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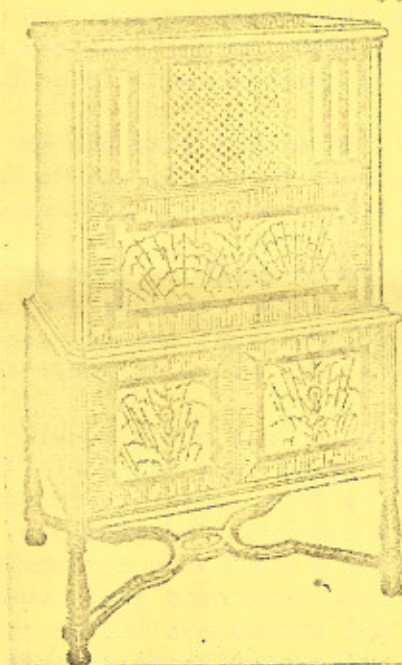
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"A WHOLE MONTHS PAY, BUT THEY SAY THAT 'SAM AND HENRY' OUT OF CHICAGO'S WGN IS WORTH THE PRICE ALONE! I WONDER IF THERE'S ANY FUTURE IN RADIO?"

EDITORIAL

This month a brand new copyright law goes into effect. The law was enacted last November and takes effect in February of this year. The purpose of the law was to protect music publishers and legitimate record manufacturers from the well publicized tape pirates who were copying current record releases and distributing them under their own labels at cut rate costs.

The tape pirates were able to operate their business since their overhead was lower than record companies and they dealt directly with retailers or consumers without the benefit of expensive middlemen. While the tape pirate is now illegal he has proved something and that is that the expensive middlemen are not required.

Now how does the new copyright law effect the collector of vintage radio programs. Unfortunately, as much as this new law was not intended (at least we don't think so) to interfere with vintage radio program collectors; it does. The law does not specify musical or vocal recordings but takes the broad approach of sound recordings and thus does interfere with vintage radio program collectors. We have received a copy of the law from our Congressman and have reproduced here within Stay Tuned for your own reading and interpretation.

One interpretation that appears to be legal according to the new law says that any reproduction of copyrighted sound is illegal. Now, that will interfere and make trading of shows between collectors illegal.

We are very interested in watching for enforcement of the new copyright law as some of the big music tape pirates who employ upwards of 100 people are going to defy the law and work court cases up to the Supreme Court for a ruling.

We here at "Stay Tuned" have written our Congressman, Frank Horton, and the two New York Senators Jacob Javitz and James Buckley for additional legislation with respect to the copyright laws. Copyrighters are now entitled to double protection under the law as in the following example involving "Fibber McGee and Molly".

Fibber McGee and Molly was first aired during the 1930's but was not copyrighted until 1945 and then by Don Quinn the writer and creator of the characters. Common law copyright provides that an unpublished work remains the property of the owner until it is published. Unfortunately most judges do not consider broadcasting, or telecasting publication of a work although such communication reaches millions of people. Movies, however have been published once they have been shown. If an originator does not trust or believe common law copyright or wants to protect himself in case of change of interpretation of common law copyright he will apply for and get a registered copyright from the U.S. Copyright Office. Such is the case of "Fibber McGee and Molly". Now a copyright is valid for 28 years and then renewable for an additional 28 years. Considering that Fibber McGee and Molly was copyrighted in 1944 the first renewal would come about in 1972 and fall into public domain in 2000. By using both common law copyright and registered copyright one could protect himself for over the fifty six years protected by copyright. We have requested legislation asking that broadcast or telecast of a story is publication and communication as is other means since equipment is readily available to the public to copy such broadcast and that if a program once broadcast or telecast is not copyrighted that it fall into the public domain. In addition we have requested that double coverage or protection be eliminated and that programs broadcast or telecast prior to official copyright be declared in the public domain.

In order to keep our hobby alive we urge each and every collector or fan of vintage radio programs to write their representatives to eliminate the double protection of the copyright and to term publication to include broadcast or telecast.

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ANNOUNCEMENT

FROM THE UNITED STATES COPYRIGHT OFFICE

RECORD PIRACY BILL ENACTED INTO LAW

Attached is a copy of Public Law 92-140, signed by President Nixon on October 15, 1971. By the terms of this law a sound recording may be subject to statutory copyright protection provided:

- (1) That the sounds constituting the sound recording as published were fixed on or after February 15, 1972:

and

- (2) That the sound recording is first published on or after February 15, 1972 with copyright notice in the form specified by this law.

The Copyright Office plans to have application forms for registration of claims to copyright in sound recordings printed and available for distribution to the public free on request by February 15, 1972.

Pursuant to Section 2 of this enactment, additional remedies for infringement (including criminal prosecution in certain cases) apply where copyrighted musical works are unlawfully used in sound recordings. Under the terms of the law, Section 2 took effect immediately upon enactment.

PUBLIC LAW 92-140

92nd CONGRESS, S. 646

October 15, 1971

AN ACT

To amend title 17 of the United States Code to provide for the creation of a limited copyright in sound recordings for the purpose of protecting against unauthorized duplication and piracy of sound recordings, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That title 17 of the United States Code is amended in the following respects:

- (a) In section 1, title 17, of the United States Code, add a subsection (f) to read:

"To reproduce and distribute to the public by sale or other transfer of ownership, or by rental, lease, or lending, reproductions of the copyrighted work if it be a sound recording: Provided, That the exclusive right of the owner of a copyright in a sound recording to reproduce it is limited to the right to duplicate the sound recording in a tangible form that directly or indirectly recaptures the actual sounds fixed in the recording: Provided further, That this right does not extend to the making or duplication of another sound recording that is an independent fixation of other sounds, even though such sounds imitate or simulate those in

the copyrighted sound recording; or to reproductions made by transmitting organizations exclusively for their own use."

(b) In section 5, title 17, of the United States Code, add a subsection (n) to read:

"Sound recordings."

(c) In Section 19, title 17, of the United States Code, add the following at the end of the section: "In the case of reproductions of works specified in subsection (n) of section 5 of this title, the notice shall consist of the symbol P (the letter P in a circle), the year of first publication of the sound recording, and the name of the owner of copyright in the sound recording, or an abbreviation by which the name can be recognized, or a generally known alternative designation of the owner: Provided, That if the producer of the sound recording is named on the labels or containers of the reproduction, and if no other name appears in conjunction with the notice, his name shall be considered a part of the notice."

(d) In section 20, title 17, of the United States Code, amend the first sentence to read: "The notice of copyright shall be applied, in the case of a book or other printed publication, upon its title page or the page immediately following, or if a periodical either upon the title page or upon the first page of text of each separate number or under the title heading, or if a musical work either upon its title page or the first page of music, or if a sound recording on the surface of reproductions thereof or on the label or container in such manner and location as to give reasonable notice of the claim of copyright."

(e) In section 26, title 17, of the United States Code, add the following at the end of the section: "For the purposes of this section and sections 10, 11, 13, 14, 21, 101, 106, 109, 209, 215, but not for any other purpose, a reproduction of a work described in subsection 5(n) shall be considered to be a copy thereof. 'Sound recordings' are works that result from the fixation of a series of musical, spoken, or other sounds, but not including the sounds accompanying a motion picture. 'Reproductions of sound recordings' are material objects in which sounds other than those accompanying a motion picture are fixed by any method now known or later developed, and from which the sounds can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device, and include the 'parts of instruments serving to reproduce mechanically the musical work', 'mechanical reproductions', and 'interchangeable parts, such as discs or tapes for use in mechanical music-producing machines' referred to in sections 1 (e) and 101 (e) of this title."

SEC. 2. That title 17 of the United States Code is further amended in the following respect:

In section 101, title 17 of the United States Code, delete subsection (e) in its entirety and substitute the following:

"(e) INTERCHANGEABLE PARTS FOR USE IN MECHANICAL MUSIC-PRODUCING MACHINES.-Interchangeable parts, such as discs or tapes for use in mechanical music-producing machines adapted to reproduce copyrighted musical works, shall be considered copies of the copyrighted musical works which they serve to reproduce mechanically for the purposes of this section 101 and sections 106 and 109 of this title, and the unauthorized manufacture, use, or sale of such interchangeable parts shall constitute an infringement of the copyrighted work rendering the infringer liable in accordance with all provisions of this title dealing with infringements of copyright and, in a case of willful infringement for profit, to criminal prosecution pursuant to section 104 of this title. Whenever any person, in the absence of a license agreement, intends to use a copyrighted musical composition upon the parts of instruments serving to reproduce mechanically the musical work, relying upon the compulsory

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license provision of this title, he shall serve notice of such intention, by registered upon the copyright proprietor at his last address disclosed by the records of the copy office, sending to the copyright office a duplicate of such notice."

SEC. 3. This Act shall take effect four months after its enactment except that section 2 of this Act shall take effect immediately upon its enactment. The provisions of title 17, United States Code, as amended by section 1 of this Act, shall apply only to sound recordings fixed, published, and copyrighted on and after the effective date of this Act and before January 1, 1975, and nothing in title 17, United States Code, as amended by section 1 of this Act, shall be applied retroactively or be construed as affecting in any way any rights with respect to sound recordings fixed before the effective date of this Act.

APPROVED OCTOBER 15, 1971

We here at Stay Tuned would like to have your interpetations of this new law as to us the changes in the law itself really do not make the sense I suppose it should. Drop us a line and let us known your opinions.

Joanne Burger wrote to us commenting on the copyright law and her comments are as follows, "From my reading of the forms the copyright office has sent me, including their little booklet, you have no protection on an unpublished work. A small, limited distribution magazine, such as Stay Tuned, may or may not be protected under common law. It would probably take a court decision to decide. That's why I copyright my fanzine & indexes. I don't copyright Replay because a. I don't care if others do lift most of the stuff in it and b. it is of interest only for a short period of time. That is why most of the newspapers are not copyrighted.

According to current copyright law, an article has to be published before it can be copyrighted. Congress is considering a new copyright law, but there is no telling what it will be like--I don't think we will like it the (tape buffs that is).

Copyright law is like patent law---it is whatever the last judge felt it was"

(My comments are "AMEN". The new law is above and on preceeding pages. I feel exactly the same way but the worry comes in over the varied interpetations of the words published or unpublished. A book is published because of retention but up until the new law records and tapes were not while movies were. Now where does leave us all. Well right now until some action takes place your guess is as good if not better than mine.)

PROBLEM

With a move to Florida coming up and being as busy as can bee I am having problems trying to get to answer individual correspondence. Please be patient and if the contents of your letter are covered in Stay Tuned I probably will not get to answer it individually. I hope all readers will understand that for the time being unless correspondence is of the type that requires an individual answer within a short period of time don't get mad at us if you don't hear from us for awhile.

LUX RADIO THEATRE: Part 2

by
Carl T. Erickson.

To the audiences of the Depression, the lives of the stars seemed to be a goal that stretched beyond the reach of the ordinary man. Yet in several instances the ordinary man or woman was able to reach that carefree life above and beyond the worries of the day. Vicarious contact in countless movie houses across the country provided one outlet for dreams. However, even this escape required using the family coffers. On Monday evenings, though, LUX RADIO THEATRE provided a free way to enter this fantasy world by mingling with the stars of the screen in imagination. Over the course of its life, the programme presented numerous personalities. Some were destined to appear only once, while others returned time and time again. Of the stars who made more than fifteen appearances, about a half a dozen are still actively engaged in either motion picture work or in television.

The top performer with 27 appearances to his credit is Fred MacMurray. His film debut occurred in a forgotten B feature "Car 99" where as a policeman, he broke up an auto theft ring, and rescued Ann Sheridan from a life as a gangster's moll. In August of 1936, he appeared for the first time on LUX RADIO THEATRE, opposite Barbara Stanwyck (who was also making her radio debut), in a dramatization of Sinclair Lewis's social comment on life in this country: "Main Street". Eighteen years later, Fred MacMurray made his final visit to the programme, playing in a minor drama, "The Turning Point", in October of 1954. Perhaps the title was a preview of developments in his own later career. The programmes he was in varied from sophisticated comedy with Carole Lombard in "Made For Each Other" in February of 1940 to repeating his great screen performance in "Double Indemnity" in October, 1950, with Barbara Stanwyck. Another of the comedy highlights of his appearances on LUX RADIO THEATRE was his rôle of the bumbling professor opposite Barbara Stanwyck's portrayal of the queen of burlesque in "Ball Of Fire" in June, 1942. Eventually, Fred MacMurray settled into the pattern with which he is identified to-day as he and Claudette Colbert starred in "The Egg And I" in May, 1947, and together again in the two performances of "Family Honeymoon", first in April, 1949, and again in April, 1951.

Loretta Young established the record number of appearances on LUX RADIO THEATRE for an actress with 26. She first appeared in June, 1935, in a light comedy, "The Patsy". Her last appearance was in March, 1952 in a repeat performance of "Come To The Stable". Though she and Fred MacMurray appeared in 53 plays, they only co-starred once in a forgettable show titled "True Confession" in May, 1940. Over the seventeen years in which she was heard on the programme, Miss Young did have an opportunity to demonstrate her talented range of acting as she appeared opposite Charles Boyer in December, 1942, in "Algiers", and in June, 1944, in "Jane Eyre", co-starring with Orson Welles. One of her most successful films received two performances on LUX RADIO THEATRE, and she appeared both times in "The Farmer's Daughter", first in January of 1948, and then in January of 1951. A successful career in television followed for many years.

Claudette Colbert made the first of her 24 appearances on LUX RADIO THEATRE in March, 1935 in "Holiday", a light comedy. Though she has been most commonly associated with comedy rôles, nevertheless, Miss Colbert had several opportunities to prove her ability to handle dramatic ones as well. One of these was in "Magnificent Obsession" with Don Ameche in November, 1944. She also played the title rôle in "Alice Adams", Booth

Tarkington's novel about a young girl who searches for happiness and only finds disillusionment and despair. This was in January, 1938. Her final performance was in the dramatic production of "The Corn Is Green" in May, 1934. Probably one of the most memorable nights on LUX RADIO THEATRE was the night in March, 1939 when she and Clark Gable teamed together to repeat their performance in the Academy Award winning film "It Happened One Night", one of the most influential films in the development of screen comedy in the mid-thirties.

One performer who has held the spotlight longer than most is Cary Grant. He follows Claudette Colbert in number of performances, having starred in 23 programmes. Though he has proven for movie audiences his capability in handling serious rôles, he is best remembered as the star of light, frothy comedies, and it was in May, 1935, that he was first heard in such a programme, "Adam And Eva". He also participated in one of the more outstanding programmes on LUX RADIO THEATRE as he, James Stewart, and Katharine Hepburn re-created their screen performances in highly sophisticated comedy "The Philadelphia Story" in July, 1942. The style of the zesty comedies of the thirties seemed to be made for his talents, and LUX RADIO THEATRE took advantage of this on several occasions: in June, 1938, opposite Irene Dunne in "Theodora Goes Wild", in September, 1939, with Claudette Colbert in "The Awful Truth", and in December in the same year opposite Carole Lombard in "In Name Only". But comedy styles changed, and as they did, so did the style of Cary Grant's acting. His performance with Shirley Temple in "The Bachelor And The Bobby Soxer" in June, 1949, reflected the growing awareness of adults to the forthcoming teen-age boom. Four months later, the presentation of "Mr. Blandings Builds His Dream House" showed the more innovative way of life which was taking place, as well as the beginning of the move to the suburbs. Finally, in March, 1955, he appeared for the last time in "The Bishop's Wife", with Phyllis Thaxter.

Barbara Stanwyck and Ray Milland were the only other performers who appeared twenty or more times on LUX RADIO THEATRE. In addition to the programmes mentioned above, Miss Stanwyck made two other appearances worthy of note. First, in October of 1937, she played the title rôle in the play "Stella Dallas", and in January, 1950, she and Burt Lancaster repeated their rôles in "Sorry, Wrong Number". Both these shows became known or achieved their fame in radio. Perhaps because of the subject matter, the film in which Ray Milland won his Academy Award as Don Birnam, was never presented on LUX RADIO THEATRE. However, in May, 1943, he did play one of his most successful comedy rôles, opposite Ginger Rogers in "The Major And The Minor", a wartime comedy of the problems of travel and accommodation.

Runners-up to these "20-game" winners include Don Ameche and Olivia de Havilland, with 19 performances, Joseph Cotten and Irene Dunne with 18, Walter Pidgeon with 17, Ronald Colman, Ida Lupino, and William Powell with 16 and Robert Young with 15.

Of all these great actors and actresses, perhaps the one who has developed a sort of charisma is the late Ronald Colman. Though he was a member of the film colony for many years, both in England and in Hollywood, he did not appear on LUX RADIO THEATRE until June, 1939. It was most appropriate that the play was one of his most well-known: "The Prisoner Of Zenda". Though a silent version of the story had been made, it was not till Ronald Colman appeared as Rudolf Rassendyll and his look-alike cousin the king of Ruritania, also called Rudolf, that true life was breathed into Anthony Hope's novel. On the air, Douglas Fairbanks, Jr., appeared with Ronald Colman. Unfortunately, Madeleine Carroll was unable to repeat her rôle as the Princess Flavia. LUX RADIO THEATRE showed great judgement

in having Ronald Colman repeat many of his most successful film rôles. If he has become identified with the character of Rudolf Rassendyll, then it is the mark of a truly great actor to become identified with each of the parts he played. This is particularly true of Ronald Colman. With his two performances in Charles Dickens' "Tale Of Two Cities" in January of 1942 and March of 1946, Ronald Colman laid positive claim to the rôle of Sidney Carton who gave his own life on the guillotine for the happiness of his two friends. So much has this part become his that to hear Sidney Carton's last speech "It is a far better thing I do....." is to hear it uttered by Ronald Colman. Indeed, when he appeared on occasional programmes with comedians, this line was used over and over again. And the character of Hugh Conway in James Hilton's novel has only been brought to life by Ronald Colman. "Lost Horizon" was broadcast in September, 1941, and once again he re-created his film performance in a memorable broadcast. He made his final bow to LUX RADIO THEATRE audiences in "The Browning Version" in November of 1953, when he and Benita Hume, his wife of many years, starred in the story of an English schoolmaster and his insensitive wife. It is unfortunate that Ronald Colman's most powerful film performance was not brought to the radio stage of LUX RADIO THEATRE. As the unbalanced actor playing the rôle of Othello both on and off the stage in "A Double Life", Ronald Colman gave the most powerful performance of his career.

Ronald Colman and Benita Hume were not the only husband and wife team to appear on LUX RADIO THEATRE. Indeed, it was one of the programme's features to bring to the home audience examples of marital bliss in the land where such a life had become the exception rather than the rule. But even LUX RADIO THEATRE was hoist with its own petard and put on a brave show by simply ignoring circumstances and carrying on as usual. In December of 1936, Dick Powell and Joan Blondell appeared in "The Gold Diggers", Dick Powell was then a matinée idol and a singer of note. Joan Blondell was one of the better dancers on Hollywood screens. They were also husband and wife. In May, 1941, LUX RADIO THEATRE capitalized on their successful marriage when they appeared in "Model Wife". It would appear that nothing could have been more appropriate. But ten years later, in June, Dick Powell appeared once more. By now, he had given up the "pretty-boy" rôles, and took on more dramatic ones, eventually winding up identified as a private detective. He had also changed his marital state, and was now the husband of June Allyson. Together they appeared in "The Reformer And The Redhead".

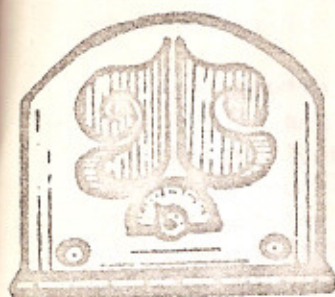
Many other couples appeared together only to untie the knot later on. Among these were Robert Taylor and Barbara Stanwyck who starred in April, 1940, in that optimistic play "Smilin' Through". Cary Grant and Betsy Drake appeared together twice on the programme in repeat presentations of "Every Girl Should Be Married", first in June, 1949 and again in April, 1950. Since then, of course, things have changed. One of the most surprising weddings was that of Ruby Keeler and Al Jolson. It received approbation from all their fans, and it was only the press of careers which unfortunately brought it to an end. Together, they appeared in "Burlesque" in June of 1936. Another marriage of note was that of Rita Hayworth and Orson Welles. It was 'celebrated' with their performance in "Break Of Hearts" in September, 1944. Jean Simmons and Stewart Grainger shared nuptials and a performance in "Adam and Evelyn" in September, 1952. Sir Laurence Olivier and Vivien Leigh appeared together in "Rebecca" in November, 1950.

But not all the couples on LUX RADIO THEATRE were destined to become separated. The performances of George Burns and Gracie Allen in March, 1937 in "Dulcy" and again in "Are Husbands Necessary" in February, 1943 was one of Hollywood's ~~more~~ happier memories. Fibber McGee and Molly also appeared and provided the counterpart to the Hollywood pattern. Indeed, if examined in detail, the so-called "pattern" would really be the exception rather than the

rule. As witness to that, another couple who appeared on LUX RADIO THEATRE also enjoyed one of the longest and happiest of marriages: Charles Laughton and Elsa Lanchester who appeared in "The Sidewalks Of London" in February of 1940. And another of the happiest of Hollywood weddings and marriages was that between Gene Raymond and Jeanette MacDonald. They also appeared together in a performance of "Smilin' Through" in January of 1942.

These are the people, or rather some of the people who made LUX RADIO THEATRE the giant it was and deserved to be during radio's golden age. And there are other people who appeared on its stage with interesting and entertaining performances. But that will be told next month.

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DOUBLE-R-RADIO
505 Seeley Road
Syracuse, New York 13224

This list is correct as of 1/10/72.

CENTRAL NEW YORK & AREA STATIONS BROADCASTING OLD TIME RADIO SHOWS

<u>SYRACUSE:</u>	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 at 7:00 PM - Comedy & Variety Friday at 7:00 PM - Comedy & Variety
<u>SYRACUSE:</u>	WCNY-FM	(91.3)	Saturday at 10:00 PM - Round The Horne (BBC) Sunday at 10:00 PM - My Word! (BBC) Also a possibility-"The Goon Show"
<u>SYRACUSE:</u>	WDDS-FM	(93.1)	Saturday & Sunday at 7:00 PM-"Radio Rides Again" Also planned in the future: a show at midnight on Saturday.
All above are complete shows, but a different show each time. Similar shows are broadcast on same day and time on WVOR-FM (100.5) in Rochester and WBUF-FM (92.9) in Buffalo.			
<u>ITHACA:</u>	WHCU-FM	(97.3)	Sunday at 5:30 PM - "Time Was" featuring old hits, big band music and radio excerpts.
<u>OSWEGO:</u>	WRVO-FM	(89.9)	Friday at 6:30 PM - "The Goon Show" (BBC)
<u>ROME:</u>	WKAL-FM	(95.9)	Saturday at 12:00 Noon - "Yestertunes" - music from the 20's, 30's, 40's & 50's.
<u>WILLIAMSPORT:</u> (Pennsylvania)	WRAK-FM	(102.7)	Daily at 6:15 - Lum & Abner
<u>CANADA:</u>			
Kingston	CFRC-AM	(1490)	Saturday at 7:30 PM - "The Goon Show"
St. Catharines	CHSC-FM	(105.7)	Sunday at 8:30 AM - "Hancock's Half Hour" (BBC)
Toronto	CKL-AM	(740)	Monday thru Friday at 10:30 PM - Theatre 10:30 - NO LONGER ON THE AIR.
<u>FUTURE POSSIBILITIES:</u>			
Canton	WSLU-FM	(96.7)	They did carry Theatre 5 & may carry other series
Utica	WZOW-FM	(107.3)	They did carry The Shadow & may carry another show

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 daily from 7:00 AM to 1:00 AM. WONO-FM also publishes a program guide which costs \$4.00 per year (12 issues). Call (315) 472-4541 or write to WONO-FM, 345 Peat Street, Syracuse, New York 13210.

RADIO'S VOICE HEARD

Information Please, the Town Meeting of the Air, Halls of Ivy, the Romance of Helen Trent, Life Can Be Beautiful, Fortia Faces Life, Breakfast at Sardis, the Goldbergs, Young Dr. Malone, Billy Jones and Ernie Hare, Edgar Bergen and Charlie McCarthy, Lum and Abner, Vic and Sade, Amos and Andy.

Those names won't mean much to the new generation of radio listeners but for the rest of us they are bound to evoke memories of the golden age of radio before the advent of that super electronic marvel, television.

In fancy we hear familiar voices out of the past-Rudy Vallee crooning "My Time Is Your Time"; Ed Murrow prefacing his crisp World War II reports with "this is London;" breezy Gabriel Heatter with his invariable "there's good news tonight" and, of course, Rochester's gravel-voiced Al Sigl with his homespun "howdy, neighbors."

"Baukage Talking" Raymond Gram Swing, Edwin C. Hill, Lowell Thomas, Earl Godwin, Boake Carter, and, in the world of sports, Ted Husing. There are those who remember the pioneer commentator, Graham McIntee and his occasional lapses into confusion.

Famous figures and famous voices of yesteryear: Franklin Roosevelt in dulcet, Harvard-flavored accents staging his "Fireside Chats" with the nation; the nasal East Side twang of Al Smith over what he insisted on calling the "radio"; the hoarse Midwestern voice of Wendell Wilkie and the eloquence of the great Winston Churchill rallying his people in their darkest hour.

There were days when we awoke to the hysterical ranting of Adolf Hitler. Sundays we heard the rich brogue of the controversial radio priest, Father Coughlin whose opening sentence was "Oh scatter roses through this hour." and there were "Kingfish" Huey Long with his "every man a king" slogan and the bellicose Gen. Hugh Johnson defending his Blue Eagle, symbol of the NRA program.

We still remember those Senate hearings which might well be titled "the rise and fall of Joe McCarthy," reckless hunter of Reds and headlines, and the Kefauver Committee hearings which featured a parade to the witness stand of big time gamblers and racketeers.

Radio had its hours of glory, but it was soon overwhelmed by television. After all, seeing people and events is infinitely more appealing than merely hearing voices and sound effects.

Still, we have to rely on the faithful old radio set for broadcasts of many sporting events, notably Red Wing baseball games, Rochester American hockey and many basketball and football contests.

(This article by Arch Merrill appeared in the Rochester Democrat and Chronicle on Jan. 10, 1972. One point for television in Mr. Merrill's opinion.)

RADIO YESTERYEAR AGAIN

HELLO, OUT THERE IN OLD RADIOLAND

From the National Observer, week ending Jan. 8, 1972 by Wesley Pruden, Jr.

Fibber McGee is alive and well-on an eight-track stereo cartridge here in suburban Westchester County. And so are Amos 'n' Andy, Senator Claghorn, Ma Perkins, and all those other wonderful folks from radioland.

They live in what surely is the nation's largest private library of radio shows,

the recorded cream of radio's golden age, which ended abruptly in the early 1950s when television arrived.

And they're all for sale. J. David Goldin, 29, who quit his job as an engineer with NBC in New York City five years ago when his radio library outgrew the limits of a hobby, is making a handsome living selling copies of his recordings. He sends them out in reels, cartridges, and cassettes of magnetic tape to customers in every state. One obviously happy lady in Florida has already ordered \$11,000 worth of old-time radio shows. The tapes, usually including even the commercials, sell for \$10 for an hour's recording.

WE'RE WAY BEHIND

"She hasn't even scratched the surface of what we've got," says Goldin, as he riffles through the clutch of morning mail. "For that matter, neither have we. We're way behind on cataloging all the stuff we have."

Radio libraries are new, and they're a fad in the nostalgia boom. The Goldin collection is the largest, but it isn't the only one. Goldin counts 32 competitors, and most got their basic library from him.

"There's nothing I could do about it, if I wanted to," he says, shrugging. "You can buy a tape from me for \$10 and make dozens of copies, and if you can sell them, you're in business. The quality won't be any good, unless you spend a lot of money on equipment, if you can find it. But you can make the copies, all right."

To the astonishment of most radio buffs, the networks didn't always keep recordings of their shows. Most of the early shows were not recorded because they were performed "on the air," and union contracts stipulated that no recorded sound—not even background music—could be used. To avoid disputes, the programs often were not even recorded for the network or station library.

Later most of the programs were put on 16-inch 78 r.p.m. records, now brittle with age. Not all were saved. CBS won't talk about what it has, or where its library is. NBC zealously guards its vaults on West 53rd Street in New York City. "I made such a pest of myself at NBC trying to get to their radio archives, that I came close to getting fired," Goldin recalls.

Several universities have established modest collections. The University of California at Los Angeles has many of Jack Benny's old radio shows. NBC gave a small collection to the University of Wisconsin, and Northwestern University got 30,000 radio transcriptions from WMAQ, the NBC affiliate in Chicago, which discovered them in the basement of its building in 1960.

But these recordings, under the terms of the bequests, can't be shared with collectors. Goldin's recordings can, and he occasionally fills a request from one of the networks.

Though many of the tapes are purchased from Goldin because of nostalgia, many orders are sent from college dormitory addresses. Occasionally he gets orders from actors or writers, who are astonished and delighted to learn that someone still has their voices filed away.

MISSING PLUGS

The content of the old shows ranges from very camp to very good. Camp, of course, is part of the charm to the buffs who collect the sounds of the old days.

(11)

Goldin's customers never are quite satisfied with the occasional shows with missing commercials.

Younger customers, who know the radio days only by word of mouth, often are surprised by the origins of familiar expressions and characters of legend. Those who grew up on radio are enchanted with the topicality, even if the lines aren't as funny the second time.

Consider the exchange from Allen's Alley (Nov. 21, 1945) between Fred Allen and Senator Claghorn—the character who became the caricature of the unreconstructed Southern congressman:

Allen: You know, since gasoline rationing has ended, traffic congestion in large cities has become one of the greatest problems of the day. Let's go down in Allen's Alley and see how the traffic dilemma is affecting the people who live there.

Portland Hoffa (Allen's lady side-kick): Shall we go?

Allen: As the two sticks said when they saw the tom-tom, "Let's beat it!"
(Allen raps smartly on the first door in the alley)

Senator Claghorn: Somebody, ah I say, somebody thumped on mah doah.

Allen: Yes, Senator Claghorn, I've.....

Claghorn: Ah represents the solid south. I loaned Mason and Dixon the chalk the day they drew the line.

Allen: Well, I, ah.....

Claghorn: Speak up, son. Out with it. Speak up. UP, that is You'll never get anywhere staying silent. Don't try to be another Calvin Collidge, son.

Allen: Look, senator, tell me, how are traffic conditions in Washington?

Claghorn: We're investigatin'. Congressman Coffee is boiling. Hah, Hah. Coffee is j boiling. THAT's a joke, son.

Allen: Yeah, well....

Claghorn: Pay attention, son. Be on your toes.

Allen: Well, I'm doing it.....

Claghorn: Yeah, you keep missin' em, son.

Allen: Senator, look, the streets are filled with cars. What is the solution to the nation's traffic problems?

Claghorn: One, ah, I say, one-way traffic. Monday, all the traffic moves only to the east. Tuesday, all the traffic moves only to the west. Wednesdays east, Thursdays west.

Allen: Ah, ah-what about the north and south?

Claghorn: Son, that was settled by the Civil War.

The loquacious senator was only one of several tenants on Allen's Alley, and they all kidded various ethnic groups unmercifully. Titus Moody, who now sells

Pepperidge Farm bread and dinner rolls in a new radio-commercial incarnation, played the parsimonious Yankee. Mrs. Nussbaum, who lived in the Bronx, was the quintessential Jewish mother. She doctored with chicken soup, and when her nephew became quite sick she sent him to a famous clinic. "The Meyer brothers," she called it.

GERALDINE'S PREDECESSOR

The most famous ethnic kidders of all were Amos 'n' Andy, of course, and more people order Amos 'n' Andy tapes than any other show's. Fred Allen and Jack Benny are almost as popular.

Amos 'n' Andy went off radio in the mid-1950s, under a withering hail of criticism from Negroes, who said the humor demeaned them. But a replay of some of the old Freeman Gosden and Charles Correll tapes shows that some of their humor is back.

Radio buffs who remember Madame Queen, Andy's tough and very liberated girl friend, easily recognize her new incarnation as Flip Wilson's friend Geraldine.

Consider this Nov. 16, 1952, re-creation of an exchange between Madame Queen and Algonquin J. Calhoun, Andy's loudmouthed lawyer, during the famous Madame Queen v. Andrew H. Brown breach-of-promise suit. Madame Queen has completed her testimony, devastating Andy as a devious philanderer who took advantage of the emotions of a helpless girl.

Algonquin J. Calhoun rises to the occasion.

"Andy," he tells his client in an aside, "watch me wrap this ol' gal around my finger." And the, shouting: "Now, Madame Wueen, I'd like to ask you a few questions...."

Madame Queen: Wait a minute, shrimp. Whose face does you think you is shaking your finger in?

Calhoun: Well, I...I....I.....

Madame: Ain't you ever learn no manners at all?

Calhoun: Yes, ma'am

Madame: Where was you brung up, in a ree-form school?

Calhoun: No, ma'am....

Madame: What does you mean, shaking your finger in my face? Is you looking for trouble?

Calhoun: Your Honor?

Judge: Yes, counselor?

Calhoun: If the witness is through with me - she can get down off the stand.

To most listeners, Amos 'n' Andy seems as funny today as it did years ago - and a great deal wittier than most of television's fare. And many who buy the tapes are surprised to find the racial humor not nearly as racist as they remembered it. Andy, the Kingfish, and a few of their pals were rogues indeed but Amos and most of the others were square and middle-class suburban straight.

(11)
"I thought we might catch a little flak about the Amos 'n' Andy stuff," Goldin says "but many of our customers are blacks, and they buy Amos 'n' Andy too. A lot of radio humor was ethnic, and I guess people aren't as sensitive now as they used to be."

Another big comedy seller is Lum 'N' Abner, the two hillbilly rubes from the Jot-em-Down Store in Pine Ridge, Ark., whose 15-minute nightly show was once one of the most popular on radio. In fact, Lum 'N' Abner recordings are back on the radio-on one station, in Arkansas.

Dave Goldin got into the radio-recording business almost by accident. He started collecting occasional 78 r.p.m. snippets of old-time radio in college, and got going in earnest in 1963, when he went to work as a disc jockey at radio station KSEW in Sitka, Alaska. It was cold during the long nights and there wasn't much for a boy from New York City's Lower East Side to do.

Rummaging through the station's record library one day, he found a few old recordings of Tarzan and Clyde Beatty shows. They were 16-inch records that only a radio station could play-though not all stations today can play them, because the big turntables are no longer standard equipment.

"When I got back to New York in 1964," he recalls, "I met other people who had recordings-actors, writers, engineers. I started swapping. Pretty soon I had about 200 recordings. I even picked up a few at a Salvation Army store, though God knows why they had them.

"Then one day someone told me they wanted a few of my recordings, but they didn't have anything to trade. So I agreed to sell tapes of what I had. That's how it got started.

FROM BBC

Since then, his collection has grown to 10,000 recordings. Nine employees, including his wife, make the tape copies on a bank of machines that can clean up the fuzz and some of the noise of scratches and static on old recordings.

He has hundreds of recordings still uncataloged, including Sir Winston Churchill's wartime speeches to the British House of Commons, Hitler's harangues to the German public, and every Presidential speech since Harry S. Truman took office. He got the overseas broadcasts from a British Broadcasting Co. collection of old 78 rpm records.

Goldin also collects pulp magazines from the 1930s, comic books from the 1940s (one of his poodles is Shazam, named for the Egyptian sorceress who changed Billy Batson into Captain Marvel when Billy called her name), and old radios by the dozen.

His kitchen radio is a 1935 Zenith. The bedroom radio is a 1928 Atwater-Kent. The baby's room has an old Philco. The living-room radio is a floor-model 1922 Atwater-Kent Model 10. The vacuum tubes, which are no longer manufactured, are purchased from radio-tube collectors, who put out a catalog too.

"There's a story about the living-room radio," he says, running a loving hand over the newly varnished surface grain. "I was working then in New York City, and working on this radio when I'd get home at 2 o'clock in the morning. I'd worked on it for months, and my wife had helped. One night, I worked until about 4 a.m. and then turned it on. The light on the dial glowed, it hummed to life-and out came Amos 'n' Andy.

"My throat went dry. Man, it was spooky. I ran in and waked up my wife, and she came out, and sure enough, it was Amos 'n' Andy, all right. I ran into the den to get a tape recorder-I knew nobody would believe it.

"And then the announcer comes on. It was a station out in West Virginia, playing one of my records."

A NOTE FROM CARL ERICKSON

Carl Erickson who has written the articles on the Lux Radio Theater which appeared in this months issue and the Jan. issue of Stay Tuned has asked us to inform all collectors that effective immediately any non-tape mail should be sent to him at 131 MANOR RD., STATEN ISLAND, N.Y. 10310 but that tapes should be sent to his Shoreham address.

That reminds us to ask any collectors with articles that they would like to have printed in Stay Tuned to send them in. At this time we still do not have any news on our Florida move but by the time this edition goes to press we should have some more news.

A REMINDER FOR SOME

In April we will have completed our first year of subscriptions although Stay Tuned started out last Jan. as a freebe. Those who subscriptions run out in April will have this copy marked with a renewal letter. If renewal is not received by the time the April edition is printed we will not be able to guarantee back issues as storage room is limited and we do not keep back issues.

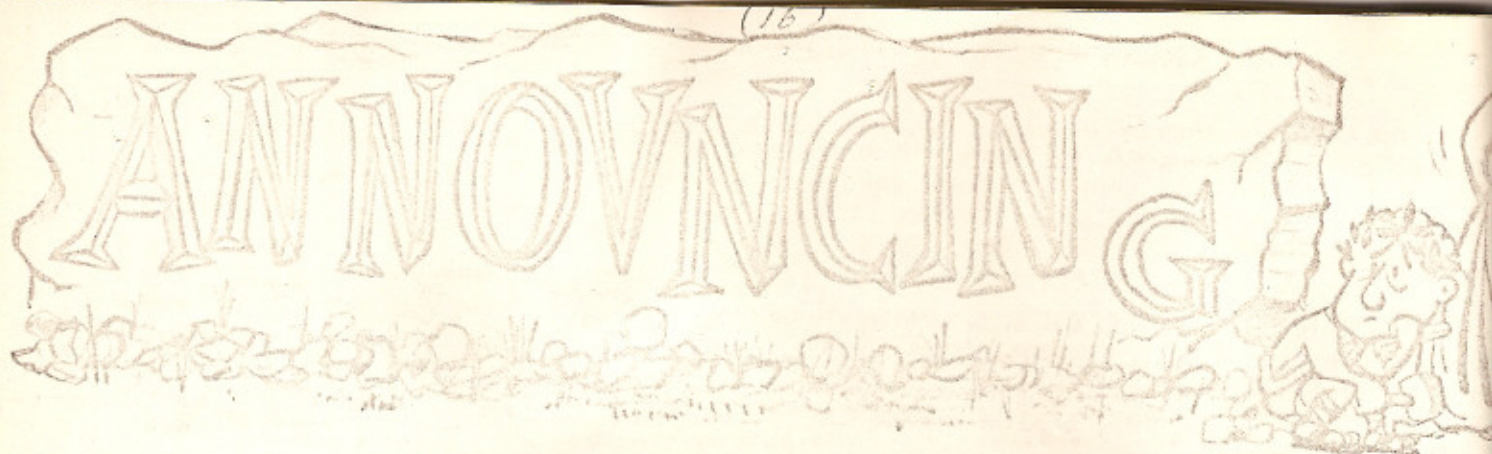


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-
3. AM INTERESTED in finding anything,.....tapes, recordings or whatever..... regarding any programs of;

THE GOLDBERGS (w/ Molly Goldberg, etc.)

THE ADVENTURES OF LIGHT'NING JIM WHIPPLE AND HIS DEPUTY,
WHITEY LARSON.

MORT PARADISE, 6611 N. Fairfield Ave., Chicago, Ill..60645

ERNIES QUIZ PAGE

QUIZES FOR THE YEAR OF 1972 HAVE BEEN PREPARED BY ERNIE HACK, 6 PERKINS ST, BRISTOL, CONN.
06010

ANSWERS TO THE JANUARY QUIZ

1. LES PRELUDES BY LISZT AND FINGAL'S CAVE BY MENDELSSOHN
2. LORENZO JONES
3. BURNS AND ALLEN
4. THE YMCA
5. HAPPINESS CANDY STORES
6. IPANA TOOTHPASTE
7. KDKA (PITTSBURGH, PA.)
8. THANKS FOR THE MEMORIES
9. ANNE NISHOLS
10. QUEENSBORO REALTY CORP.

QUIZ FOR FEBRUARY (FILL IN THE MISSING LINES)

1. "And it shall be my duty as District Attorney, not only (a) _____
_____ all persons accused of crimes (b) _____ but to defend with equal
vigor (c) _____".
2. "A firey horse with the speed of light, (a) _____ The Lone Ranger! With
his faithful Indian companion, Tonto, the (b) _____ masked rider of
the plains led the (c) _____ in the early Western United States. No-
where in the pages of history can one (d) _____. Return with us now to
(e) _____from out of the past comes the (f) _____. The Lone Ranger
rides again!"
3. "Wave the flag for Hudson High, boys, (a) _____
Ever shall our team be champion
Known throughout the land!
Rah Rah Boola Boola Bolla Boola
Boola Boola Boola Boo Rah Rah Rah
(b) _____
They're whole wheat with all of the bran.
(c) _____
For wheat is the best food of man!
They're crispy and crunchy the whole year through.
Jack Armstrong never tires of them
(d) _____
(e) _____
The best breakfast food in the land!"
4. "I am the Whistler. And I know (a) _____. I know many strange tales (b) _____
_____. Yes.... I know the (c) _____ of which they dare not speak".