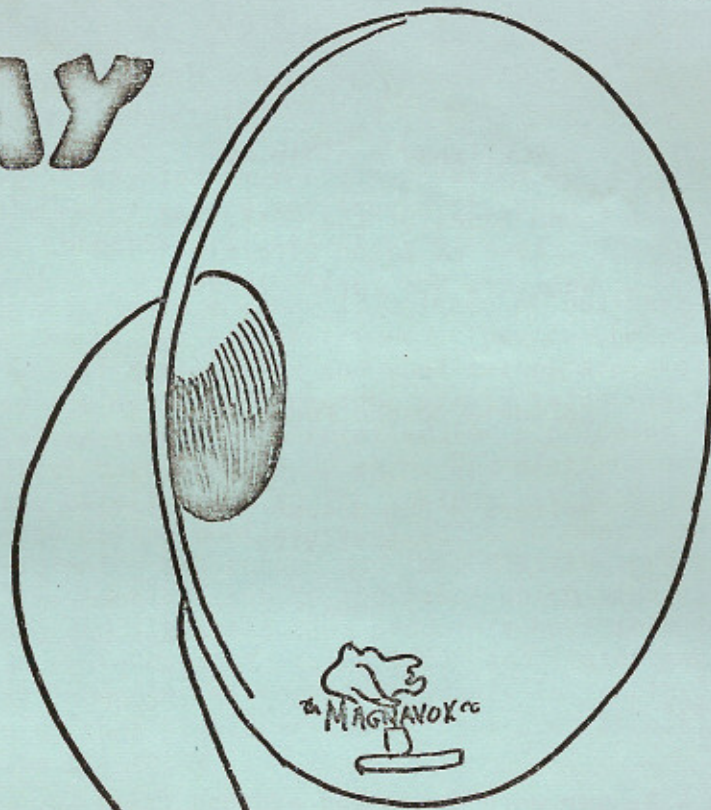


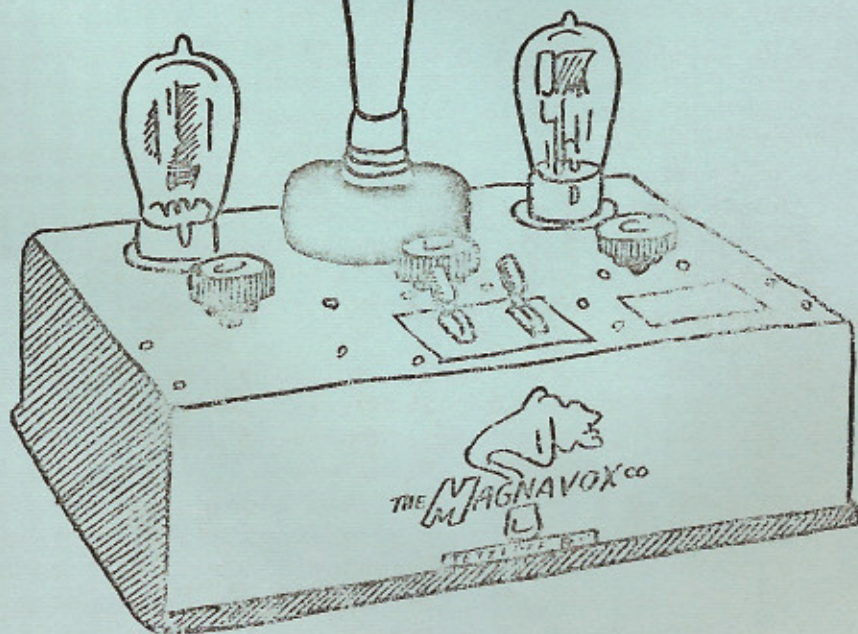
NOVEMBER, 1971

STAY



MAGNAVOX
CIRCA 1926

TUNED



VOL. 1 NO. 11

1250 Le Baron Circle, Webster, N.Y. 14580

S T A Y T U N E D

Published Monthly by

Sound Tapes Of the Past, Inc.
1250 La Baron Circle
Webster, New York 14580

Editor - Joanne Pagano

Writers - Bob Joseph
Robert Vito
&
Friends

Subscription Rates
\$4.00 per year

Advertising Rates
Classified - 3¢ per word (name and address free)

Display suitable for Xerox copy - (black & white only)
Full page - \$15.00
Must be presented on 8½" x 11" paper ready for Xerox machines

Send advertising material to
S.T.O.P. Inc.
P.O. Box 81
Webster, N.Y. 14580

Checks should be made payable to: S.T.O.P., Inc.

Send contributing articles to:
Stay Tuned
1250 LaBaron Circle
Webster, New York 14580

COVER ART WORK BY BOB TETZLOFF

EDITORIAL

The tape and record industry has brought on the problem that they are now seeking Congressional help with, which is primarily tape duplication or as they call it pirating. The biggest offender in my personal opinion is Ampex Corporation.

While we who are interested in the preservation of old radio programs are not being attacked by the major record and tape distributors the outcome of any legal action passed by the Congress will affect us also.

According to an article in the May 15th issue of Business Week tape pirates can buy tape for as low as 75¢ per cartridge. They can hire a schoolboy for \$1.50 per hour to do the actual duplication and duplicators are small and compact and can be bought for as low as \$400. The tape pirate sells his tape to record shops, gas stations, etc. where they can be retailed for a price of \$2.95 each. Record companies sell to distributors at \$3.50 each, and distributors sell to retailers at \$4.25 each and the retail price to the customer is \$6.95 each. The retailer can save \$4.00 per tape by buying bootleg tapes which in many cases have better sound quality than the original. The record and tape distributors tell the public that they can spot the bootleg tape by the label which usually just list the artist and the material recorded. Bootleg tape producers have told the legal companies one thing and that is in these days of rising local and state taxes that the public is economizing and that ingenuity of some individuals in running bootleg operations is giving fair warning that high overhead fringes such as pictures on albums and middlemen will not be tolerated.

To this writers way of thinking the Ampex Corporation is a prime example of one who has gotten itself in problems and is looking for the federal government to bail them out (Sounds more like Penn Central and Lockheed all the time)

Ampex records records and tapes for about forty labels. Ampex also sells commercially tape recorders, tape decks, AM/FM radios, blank tape, and tape duplicators.

For a beautiful example let us purchase an Ampex tape deck. This unit comes with input and output jacks and patch cords. It does not come with microphones. Now lets purchase an Ampex Cassette recorder/player complete with AM/FM radio. This unit also has input and output jacks for other tape recorders as well as for phonograph turntables. This unit comes complete with speakers and microphones. Now if we bought an Ampex prerecorded reel of tape and played it on our deck we could by following printed directions hear it over the speakers in our cassette unit by using the supplied patch cords correctly. We could even make a cassette recording on Ampex blank cassette tape. The same situation would happen with your Ampex record (Dot). Real easy to make that pirated recording.

Now lets reverse the situation. That beautiful Ampex deck we bought also has "Record" buttons as well as "Play" buttons. We buy a package of our favorite Ampex reel tape to record on. Funny, we have no microphones because they don't come with the tape decks. Now with the provided patch cords you can get input signals from your phonograph, radio (eith AM or FM), television set or another tape recorder through the conveniently supplied external speaker jacks. Now our laws and our Ampex deck don't agree. The minute you press the "Record" buttons you are violating the law. Are you guilty? In this writers opinion no. Ampex is guilty of pirating either from themselves or from radio or television signals.

When the horse finally drinks that water he was led up to, is the horse alone guilty or does the person doing the leading share the responsibility as an accessory?

If the large tape and record suppliers are in a frenzy because of duplication and the selling of these duplicates then they have only themselves to blame. They alone provided all the ingredients to have this happen and now they are seeking methods of enforcing and strengthening a law they themselves weakened.

The time has come in this writer's opinion that when an industry gets itself in trouble with itself because the public won't adhere to their rules then they shouldn't be able to run to the federal government for protection. The suggested changes to the copyright law wanted by these industrial giants has far reaching effects. I agree that they are entitled to their exclusivity in marketing records and tapes but if the pirates can show them methods to cut cost to the consumer then they had better pay attention or suffer the consequences. After all this is supposed to be the land of supply and demand, not government protection of internal marketing or manufacturing errors.

As has been often said before in this column those of us who collect and rerecord old radio programs are duplicating something that was once available to the public but which is not any longer. We at Stay Tuned have made extensive searches to locate copyright holders to permit us to bring these shows back on the air. A show such as Tom Mix is not registered as being copyrighted by the U.S. Copyright Office but you don't dare air these adventures since someone may hold a common law copyright and the problems are still there.

Those few copyrighters who have been found (Charlie Chan, Tarzan, Michael Shayne, etc.) demand such outrageous sums for rebroadcast rights that legal rebroadcast will never take place. Radio is a dying media in terms of commercial profit as stations are cutting cost as sponsors become rarer to this media and shift to television.

Recently there has been a shift in radio programming that is catching on as more and more stations are shifting to a complete news format to cut down royalty costs to ASCAP and BMI. In New York City recently one station presented its entire broadcast day to music of the 50's with the disc jockeys of the 50's from another station which has shifted to an all news format. The entire broadcast day was sponsored by four record companies who feel their sales or records will be adversely affected as more and more stations chose the cheaper all news route.

One message to our lawmakers in Washington, D.C. Every time a decision is made to protect one industry with a new law someone gets hurt. Sure jobs were saved by the Lockheed vote and aid to education, and to the underprivileged of our country suffered because of the rerouted money. The taxpayer pays for mismanagement and my guess is it will not be a one time payment.

One extra edition of Stay Tuned is published this month for the congressman from our district Representative Frank Horton. Express your feelings pro or con to your congressman.

We intend to request and print the proposed new copyright law for your reading and comments. This proposed law will adversely affect you and be for the benefit of mismanaged big business and as usual your tax dollars will pay for its enforcement.

Bob Joseph

RELIVING RADIO

TURNING UP THE VOLUME ON MEMORY-WHO WAS THE CHIMP ON THE GARROWAY SHOW? (from the Rochester Democrat & Chronicle)

Though the memory is fading fast, there once was a time when radio broadcasting was something more than disc jockeys and news.

A new broadcasting series at WSSU-FM the Genesee State College station, looks back to that happy day.

Both the programs themselves, designed by Genesee State students Jeff Rolick of Rochester and Paul Kunze of Long Island, and the subject matter of the programs recall the freshness, creativity, experimentation, and the wide variety of programming before the turntable took over.

It was Rolick's idea to begin with. A lifelong broadcasting fan and a broadcasting major at the college, it had been in the back of his mind for a long time to take a fond and searching look at the early days of national radio, and at the Rochester broadcasting scene in particular.

He got a time allocation from station manager John Devlin, enlisted Kunze's participation, and went to work.

Equipped with a tape recorder, he already has interviewed nine Rochester radio personalities, most of them out of the business now. He will continue to provide tapes for the series as it progresses.

He has talked to Ross Weller, a WHAM broadcaster in the '40's; William Fay Sr., former vice president of broadcasting at Stromberg-Carlson Corp., and a former official at WHAM; Homer Bliss, Louise Wilson, Ann Rogers, and Al Sisson, all names familiar to an older generation of local listeners.

Like the shows being featured, the Rolick-Kunze presentation is an entertaining and informative grab bag of people, music, talk, listener involvement, live mike and transcription, with some honest hard work going into the preparation.

The series can be heard every Friday night from 8:30 to 9:45 on WSU's 89.3 FM setting. It began Nov. 6th of last year.

All shows will follow the same general format as the opening shows.

The first half is Rolick's special interest, Rochester radio. Broadcasting has celebrated its 50th anniversary and much has been said and written about the famous national program of a bygone day, say Frolick, "but whatever happened around here?"

After a brief introduction Rolick summarizes the work of the Rochester radio personality who was interviewed, then plays the tape.

An old transcription of a program of the featured personality is then played, and Rolick and Kunze reenact a typical script of the kind the broadcaster would have used.

The second half of the show looks at national broadcasting, starting with a typical question, used on the first show: "Who was the chimpanzee on the old Dave Garraway show?" First listener to call in with the right answer wins a record album.

The students then play some of the quiz, then discuss the famous radio theme music of the past, announce the winning themes and the programs they introduced.

A news section describes how some well known early broadcasters covered their stories and plays some transcriptions of famous radio coverage, like the dirigible Hindenburg disaster. Early music, like that of the Glenn Miller band, is then played and discussed before signoff.

RECORDING THIEVERY THRIVES

Standing on a Boston street corner, a young man offers passerby a chance to buy a Bob Dylan record album titled "Great White Wonder."

In a St. Louis music store, a classical buff shells out a \$5 for a record of Beverly Sills singing "The Seige of Corinth" at Milan's famed La Scala.

To the uninitiated, there is nothing extraordinary about either deal. But to those hip to the music world, there is something strange, indeed, about them. For Bob Dylan never made a record called "Great White Wonder" and Beverly Sills never authorized a record of her debut at La Scala.

What's going on?

Quite simply, the record pirates have struck again.

Alltogether, in fact, it is a safe guess that between 30 and 50 per cent of the tapes sold today are bootlegged. And with thousands of phonograph records also being black marketed, it means that something like \$100 million a year is being siphoned away from the legitimate companies into underground tills.

Yet because the laws governing the piracy of recorded tunes are vague and outdated, the music companies are powerless to stop the buccaneers.

The public is clearly not convinced. In Boston, where at least five stores openly advertise bootlegs, one shop claims, "If you can hum it, we'll get it for you." And there are enough avid hummers to keep the store's four duplicating machines working around the clock.

Piracy is such big business now, in fact, that Variety says the business has created its own "underground hit parade." Bob Dylan has had at least 10 of his albums pirated, which is deemed a valid measure of his popularity.

By far the most common bootlegging process is also the simplest and most remunerative. The pirate buys a tape (cartridgke or cassette) that has been released by a legitimate firm, makes as many copies as he thinks he can sell and packages them under whatever title he chooses.

Such brazenness is directly due to the law's inadequacy. The only recognized statute covering music is a copyright law (passed in 1909 when no one had yea dreamed of tapes) which declares that a song may be copyrighted, but not a reproduction of it. New York and California have laws against the unauthorized duplication of tapes but they are under constant challenge by pirates.

Now you have heard both sides of the issue.

DIALING THE PAST
(FROM THE SAN FRANCISCO CHRONICLE, MONDAY, APRIL 19, 1971)

Those were the days when every announcer sounded as if he came from England and it was a wonder that young radio nuts, glued for hours to the old Atwater Kent, didn't grow up with a British accent.

They were listening to Carlton E. Morse's "I Love a Mystery" ("This is your appointed time to die, Denor Doc Long!"), to "First Nighter" (from the Little Theatre off Times Square), to Major Bowes, the Ed Sullivan of the '30's.

Or they were tuned, all ears, to those fearless "Gangbusters" ("brought to you by Sloan's Liniment, your faithful friend..."), to Bob Burns and his bazooka, to crooner Rudy Vallee or to Joe ("Wanna buy a duck?") Penner.

DIALS

And, if they were, their dials were set at 680 to KNBR or, as Radioland's San Francisco landmark used to be known, KNBC and --- way back in the '20s ----KPO.

Well, those sometimes grand old days are going to be relived today, faithful friends.

It happens to be the 49th birthday of the National Broadcasting Company's affiliate here. And, through the magic of radio, the station has decided --- by way of rare snippets of the past --- to recharge memories that may be as dim as bygone radio tubes.

WHY

Why celebrate a 49th birthday and not wait for a round 50th?

"We figured we're in a city where being a 49'er is of singular importance," said station general manager Heber Smith who happens to be only 43.

He was referring, of course, to the Gold Rush and to a certain football team.

And, in a statement that might be disputed by CBS, Smith said that KNBR -- through its various call letter permutations --- is "the oldest, continuous broadcasting service in San Francisco.

STORE

In any case, the station was operated by the owners of the one-time Hale Brothers department store and began broadcasting on 50 watt facilities on April 19, 1922, for one whole hour a day.

According to Smith, who now runs a 50,000-watt station, that first show probably featured an organist who dressed for the hidden audience in a tuxedo.

DISC

Throughout KNBR's broadcast schedule today, disc jockeys and other radio folk will recall highlights of those thrilling loudspeaker days.

There was, for instance, March 4, 1925, when the station came under the joint ownership of the Chronicle and the Hale brothers. That same day, in its first national hook-up, San Franciscans heard the running tale of President Coolidge's inauguration.

They may recall such boo-boos as the one attributed to Jack Keough, KPO's heart-warming children's storyteller and first football game broadcaster.

MIKE

After one of his stories, Keough is supposed to have uttered-with the mike still open-that famous sign-oof: "That'll hold the little b.....s!"

They'll recall such memorabilia as the day in 1932 when NBC bought KPO for \$600,000 (its original cost was \$2400). There may be references to comedian Eddie Cantor's first radio appearance on November 2, 1925, to the first broadcast from a submarine on December 9, 1930, and to President Franklin D. Roosevelt's first "Fireside Chat" on March 12, 1933.

But Mostly, thanks to two-minute radio clips, the airwaves will resound with fare like that San Francisco-originated institution, "One Man's Family," bringing you the forever peaceful world of the Barbour family.

HEART

There were things you could hear that would make one take heart, things like Claudia Barbour's affirmative line: "It's a good old world, and I like it!"

Why, in those days, even a bird whistler, a dirt farmer with a musical saw and a squeaky soprano could hope to make it on Major Bowes' Amateur Hour when "the wheel of fortune turned and where it stopped nobody knows."

And, if it got too painful, you could always turn the damn thing off and know things would get better once it was time for Baby Snooks, Allen's Alley, Arch Obler's "Lights Out" and such local listings as Candy Matson, Female Detective" and Carefree Carnival" (sponsored by Blue Jay Corn Plaster).

Ah, as the old saying goes, nostalgia ain't what it used to be.....

HANDLING AND STORING MAGNETIC TAPE BY RAYMOND C. SMITH (THE 3M CO.)

Magnetic tape can retain information for infinite periods. Although no inherent tendency to degenerate with age is noted, a record may be damaged by improper handling or storage. Preservation of data is a primary concern, since unrecoverable information can result in anything from temporary inconvenience to total program collapse. Further if tape is retired ahead of schedule, operating expense is increased.

FAILURE MECHANISMS

Many practices can be implemented to protect information and preserve the recording medium. However the value of stored data must be considered, since some precautions may be too time-consuming or costly for a given application.

ERASURE

External magnetic fields in excess of 50 oersteds can cause accidental erasure. Electrical equipment such as motors, generators, and transformers are designed to contain magnetic fields, and although intensities of 1500 oersteds may conceivably be encountered, strength decreases rapidly with distance such that the 50-oersted level would be reached at 2.7 in. The most expedient method of obtaining erasure protection therefore is to ensure physical spacing between the tapes and any possible magnetic sources.

CONTAMINATION

Particles such as dust or wear products, wound into a reel under pressure, can adhere to the recording surface and cause dropouts during playback. Fingerprints compound the problem, since these consist of oil and salt deposits which hold foreign material.

PHYSICAL DAMAGE

Physical damage to the recording medium can prevent recovery of recorded information. For example reel flanges forced against the tape can cause edge damage, particularly if the winding is non-uniform and misaligned strands protrude from the roll. Similarly a faulty flange can mutilate the edge with each revolution. In either case, outer channels may be completely destroyed, and the generated debris can be spread across the entire tape. Also, a misaligned guide or an improperly adjusted reel pedestal can create a lip around the circumference of the tape. This can stretch the backing and cause ripples which do not conform to the head.

Backing distortion may occur if a tightly-wound reel is subject to temperature rise. While slip can occur in a loosely-wound roll and cause a series of folds. This cinching can disrupt contact between the tape and the heads, yielding a series of dropouts. If a tape is rewound immediately after cinching, the information can often be saved.

ENVIRONMENT

The recording medium is relatively insensitive to permanent damage by environmental effects. However a stabilization period is recommended to eliminate temporary distortions and prevent damage on the transport, if tape has been subject to abnormal temperature or moisture.

If a reel at low temperature is subject to rapid start-stop action, layer shifts due to momentum can result in severe cinching. This can also happen if a carton containing cold tape is handled roughly. High temperature effects are more serious. If tape is heated to 250 F, severe backing distortion will be noted after cooling. Polyester film will shrink 1.5% at 300 F and 25% at 325 F; heating to 325 F will also soften the backing and binder and cause some adhesion of adjacent layers. At 550 F darkening and embrittlement occur, while at 1000 F the medium will be charred such that the tape will flake and cannot be unwound from the reel. Above 1000 F organic materials in the tape will vaporize and will burn if exposed to the atmosphere.

NUCLEAR RADIATION

Record information is unaffected by nuclear radiation at levels less than 100 megareps. This is 200,000 times greater than that which would cause death in 50% of exposed humans. Higher radiation levels induce layer-to-layer signal transfer or print-through and may cause significant embrittlement and wear life reduction, but normally do not prevent information retrieval. Neutron bombardment could activate the iron-oxide in the coating and produce an isotopic source of further radiation. However such activation would probably not change the overall magnetic properties of the coating. An electromagnetic field resulting from a nuclear detonation would probably also be insufficient to erase a tape.

SAFEGUARDS

Careless handling and poorly adjusted transports are prime causes of failure in high-quality tape. Operators should handle a reel by the hub to prevent pressing the flanges against the tape edge. Contamination caused by fingerprints can be reduced by not touching the tape unnecessarily, and can be eliminated

using lint free gloves. Tapes should be visually inspected for dust, lint, oxide, or backing debris; excessive dropouts on an edge track should also be monitored, as signs of alignment problems.

Transport heads and guides should be examined after each reel, and cleaned if necessary to prevent spreading foreign particles to subsequent tapes. A cotton swab or lint-free pad moistened with Genesolve-D (Allied Chemical), Freon TF (Dupont), or a similar solvent is recommended. Cleaning agents should be allowed to dry before loading the tape, to prevent possible attack on the magnetic oxide.

WORK AREA

The area in which the tape is used should ideally approach a clean-room environment, which excludes dust and lint. Air conditioning or filtration systems can be used, and the pressure in the room can be maintained above ambient to prevent entrance of contaminants. Lint-free smocks and gloves may be worn by operating personnel. Smoking should not be allowed since ashes can easily contaminate a tap; food and drink should be similarly prohibited.

Reasonable temperature and humidity control should be exercised, with variations held to within plus or minus 5 F and plus or minus 10% RLH. An environment such as 70 F and 40% RH, which is comfortable for the operators, is satisfactory for tape. Area integrity should be maintained by periodic cleaning of shelves and floors, but liquid cleaners that leave no residue are suggested. Floor wax should be avoided because abrasion from normal foot traffic causes fine dust, and could contaminate the area. When vacuum equipment is used for cleaning, the exhaust should be placed outside the room.

Aside from the direct benefits of a clean-room, the psychological effect is important. Operators exercise more care and are more concerned with quality when working in a well maintained environment.

STORAGE

The storage environment should approach that of the work area, to minimize changes experienced by the tape. For long-term storage, additional protection can be gained by sealing tape containers in plastic bags. It is good practice to clean the container when removing it from storage, so that no accumulated dust will be transported to the clean room.

Empty reels should be inspected and cleaned before winding for storage. Hub damage or dirt can cause tape distortion and consequent loss of information. Hub non-uniformity is evidenced by an irregular appearance of the outer tape layers, caused by the pressure of the discontinuity transmitted through each wrap.

Winding tension of 6 to 8 oz. per $\frac{1}{2}$ in. of tape width is recommended to render a firm stable wind, but not to produce excessive pressures within the roll. Successive layers should form a smooth wind with no individual tape strands exposed. A scattered wind allows tape edges to protrude, where they are vulnerable to damage.

It is sometimes suggested that stored reels be rewound at 6 to 12 month intervals to relieve internal pressures. This is recommended for tape of marginal quality or without heavy duty binders. However, polyester backings and advanced binders normally do not require such maintenance.

Reels should be stored in cardboard, plastic, or metal containers. These offer protection from dust and support the reel by the hub. Cardboard and metal containers should be placed on edge rather than stacked because they can easily slide off a pile. Plastic canisters may be stacked horizontally, since molded ribs allow nesting.

allow nesting. However, the stack should not be so high that the bottom canister can be crushed or distorted.

It is good practice to select samples from the storage library for visual examination of loose winds, dust accumulations, rippled edges, or other signs of physical distortion. If any potential problems are indicated, additional samples should be inspected to ascertain the extent. An alternative is to place control tapes in storage for periodic visual and electronic inspection. The number of samples or controls will be determined by library size and the importance of stored information.

FIRE PROTECTION

Proper winding will reduce the possibility of damage by fire, since tape is a poor heat conductor. However, it is advisable to store tape in a fire-resistant area, with no combustible materials in the vicinity. For maximum security a fireproof vault can be used, capable of maintaining a desirable internal temperature and relative humidity for a reasonable length of time.

In the event of fire, CO₂ extinguishers are recommended because no chemicals are present that could harm the tape. Water will probably not cause failure, but there may be some evidence of transverse curvature, depending on the quality of the wind and the length of time the roll was wet. The effect will be more pronounced if the wind is loose or uneven, since water will more easily reach the oxide surface. After removal from water, rolls should be allowed to dry on the outside at normal room temperature, and rewound several times to help the return to equilibrium.

It is sometimes possible to recover information from a fire-damaged tape by rewinding at minimum tension and transferring data immediately to new reel. However, if a temperature increase is incurred while the tape is wet, the resultant steam may cause adhesion as well as physical distortion.

SHIPPING PRECAUTIONS

Physical protection against damage caused by dropping or crushing requires that a shipping container afford strength and rigidity. A water-tight container is not necessary, but some water resistance should be provided to prevent rain damage on loading platforms. The free end of a reel should be secured for shipment using pressure-sensitive adhesive tape, chosen to leave no residue when removed. Some installations secure the reel with a vinyl strip, but there may be a tendency for this to pull loose when subjected to extreme cold. Protection from stray magnetic fields can be accomplished using bulk spacing material such as wood or cardboard between the tape containers and the outer shipping carton. About three inches is adequate, and will also protect against physical damage.

50 YEARS ON THE AIR

Old time radio buff Ken Meyers who left Rochester, New York this past year to take a position with WBZ in Boston usually has his work cut out for him on the all night show with Larry Glick but this past month Ken (who by the way is blind) doubled up on his duties and produced the Jerry Williams show for the week of September 20-24. From eight until eleven each night of the week radio personalities of the past reminisced with Jerry.

We found time to tune in on Tuesday of that week and hear interviews with Art Linkletter, Harry Von Zell, Gale Gordon, Bob Hope, and Howard K. Smith.

On Thursday we placed a call to Ken and talked to him about his undertaking of what appears to be a tremendous task.

Ken explained that in order to contact the stars it was necessary to contact AFTRA National headquarters in New York to determine where the stars were now located and then to contact the local AFTRA office in that city for the address and phone number. In some cases with performers who are still active it was necessary to go through an agent. If you are looking to contact a performer then that is the route to go through although Ken warns us that AFTRA will want to know why you want the address.

According to Ken most of the stars of radio past are now located in California, New York, or Florida. Some addresses may be coming from Ken if the station management of WBZ does not object. We would certainly like to add them to our mailing list for STAY TUNED.

Happy anniversary to the 50,000 watt clear channel station from Boston: WBZ.

OFF THE RECORD

Our thanks this month and believe me for months to come to Bob Tetzloff not only for the quizzes that have been in the last three issues of Stay Tuned but for the cover on this edition and for some of the covers to come. At this time we have two additional covers in reserve and one will be on next month's holiday issue. Again thanks Bob.

About a month ago we wrote a letter to CBS asking them some questions about their rebroadcasting some of the old radio shows and in particular "Suspense". A rare thing happened and that is that we received a response. The following letter was received from Mr. Bernard S. Krause, Director, Business Affairs for the Columbia Broadcasting System, CBS Radio:

Dear Mr. Joseph,

I have the letter you sent on September 15, 1971.

Although copyright matters are involved in transcriptions of formerly broadcast programs, the possible replay of these programs is subject to many other rights. It is the latter consideration and the substantial cost these rights entail, which have prevented us from finding it practical to enter into our own syndication plans for these programs.

Under the agreements CBS made at the time of original production, compensation would be due to performers, writers, and directors, among others. This compensation, incidentally, would at this late date be a matter of individual person-by-person negotiation. There is the further problem with regard to "Suspense," particularly, in that many published works were involved, and the agreements covering them provided for single adaptations and broadcasts. Additional rights were obtained and payments made each time the broadcasts were repeated.

We have a continuing interest in the possible exploitation of these various programs, but extensive consideration has convinced us that the cost involved, including staff manpower cannot be offset by the market prices to be realized.

Cordially,

(10)

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RADIO STATIONS IN THE AREA BROADCASTING OLD TIME RADIO PROGRAMS

- SYRACUSE: WSEN-FM (92.1) Monday at 7:00 PM - The Lone Ranger
 Tuesday at 7:00 PM - Gangbusters
 Wednesday at 7:00 PM - The Green Hornet
 Thursday & Friday at 7:00 PM - Comedy & Variety
- SYRACUSE: WDDS-FM (93.1) Sunday at 7:00 PM - "Radio Rides Again" - complete shows
 such as Our Miss Brooks, Johnny Dollar & Sam Spade
 (NOTE: The above on WDDS is also broadcast Sundays
 at 7:00 PM on WVOR (100.5) in Rochester &
 on WBUF (92.9) in Buffalo.)
- BINGHAMTON: WKOP-AM (1360) Saturday at 10:00 PM - Radio excerpts
- CANTON: WSLU-FM (96.7) Wednesday at 7:30 PM - Theatre Five
- ITHACA: WHCU-FM (97.3) Sunday at 5:15 PM - old hits, big band music & radio excerpts
 on "Time Was"
- ROME: WKAL-FM (95.9) Saturday at 12:00 Noon - "Yestertunes" - music from the
 20's, 30's, 40's, 50's & sometimes earlier
- CANADA:
- Kingston CFRC-FM (91.9) Saturday at 7:00 PM - The Goon Show
- St. Catherines CHSC-FM (105.7) Sunday at 8:30 AM - Hancock's Half Hour
- Toronto CKL-AM (740) Monday thru Friday at 10:30 PM - Theatre 10:30
- FUTURE POSSIBILITIES:
- Utica WZOW-FM (107.3) They did carry the Shadow & may carry another show
- Oswego WRVO-FM (89.9) They did carry the Goon Show & may resume it

If there are other stations carrying old time radio, radio excerpts or big band music, let us know and we will add it to the above list.

Finally: For those of you who enjoy fine concert music, we suggest that you tune to 107.9 on the FM STEREO dial in Syracuse, New York and enjoy WONO-FM from 7:00 AM to 1:00 AM every day. WONO-FM also publishes a program guide which costs \$4.00 per year for 12 monthly issues. Call (315) 472-4541 or write to WONO-FM, 345 Peat Street, Syracuse, New York 13210.

DEALING WITH N.B.C.

At the same time that we contacted C.B.S. asking them about legalities connected with old radio programs and in particular "Suspense" we tried the same thing with N.B.C. and the particular show was "Fibber McGee and Molly". After receiving no response and a run around on the phone we contacted our Congressman: Rep. Frank Horton and asked him to get some answers for us. The following answers were received.

From Rep. Frank Horton:

Dear Mr Joseph,

The attached refers to a subject in which you are interested, and is, therefore, referred for your information.

From John V. Shute Assistant General Attorney N.B.C.

Dear Mr. Horton:

Your letter of July 21, 1971 to Mr. Julian Goodman has been brought to my attention.

We regret your constituent's inability to raise any one who could answer sensibly his inquiry concerning ownership of FIBBER MCGEE AND MOLLY.

I personally worked on the FIBBER acquisition in my early years at NBC, and I also currently handle some of the legal activities of our Enterprises Division, whose business it is to license this and other like properties.

I have accordingly apprised Mr. Norman Lunenfeld, who is Manager of Merchandising in that Division, of Mr. Joseph's letter and sent him a copy of it and he has promised to get in touch with Mr. Joseph promptly.

Thank you very much for bringing this matter to our attention

Sincerely Yours,

Although this letter was dated September 24th I have yet to hear from Mr. Norman Lunenfeld.

Bare Facts!



UNCLE DON'S CORNER--THIS MONTH THE SAGA OF CLARA, LU, AND EM; OR THE CASE OF THE MISSING CORRESPONDENCE.

THE FOLLOWING IS A COLLECTION OF CORRESPONDENCE IN ORDER WE HOPE ON WHAT HAPPENED TO CLARA, LU, AND EM.

7/30/71

Look John --

If you think that you can make me send in a monthly contribution to Stay Tuned, you've bats in the belfry. I already paid my subscription fee for a year, and I'll not contribute any more until 1972, and then only on a annual basis just like everyone else.

Ye gods, folks, just 'cause I write often, you don't have to publish every damned thing I send. And by the way, why didn't you print the other two cards I had sent? You had a third of a page blank in MY column space. That's wasteful and dangerous; why, just anybody could fill that page with whatever they wanted....even vulgar graffiti. And in my column yet.

Next. "And seriously, folks!": The way it usually works is that a columnist is sent something (something besides ice cream cones) for his labors; but in your case I'll make an exception.

I am sending, under separate cover and in a plain brown wrapper, a gift of sorts to you. For the past 3 months I have been editing out repeats, tightening up pauses, etc. on a series of taped portions of "Clara, Lu and Em"....I have made copies of the tapes loaned by "Em"'s family, so have listened to the programs over and over and over again in the process. Therefore I am really too close to the subject to be objective; "Orrrrr" too close to the subjects to be objective; "Orrrrr" too close to the objects to be other than subjective.... ..

Nevertheless, I am sending you the literature I have compiled on these shows plus a tape dub of all I have in the series; plus a copy of "my 2nd greatest search-item"---the audition disc of Three Sheets To The Wind.

May I ask (of course I may ask! what you answer is up to you) for an objective appraisal from your Tape Reviewer of what I have accomplished in grading the programs, in print, say in the September issue of S.T.? i.e. Have I been objective?

I am trying to serve two masters (no joke there): my hobby and my budget. So I am offering the use of my sets of Master Tapes to anyone who is interested in hearing "C LandE" for a mode

exchange of programs or blank reels. I will handle the dissemination of all information on this transaction, but with your broad base of distribution through your hundreds of subscribers, I would like to let the word go out that what I have on C L and E, plus TSTW is available.

I have done the same with Jay Hickerson for Hello Again, not because of his circulation obviously but because he and I "Grew up together" in this hobby. I am not soliciting coverage in any other publication, and will not until fall. I have sent flyers out to individuals with whom I have had some contact in the past months, but nothing too well organized in terms of coverage.

This "ides" of mine for trading may fall flat on its face, and I may be underwhelmed with response; on the other hand, who knows how many people will be drawn into a love affair with Clara Lu and Em as I was after again hearing these tapes.

So, if you're interested in making a brief comment (not a pitch) on what I'm doing, listen to the tapes, and let me know at your earliest opportunity what you decide. The tape will still be yours to keep; perhaps as recompense for your time and trouble or whatever. I would appreciate your mentioning the need for a self-addressed, stamped envelope to anyone who wishes to inquire about the "offer."

Many thanks for the WANTS you printed again....as you see in this envelope, I have more.... particularly in the jazz department.

Very Sincerely, Pleasantly, Cordially, Best Wishes, Thank You, Very Truly Yours,
(Chose one, two or all)

Don

(SINCE WE ARE LATER THAN LATE THIS CAN'T BE CONSIDERED A PITCH BUT THE OFFER IS STILL OPEN TO OUR KNOWLEDGE-NOW, THE TAPE MENTIONED (WHICH HAS'NT BEEN LISTENED TO YET BUT MAY BY THE TIME THIS ARTICLE ENDS AND THE FOLLOWING CORRESPONDENCE ARRIVED)

This is my offer-----as I sent it to anyone who may inquire---I do not mean for you to publish it in total. You may use parts if you wish. (WE DON'T)

TO: Collectors of Old Radio Programs

A TAPE TRADE OFFER ON "CLARA, LU, AND EM": A COMEDY-SOAPER FROM THE GOLDEN AGE OF RADIO.

After a years diligent search, I have available for trade what appear(s) to be the only recordings extant of "Clara, Lu and Em", a Chicago-based program dating back to the '30's. This program was a unique, topical "comedy-soap opera" written and performed by three sorority sisters from Northwestern University.

What I have are Master Tapes, 2nd generation dubs of tape copies of air-check discs (recordings made at the studio while the program was being broadcast live) from 1934, '35, '36, and '42. The programs vary in length from 12-15 minutes; in addition there are two shorter excerpts from other shows in the series. The programs are all quite understandable, but there are some flaws in many of them (a few skips, occasional surface noise and/or hum, occasional breaks in continuity: quality rating ranges from G to VG+. Total time 2½ hrs.

I am offering for trade the total package of "Clara, Lu and Em" plus, if you wish, a 2nd generation dub of the audition disc of "Three Sheets To The Wind" starring Brian Donlevy and Helga Moray (again, sound quality is G+/VG with surface noise: but quite clear): the total of approximately 3 hours only in the following manner:

If you respond to this offer, you will receive a set of my Master Tapes (Sony or Scotch) at 7½ or 3 ¾ ips, to dub onto your tape. In exchange, I want my choice of 2 hours of taped material from your catalog or supplements on your tape (½ track, or ¼ track using outside

tracks only), 1.5 mil Mylar of the Concert, Shamrock, Saxitone type; or, at my discretion, 2 blank new reels of such tape as described.

As I wish to capitalize on this material only so as to add wanted programs to my collection without taking on additional dubbing obligations, I am making my Masters available on a "Dub and Pass It On" basis, with only the following conditions to be observed:

1. When you receive my Masters, you have 5 days to dub onto your tape and send the Masters on to the next person I designate. Use Special 4th Class Rate plus Special Handling, or 1st class, if you prefer.
2. Send me a card showing your name, date Masters received, date Masters sent on, and to whom.
3. If anything unforeseen happens to the Masters, notify me immediately and return the Masters to me. I have provided a brief opening announcement from the first program on each side of the reel to use as a sound level indicator; you can adjust your receiving recorder to that announcement, then turn on the recorder to do its dubbing.
4. (You too please). I ask you to refrain from listing or trading these programs until the "Pass It On-Robin" cycle has been completed, or until Dec. 31, 1971, whichever is earlier.
5. Any correspondence regarding this material and which requires a reply from me must include a stamped, self-addressed envelope. I will furnish copies of program information to each person who wants to borrow my 2nd generation Master Tapes.

(THE NEXT PAGES DESCRIBE CLARA, LU, AND EM BUT THE FOLLOWING LETTER IS ALSO IN THIS CORRESPONDENCE FILE)

Dear Gang.

This is to inform you that I am lifting the restriction on the listing and trading of the "Clara, Lu and Em" programs, effective immediately.

I have decided that such a restriction has imposed a penalty on the very people I would not wish to penalize.

I hope the restriction has not caused any inconvenience to you. If it has, I apologize.

You may list and trade any or all of the "Clara, Lu and Em" shows as you see fit, whenever you wish.

Very Sincerely,

Don Koehnemann, 811 Bristol Ave., Westchester, Ill. 60153

(Just for your mailing records--no Aug. ST. has yet arrived. Did Nixon freeze the mail too?)

(ALL FAULTS ON PUBLICIZING THE CLARA, LU, AND EM SERIES FOR UNCLE DON ARE OURS AS WE DID RECEIVE THE REEL OF TAPE FROM HIM AND I AM SORRY TO SAY IT HAS NOT BEEN LISTENED TO YET BUT IN OUR SWITCHOVER THIS CORRESPONDENCE ENDED UP IN A DEAD FILE ONLY TO BE UNCOVERED RECENTLY BY JOANNE. OUR APOLOGIES TO DON AND WE PUBLISH HIS ARTICLES IN TOTAL WHICH IS THE RIGHT OF THE EDITOR OF ANY MATERIAL SENT TO STAY TUNED NOT MARKED NOT FOR PUBLICATION. WE DO THIS SINCE AS OF THIS TIME (OCT. 15) WE HAVE HAD NO COMMENT FROM DON ON THE OCTOBER ISSUE)

"PRESENTING THAT AMUSING, LAUGHABLE TRIO OF LOVABLE HOUSEWIVES: CLARA, LU AND EM."

"Clara, Lu and Em" was a homey, topical and humorous radio serial which originated from Chicago during Radio's Golden Age. The idea for this series was conceived by three sorority sisters at Northwestern University. For their plots, they drew on the news of the day tied to the everyday life situations of "typical mid-America" families. Their characterizations as unsophisticated, ungrammatical "small town" ladies made their political and other topical commentary all the more appealing to their nation-wide audience.

"Clara, Lu and Em" began as a daily serial in 1930 on WGN and the NBC network, and it ran until 1937. CBS revived it in 1942. In 1945, the program ended because, as Mrs. Helen King Mitchell ("Em") said, the country became so serious about topical and political humor that it "became impossible to write our spontaneous brand of it."

Through the graciousness of the family of Mrs. Mitchell, who died in 1970, several recordings of the "Clara, Lu and Em" program have been made available in tape copies. The recordings are, so far as is known, the only ones in existence. They are described below. All are tape copies of recorded air checks, disc-to-tape transfers made full-track at 7½ ips, second generation dubs made on half-track at 7½ ips and again at 3 3/4 ips. Present available master tapes are second generation dubs.

"AND NOW, JUST FOR FUN, LET'S LISTEN TO 'CLARA, LU 'N' EM' " (1934, 1935, 1936, 1942)

Group One. Four complete broadcasts from 1934-36, sponsored by Colgate-Palmolive-Pest Co. Air-check recordings (metal discs) off WGN (NBC, Chicago). Time: approx. 15 min. each. Quality: ranges from VG+ to G within a program; occasional s/n and hum; a few skips. Despite minor recording and transfer faults, all programs are very understandable. Titles in quotes are as hand-written on the discs.

1. 7/05/34. (Thurs. AM) Clara, Lu and Em are in NYC; they take an inexpensive ride in a hansom cab; eat popcorn, get thirsty, comment on the big city, and finally enjoy the ride. Announcer is "Tiny" Ruffner. String ensemble plays theme. Palmolive Soap commercials.
2. 6/28/35. (Fri. 9:15 AM, CDST) "Lu's Passport; Clara and Em's Presents for Lu's Wedding." Lu gets her passport for her honeymoon trip to Sweden with her husband-to-be Yalmar. Clara and Em discuss their wedding gifts to Lu. Announcer: Jean Paul King. Super Suds commercials. Special Contest: weekly prizes of a 1935 Packard or \$1000. Organ theme.
3. 7/01/35. (Mon. 9:15 AM) "Lu About to be Married; Florabelle with Measles." In sequence. Last of present series, but sponsor assures us the program will return in the fall. Abrupt opening organ theme. The girls make final plans for Wednesday's wedding. Lu opens her gifts from Clara and Em, then gets news that her daughter Florabelle has been exposed to the measles. (Lu is a widow) Ann.: Jean Paul King.
4. 1/06/36. (Mon. 4:45 PM, CST) "Men Is the Weaker Sex; Charley Couldn't Be President." Em tells that the Mayo Clinic reports men to be the weaker sex; the girls discuss the implications of these findings on mankind and on womankind. Clara is sure her husband could never be President having read what FDR was expected to wear to official function. (Lu is still a widow, so last year's wedding must have fallen through.) Ann.: Jean Paul King. Palmolive Soap. Special offer: complexion brush. Full embellished organ theme. "WGN - Tribune Square, Chicago"

The Cast of Characters in all the above: Clara - Louise Starkey Mead; Lu - Isabelle Carothers Berolzheimer; Em - Helen King Mitchell. The organist for most of the series was Porter Heaps.

from two. Eight incomplete broadcasts from the 1942 CBS revival of "Clara, Lu and Em" sponsored Pillsbury Mills. Air-check recordings of WGBH ("the WBBM Air Theater, 4th Building, Chicago"). Times vary from 5 min. to 13 min. Quality: ranges from VG+ to within a program; occasional s/n and hum; occasional break in continuity; some abrupt openings and closings. Almost all program material is quite clear. In this series, even the Pillsbury commercials are topical.

1. 6/08/42. (Mon. 10 AM, Central). First show of revival. Full opening introduces the ladies. Clara finds 10 lbs. of sugar she did not declare to the Nation Board; Lu and Em try to help her out as best they can. Em tells about her wish to raise bees and talks about the new ceiling prices. The announcer is Bret Morrison. (Ed. Note: WAGS' were organized on this date.) T: 13 min.
2. 7/31/42. (Fri. 10 AM.) Full opening with organ theme; full closing theme, but all commercials are edited in progress. Loretta Doolittle calls to say she's a grandmother. Clara, Lu and Em discuss baby gifts; V-Mail, "Japs", the WAGS' arrival at Dog Moines; and plane spotters ("watchers"), as well as Em's kids. Ann.: Bret Morrison. T: 13 min.
3. 9/23/42. (Wed. 10 AM) Abrupt theme opening. Full commercial ("Farina - for good grades in school"). Clara is ill and Lu and Em try to help out; Clara recovers in spite of their "help." (Clara does not appear in this nor in subsequent shows of this series) No ending comm'l. Ann.: Morrison. T: 12 m.
4. 11/09/42. (Mon. 10 AM) Full opening and commercial (Use Pillsbury for Baking Powder Biscuits). Em's son Junior wants to go to the Harvest Hop. As short of money, wants to take Nancy instead of Mildred Doolittle. Mrs. Doolittle calls Em to talk about Junior and Mildred. Lu and Em discuss newspaper etiquette columns. Ann.: Morrison. No ending. T: 8 min.
5. 11/13/42. (Fri. 10 AM) Full opening and commercial (Pillsbury Flour is good to use on Fri. the 13th or any day). Em is planning a party for Junior on Sat. and wants to rent a horse and wagon for a hay ride. Lu and then Ella (a new character) join in the planning for a "really old-fashioned party." One idea leads to another, and they end up reliving their teenage fun with a rousing square dance call. Lu exclaims "them was the days!" (Great nostalgia here) Ann.: Morrison. Comm'l for Jr. Red Cross out. T: 12 min.
6. 11/16/42. (Mon. 10 AM) In sequence. No opening theme or commercial. Announcer Morrison leads into story. Em and Lu discuss the Sat. night party. Grandpa Sneed comes over to complain about the party's noise and about politics (he's a die-hard Republican and Em's a Democrat; Lu's an Independent). The Republicans showed some strength; Clare Booth and Tom Dewey won their elections. Political talk shifts to the protective tariff, then to the busts of the vice-presidents in Washington. Full closing and patriotic commercial (An "E" award goes to Pillsbury). Ann.: Morrison. T: 12 min.
7. 12/02/42. (Wed. 10 AM) Full opening and commercial (Pillsbury Pancake Flour with the Four "Colonel" Flavor). It's nearing Christmas. Em and Lu discuss department store hours, schools for Santa Clauses, and gifts. Em wants to know Ella's foot size; and she and Lu try to find out, casually, when Ella comes over. All discuss gas rationing. Story ending is cut. Full closing commercial. Announcer is now Dan Donaldson. T: 13 min.
8. 12/04/42. (Fri. 10 AM) In sequence. This is the last show of a six months' revival. No opening; program in progress. Em and Lu discuss the 4-11 Show. Grandpa asks Em to keep some fresh ham for him till Christmas (it's a live pig). Em signs off for the girls' entire families. Ann.: Dan Donaldson. T: 5 min.

Even though Clara does not appear in most of these programs, continuing reference is made to her. The actors appearing as Grandpa and Ella are not yet identified.

ABOUT THE COVER

The cover in use for this and upcoming issues of Stay Tuned have been done by Bob Tetzloff of Vails Gate, N.Y. Bob is truly a great artist and has asked us to supply ideas and/or pictures, for future covers for Stay Tuned. While we will send in our ideas and photographs we offer you to have your ideas expressed on the cover of Stay Tuned by sending photographs and your ideas to Bob Tetzloff, P.O. Box 144, Vails Gate, N.Y. 12584

ERNIE HACK

The next few pages are devoted to Ernie Hack, one of the collectors from the Conn. area and one who offers rubber stamps on old radio. Here is one label we received from Ernie:

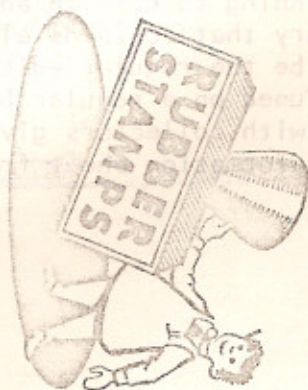
Tax his head, tax his hide, let the government officials ride.
Tax his cow, tax her calf,
Tax his horse and tax his ass.
Tax his houses, tax his lands,
Tax his Ford and tax his gas,
Tax the road that he must pass.

Tax the payroll, tax the sale,
Tax his hard earned paper kale.
Tax his pipe and tax his smoke--
Teach him government is no joke

Tax the water, tax the air,
Tax the sunlight if you care.
Tax the living, tax the dead,
Tax the unborn, ere they're fed.

Tax his coffin tax their shrouds,
Tax their souls beyond the clouds.
Tax them all and tax them well,
Tax them to the gates of hell.

Almighty God and our Federal, State, County and City Governments, have mercy upon us!



READY-MADE or MADE-TO-ORDER

Quality, Value and Prompt Service

Guaranteed

For business or home use, our quality rubber stamps have no equal as a time, labor and money-saving convenience. We will make your personal rubber stamps with any wording you desire . . . Custom fitted to handsome, mahogany finished, rubber cushioned mounts.

TELEPHONE 593-4015 or WRITE:

ERNIE'S PRINT SHOP

6 PERKINS STREET, BRISTOL, CONN. 06010

Ernie has submitted answers to the last two quizzes as has Carl Erickson and they can check their answers with this issue of Stay Tuned. It is not necessary to send your answers in as we are not making any awards for correct answers. The quizzes are printed for your enjoyment.

Ernie has offered to submit future quizzes for Stay Tuned and we have taken him up on his offer so starting with next issue look for quizzes by Ernie Hack in Stay Tuned.

We promised that we would mention that Ernie Hack, 6 Perkins St, Bristol, Conn. 06010 is looking for old radio and movie magazines of the 30's and 40's and will trade old radio programs for same. Ernie would also like to know where Georgia Mae is? She used to be a cowgirl who sang western and country songs over WBZ.

(Ernie, if anyone knows it should be the personnel at WBZ who receive Stay Tuned)

Six new rubber stamps along with the standard stamps offered by Ernie are now available. They are "I'm Hearin' Somethin'", "Them Were Th' Good Ol' Days", "His Master's?", "Jack Benny", "Th' Lone Ranger", and "Tune in Tomorrow".

Jay Hickerson again solved the riddle of last month as the two boys were two of a set of triplets, etc. and therefore not twins.

Speaking of Jay, he and the boys in the Connecticut area have gotten together to present a one day Mini Convention for old radio buffs. From my conversation with Jay as well as the information on the attached flyer the main emphasis of the one day convention will be old radio although radio premiums, comic books, etc. will also be available. Radio personalities are also being contacted and we may be honored to be able to pay personal tribute to some of our favorites from the past. We'll be there and be looking forward to meeting as many of you as possible.

SOMETHING ABOUT NEXT MONTH

A few months ago in Stay Tuned there was a mention of Audio Magnetics tape. Since that time several of you have written in and related experiences that you have had with Audio Magnetics brand of tape. Next month we are planning to do an article on the experiences that collectors have had with Audio Magnetics and to see if any of us can do anything about it we will send a copy to Audio Magnetics and to their parent company Mattel Toy Co. I for one am anxious to see the response that we get and I am sure that a response will be forthcoming.

Some of the questionnaires that were attached to last month's edition of Stay Tuned are beginning to come in and we plan to issue a special edition of Stay Tuned in January that contains all of the information sheets that we have collected. This will not be the regular edition and it will be sent free to all those who receive Stay Tuned on a regular basis. It will be our little informational booklet on collectors with collectors giving the information on themselves. If you haven't sent in your information sheet from the October issue do it now.

COLLECTORS OF VINTAGE
RADIO MINI-CONVENTION RADIO MINI-CONVENTION RADIO MINI-CONVENTION

It is now a reality. A deposit has been made and a date has been set. Now all we need is you. For those of you who collect, trade, have been connected with or otherwise are interested in vintage radio, here are the details:

PLACE: Holiday Inn-Downtown, 30 Whalley Ave (near Yale), New Haven, Conn 06511

DATE: Saturday, Dec. 4, 1971

TIME: 1 PM to about 12 midnight

COST: \$9.50 for 1. \$18 for 2 in a family.

FOOD: Hors d'oeuvres and dinner

This is the first attempt that we know of that involed a regional meeting of vintage radio enthusiasts only. Spouses are welcome if your hobby interests them also. This flier is being sent to all collectors known in New England, New York, New Jersey, and Pennsylvania. It is also being mentioned in the October issues of HELLO AGAIN and STAY TUNED. Enclosed in most envelopes is a form if you wish to stay overnight:

1 person-1 bed \$14.75 2 persons-1 bed \$18.75 2 persons-2 beds \$22.50

SCHEDULE: 1-5. Registering, socializing, browsing. We encourage those that collect premiums or radio-related material to bring them for sale, display, or trade. Bring your catalogs, etc. Tables will be set up for display. Blank tape will be available for sale at discount prices.

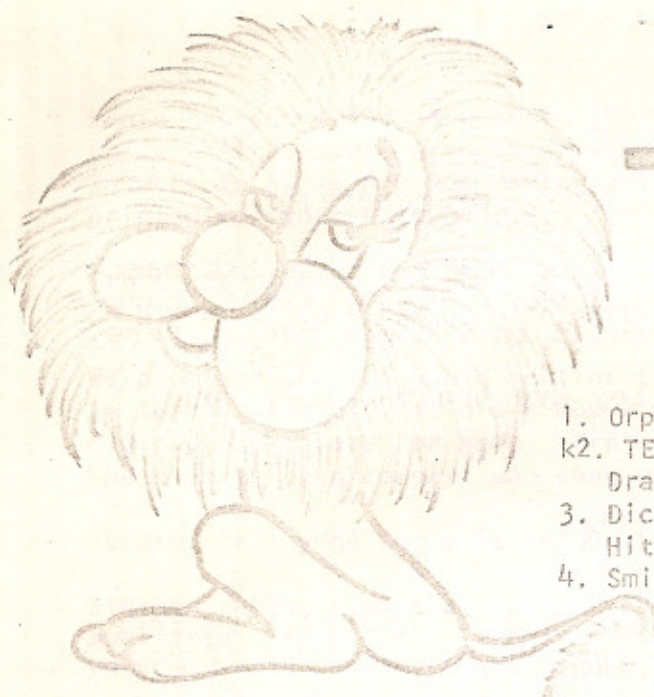
5-7 Cocktail time (Mixed drinks will be \$1.10 plus tax) and FREE hors d'oeuvres.

7-? Dinner, speeches, etc. Dinner will consist of an elaborate buffet including turkey, fried chicken, ham, sea food newburg, rice pilaff and many other items. We are attempting to contact radio personalities to attend also. Cost includes the hors d'oeuvres, buffet dinner, (includes tax and tip), dinners of personalities, and preliminary expenses. Any extra (we hope) will be applied toward the next meeting. We MUST guarantee the Holiday Inn at least 50 people AS SOON AS POSSIBLE. If you plan to attend please send at least $\frac{1}{2}$ the cost by Nov. 1st or earlier. Spread the word and tell your friends and any radio personalities you know. Only YOU can make this a success and ensure future get-togethers.

COMMITTEE: Jay Hickerson,
Jack Miller, James O'Neal,
Iel Shlank, Bill Smerekanicz,
Sal Trapani

Until Dec 4th
~~Jay Hickerson~~
Jay Hickerson

PLEASE DETACH AND MAIL



Sie'm

WANTED POSTER

BOB TETZLOFF, P.O. BOX 144, VAILS GATE, N.Y. 12584
15 min. shows in the Orphan Annie, Terry and the Pirates, Dick Tracy, and Smiling Jack series other than the following:

1. Orphan Annie-11/20/40-Annie follows lady in a taxi.
2. TERRY & the Pirates-1942 Calcutta Spies and Oct. 1947-the Dragon lady strikes
3. Dick Tracy-9/13/46-Case of the Broken Window and 5/11/45-Hitlers Death announced.
4. Smiling Jack-Dec, 1938-1st episode.

MICHAEL SHANLEY, 44 EGAN AVE, FORDS, N.J. 08863

I am sure that everyone is familiar with the Orson Wells "War of the Worlds" broadcast, opposite on NBC,

Edgar Bergen-Charlie McCarthy were completely unaware of the panic that was being created by the Wells show. I would like to get a copy of the Bergen-McCarthy show dated 10/30/38. Can anyone help?

E--B+EKSTEIN, c/o TAYLOR INSTRUMENT CO., AVE. OF THE AMERICAS, N.Y., N.Y. 10020

Would like some information regarding "The New Adventures of Sherlock Holmes" with Basil Rathbone & Nigel Bruce. Some of the adventures were pastiches written by Leslie Charteris under the name of Bruce Taylor with Denis Green and Anthony Boucher. They were based on the untold tales written by Sir Arthur Conan Doyle.

Examples: The Affair of the Dutch Ship Friesland, The Heideous Tale of the Red Leech, The Singular Affair of the Aluminum Crutch, The Curious Experience of the Patterson Family on the Island of Uffa, The remarkable account of the man who stepped back into his house to fetch his umbrella and was never more seen in this world, The Disappearance of Lady Francis Carfax, and The Hound of the Baskervilles.

P.S. We here at Stay Tuned would also be interested in the above.

GEORGE S. VLASTO, 161 BRIAR BRAE RD., STAMFORD, CONN. 06903

George is interested in obtaining copies of newsbroadcasts and documentaries of the World War II era.

ED PECK, 1033 GYPSUM, SALINA, KANSAS 67401

Ed is interested in science fiction shows and has an extensive collection as well as a listing of dates, stories, and titles of 2000 Plus, Exploring Tomorrow, Tales of Tomorrow, etc.. He is interested in hearing from those collectors with similar interests who wish to trade.

DONALD D. RICHARDSON, 120 HERMAN DR., NORTH SYRACUSE, N.Y. 13212

Don is looking for an Amos And Andy show from Wednesday, December 25, 1935 titled "Amos' Wedding" or episode #2225, in very good or excellent condition. He is willing to buy or trade for this show. This is not the common episode titled "Andys Wedding".

ROBERT E. LOZIER JR, 318 EAST HOUSTON ST, MONROE, N.C. 28110

Bob wishes us to mention that he has just completed his listing of 175 shows and will mail it to anyone sending a large self addressed stamped envelope. He is interested in trading only.

WENT TO AIR

MARCH 3, 1937

Wavelengths of the New York Stations at a Glance

Meters.	Meters.
WNYC .. 326	WNJ .. 359
WEAF .. 492	WMCA .. 341
WJZ .. 456	WABC .. 316
WHAP .. 431	WGBS .. 316
WGL .. 422	WMSG .. 303
WBER .. 416	WSOM .. 293
WOR .. 405	WBYM .. 280
WODA .. 391	WLIB .. 273
WLWL .. 384	WPCR .. 273
WENY .. 374	WAAM .. 263
WBN .. 360	WAAT .. 243

NEW YORK.

Hans Barth, noted concert pianist, will be one of WEAF's features tonight. He will give a recital of Brahms's compositions. A group of soloists at WJZ, assisted by an orchestra, will start on another musical journey of the United States at 8:30 p. m. At half hour later, Harry Spencer, popular comedian, and Andy Samella, guitar and saxophone soloists, will appear with the Shannon male quartet in an hour of entertainment. One of the evening's highlights will be the broadcasting of the dinner given to Fire Chief John Kenyon in celebration of his fortieth year as a member of the fire department. This event will go on the air through WNYC at 7:30 p. m. WOR has booked several interesting items, among them "In a Persian Garden," a song cycle, sung by noted concert artists, Dick Robertson, the radio mimic, will perform at WJZ, which station will also present Frances Spier, singer of popular numbers.

Hans Barth

10:00 A. M. Until 2:00 P. M.

- 10:00—WJZ. Gym class.
- 10:30—WHCA. Market reports.
- 10:30—WGBS. Women's program.
- 11:00—WEAF. Sylvia Mason, soprano.
- 11:00—WMCA. Women's program.
- 11:00—WAAA. Entertainment.
- 11:00—WENY. William Manchester, baritone.
- 11:15—WEAF. "Parties in the Moon," Emma Polakoff.
- 11:30—WEAF. Dance music.
- 11:30—WABC. Weather forecast.
- 11:30—WABC. Time stamps.
- 12:00—WEAF. Weather report.
- 12:00—WENY. Bob Lanston, tenor.
- 12:00—WAAA. Instrumental trio.
- 12:15—WGBS. Orchestra.
- 12:15—WENY. Pauline McDonald, songs.
- 12:30—WJZ. Dance music.
- 1:00—WJZ. Dance music.
- 1:30—WGBS. Paul Gray, songs.
- 1:45—WGBS. June Dunham, "Four Home."

2:00 P. M. Until 6:00 P. M.

- 2:00—WJZ. Weather report.
- 2:00—WAAT. Discussion hour.
- 2:05—WJZ. Daily menu, Mrs. Julia Ryan.
- 2:30—WOR. Paul Goodrich, piano.
- 2:30—WGBS. Walter Lanston, piano.
- 2:30—WGBS. Dance music.
- 2:45—WOR. Art Ditty, baritone.
- 2:45—WBN. Art Ditty, baritone.
- 2:45—WBN. Art Ditty and Kuba, songs.
- 2:45—WOR. Paul Goodrich, piano.
- 2:45—WHCA. Dance music.
- 2:45—WBN. Market news.

- WGBS. Interview with Joe Brown, comedian.
- 3:20—WGBS. Joseph Schlessberg, "The Labor Problem."
- 3:30—WEAF. U. S. Marine band orchestra.
- 3:30—WBN. Orchestra.
- 4:00—WMCA. Jack Davis, baritone.
- 4:00—WEAF. Tea music.
- 4:00—WPCR. Joe hour.
- 4:00—WPCR. Mother Spencer's hour.
- 4:30—WJZ. Concert orchestra.
- 4:30—WJZ. Hilda Robinson, contralto.
- 4:30—WJZ. Dick Robert.
- 4:30—WEAF. Curt Peterson, baritone, and orchestra.
- 4:45—WPCR. Ruth Stein, piano.
- 4:45—WEAF. Dorothy Romano, songs.
- 4:45—WJZ. Dick Strick.
- 5:00—WEAF. Helen James, talk, "Make the Most of It."
- 5:15—WEAF. Linecheck.
- 5:30—WPCR. Trio.
- 5:30—WJZ. Stock and financial summaries.
- 5:30—WEAF. Dance music.
- 5:30—WENY. St. Patrick, entertainer.
- 5:30—WNYC. Agnes Vernon's juveniles.
- 5:30—WBN. Market reports.

6:00 P. M. Until 9:00 P. M.

- 6:00—WMCA. The Melody Man.
- 6:00—WGBS. Ethel Gehee.
- 6:00—WAAT. Dinner dance.
- 6:00—WAAM. Dinner music.
- 6:00—WJZ. Assembly call.
- 6:00—WEAF. Dinner orchestra.
- 6:15—WPCR. Talk on hockey, Fred Potts.
- 6:15—WNYC. Health talk for children by Dr. Leo Thomas.
- 6:15—WMCA. Popular songs.
- 6:15—WPCR. Harmony club.
- 6:15—WAAA. Frances Spier, songs.
- 6:30—WGBS. Radio Frolic.
- 6:30—WPCR. Concert orchestra.
- 6:30—WNYC. Sunset Showstuffy, piano.
- 6:30—WJZ. Dinner on table.
- 6:30—WAAT. Dinner music.
- 6:45—WJZ. Coolie, songs.
- 6:45—WNYC. Land and Myers, piano duo.
- 6:45—WNYC. Rayner high notes.
- 6:45—WENY. Popular songs.
- 6:45—WBYM. Orchestra.
- 6:50—WGBS. Popular psychology, Dr. Charles Shaw.
- 6:50—WEAF. G. A. Becker, talk, "Man Are Square."
- 7:00—WMCA. Helen Cahagan, songs.
- 7:00—WJZ. Concert music.
- 7:00—WBN. Orchestra.
- 7:00—WGL. Talk on children by Dr. Walter Wolff.
- 7:00—WJZ. Dick Robertson, songs.
- 7:00—WNYC. Edward Dowson, baritone.
- 7:00—WPCR. Entertainment.
- 7:00—WEAF. Home song.
- 7:00—WENY. Ethel James.
- 7:10—WNYC. Dance orchestra.
- 7:10—WENY. Weather.
- 7:10—WNYC. Edward Dowson, baritone.
- 7:10—WGL. Dance music.
- 7:10—WENY. Weather reports and Catholic clock.
- 7:30—WMCA. Orchestra.
- 7:30—WEAF. Famous characters in literature.
- 7:30—WJZ. String ensemble.
- 7:30—WJZ. Popular vocal selections.
- 7:30—WOR. Dance orchestra.
- 7:30—WBN. Orchestra.
- 7:30—WBN. Judge Gustava Hartman, talk.
- 7:30—WPCR. Dance orchestra.
- 7:30—WNYC. Talk on city street, Prof. Richard Magnus, and police alarm.
- 7:40—WPCR. Dance orchestra.
- 7:50—WNYC. William Edge, solo.
- 7:50—WENY. Dance music.
- 8:00—WEAF. Musical entertainment.
- 8:00—WPCR. Popular music program.
- 8:00—WJZ. Col. Tom's studio.
- 8:00—WMCA. Studio program.
- 8:00—WBN. Entertainment.
- 8:00—WGL. Richard Weising, talk on animals.
- 8:15—WOR. Market treat.
- 8:15—WNYC. Gustaf Sol Fuchs, songs.
- 8:15—WJZ. Boying events.
- 8:30—WEAF. Half hour with great comedians, Hans Barth, piano.
- 8:30—WOR. Betty Louison, contralto.
- 8:30—WNYC. Gerald Marlowe, cello.
- 8:30—WNYC. Succinate George Schuller, talk on surrealist court.
- 8:30—WJZ. Musical hour of United States.
- 8:30—WAAM. Quintet.
- 8:30—WGBS. Martin Shpank, soprano.
- 8:45—WBN. Dance orchestra.
- 8:45—WPCR. Concert.
- 8:45—WNYC. Nora Helms, soprano.

9:00 P. M. Until Midnight.

- 9:00—WMCA. Solists.
- 9:00—WEAF. String ensemble.
- 9:00—WOR. Tony Ferris, literary talk.
- 9:00—WGBS. Art Ditty recital.
- 9:00—WBN. Margaret Hanson, violin.
- 9:00—WJZ. Entertainment with story, sketch, comedian.

Five Features for the DX Fan to Shoot At.

- 7:10 P. M.—WGN (303), Chicago. Punch and Judy.
- 7:30 P. M.—WHZ (332), Springfield, Mass. Trio.
- 10:05 P. M.—WIP (503), Philadelphia. Dance music.
- 11:20 P. M.—WPG (300), Atlantic City. Dance orchestra.
- 12:00 Mid.—WLIB (303), Elgin, Ill. Ruth Farley, organist, and dance orchestra.

- WENY. Stephen Cantor and musical.
- WNYC. Prof. Joseph Covens, educational talk.
- WGL. Irish hour.
- WBYM. Entertainers.
- WPCR. Entertainers.
- WPCR. Glee club.
- 6:15—WJZ. Fred Bell, songs.
- 6:15—WNYC. Edwin Green, baritone.
- 6:15—WOR. "In a Persian Garden," song cycle.
- 6:30—WLWL. Raphael Bellard, violin.
- 6:30—WMCA. Entertainment.
- 6:30—WNYC. Dinner in honor of Fire Chief John Kenyon.
- 6:45—WLWL. Concert.
- 6:45—WAAA. Dance orchestra.
- 6:45—WJZ. Hawaiian music.
- 10:00—WJZ. Talk on Lent, by the Rev. Peter J. Dolan.
- 6:45—WEAF. Musical entertainment.
- 6:45—WNYC. Cookie Cohen, songs.
- 6:45—WJZ. Dance music.
- 6:45—WNYC. Anne Tyndall, soprano, and orchestra.
- WPCR. Musicals.
- WNYC. Dance music.
- WNYC. Studio program.
- 10:15—WJZ. Dance music.
- 10:30—WJZ. Dance orchestra.
- 10:30—WMCA. Dance orchestra.
- 10:30—WGBS. Dance orchestra.
- 10:30—WOR. Paul and Alan Gray, songs.
- 11:00—WEAF. Dance music.
- 11:00—WAAA. Dance orchestra.
- 11:00—WENY. Dance music.
- 11:00—WBYM. Robert Lanston, tenor.
- 11:00—WNYC. Police alarm and weather forecasts. Dick double quartet.
- 11:00—WMCA. Dance music.
- 12:30—WBN. Entertainment and dance music.
- WNYC. Henry Tobias, songs.
- WBYM. Studio program.
- 12:30—WNYC. Into Tomorrow.
- 12:30—WBN. Dance music.
- 12:30—WPCR. Dance orchestra.

OUTSIDE NEW YORK.

- WGN (303 Meters), Chicago.
- (Chicago Tribune Station at Drake Hotel)
- 7:10 p. m., Punch and Judy.
- 7:30 p. m., Request program by concert ensemble.
- 7:50 p. m., Oldies Musical March.
- 9:00 p. m., Orchestra.
- 10:00 p. m., Entertainment.
- 11:00 p. m., The Duke's Blues.
- 11:30 p. m., The Duke's Blues.
- 11:30 p. m., "Coke" and "Garden" songs.
- 11:30 p. m., "Over the Hill and Far Away"
- 11:30 p. m., Mark Love, bass.
- WYR (200 Meters), Erie, Ill. (Liberty weekly magazine studio)
- 8:00 p. m., Dinner concert by concert ensemble and string quintet; Dick and Harry, piano.
- 12:00 mid., Ruth Farley, organist; dance orchestra and songs by Mark Love.
- WGR (210 Meters), Buffalo.
- 6:30 p. m., Dinner music.
- 8:00 p. m., Jointly with WEAF.
- WMAK (200 Meters), Buffalo.
- 6:15 p. m., Dinner music.
- WFL (305 Meters), Philadelphia.
- 7:00 p. m., Dance orchestra.
- 8:00 p. m., From WEAF.
- WYAB (218 Meters), Philadelphia.
- 7:30 p. m., Symphony orchestra.
- 8:00 p. m., Symphonies.
- 8:30 p. m., Entertainers.
- 8:40 p. m., Entertainers.
- WFTD (120 Meters), Hartford.
- 6:00 p. m., Trio.

FALLING HAIR

may be checked and new hair-health and vigor restored by daily use of

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THE QUIZ PAGE

Below are listed the correct answers to last months quiz and the new quiz for this month. Starting next month we will be using quizzes provided by Ernie Hack. The past three quizzes have been provided by our cover artist Bob Tetzloff.

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|---|--|
| 1. Simpsonville-Young Widder Brown | 11. Hudson-Jack Armstrong |
| 2. Dobie Township-Tom Mix | 12. 17 South Jackson-Detective Hannibal Cobb |
| 3. Metropolis-Clark Kent | 13. The Daily Sentinel-Britt Reid |
| 4. Sewing Shop on Beacon St.-Stella Dallas | 14. Little Theatre off Times Sq.-The First Nighter |
| 5. Madison High School-Our Miss Brooks | 15. Sandy Harbor-Ethel and Albert |
| 6. Melody Ranch-Gene Autry | 16. Allens Alley-Titus Moody |
| 7. Rushville Center-Ma Perkins | 17. Chicazola-The Johnson Family |
| 8. Silver Creek, Colo.-Our Gal Sunday | 18. Summerfield-Throckmorton P. Gildersleeve |
| 9. Sky Ranch, San Francisco-One Mans Family | 19. Shady Lane Ave.-Dagwood Bumstead |
| 10. Hartville-Just Plain Bill Davidson | 20. 79 Wistful Vista-Fibber McGee |

If we look at the sponsors of old radio shows and give you part of the long lasting commercials can you tell us what the product is (was)?

1. It's a smooth, smooth, slick, slick shave you get, with _____.
2. _____, the self polishing floor wax, bring you Fibber McGee and Molly.
3. Bill Stern the _____ Shave Cream man is on the air.
4. It's _____, for the skin you love to touch which brings you Pepper Young's Family.
5. This is Uncle Don, reminding you to buy _____ bread in the red star and wrapper. The secret is gentle kneading.
6. Here comes _____ with a BANG! BANG! RAT-A-TAT! BANG! BANG! _____ Sparkies and _____ Sparkies bring you Terry and the Pirates.
7. Fight headaches three ways....._____, _____, _____. Carlton E. Morse and _____ bring you, I Love a Mystery.
8. To get clothes white, without bleaching, use _____, And now _____'s own Ma Perkins.
9. Take a tip from Tom, go and tell your Mom, _____ can't be beat. It's time for Tom Mix and his _____ straight shooters.
10. You get 33 fine brews blended into one beer. _____ bring you the Eddy Cantor Show.

See you next month with the correct answers and
a new quiz in the December issue of Stay Tuned.