

YOUNGSTOWN STATE UNIVERSITY

ORAL HISTORY PROGRAM

Radio Broadcasting Project

Personal Experiences

O. H. 336

ANDREW FOOS

Interviewed

by

James Manross

on

December 2, 1975

YOUNGSTOWN STATE UNIVERSITY

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INTERVIEWEE: ANDREW FOOS

INTERVIEWER: James Manross

SUBJECT: Collecting Records, "Musical Milestones"

DATE: December 2, 1975

M: This is James Manross for the Youngstown State University Oral History Program. The date is December 2, 1975. Today we are interviewing Mr. Andrew Foos, longtime record collector of the Warren area and the host of the radio program "Musical Milestones" on WHHH.

Mr. Foos, are you originally from Warren?

F: Yes, sir. I was born and raised in Warren. I've been here 74 years.

M: When you were growing up, what did you intend to do in life as far as an occupation?

F: I wanted to be a printer. I left school in the eighth grade, at the age of thirteen, and started working as a printer, but certain things turned up that I left it and went to work at the Grenel Company. I was there until 1934 when I joined the Prudential. I was a Prudential representative until 1961 when I retired on disability. I've only had three occupations in my life.

M: When did you first get interested in music?

F: I've always been interested in music. I can go back to 1907 when I was five years old the fact that my folks had an old phonograph in the home with the old cylinder records. They're about the size of a Campbells Soup can. You put them on there and they reproduce in a big horn. I liked music because there was always music in our home. After I got my first job, when I fifteen years old, in February 1917 I bought my first victrola, and

from then on I started collecting records. You get a few records and the first thing you know, you have an album of ten records, and you have two albums of twenty records and the first thing you know you have quite a collection of records of music there. You find yourself in the same category as the Australian who bought himself a new boomerang and then went crazy trying to throw away the old one. That's the predicament I was in. I have been collecting records ever since.

M: What were some of the first different types of phonograph records like? You mentioned the cylinder, was that the first type?

F: Yes. That was the first type that Edison invented when he invented the phonograph. It was on a little piece of tin foil. In 1889 one of his helpers, who happened to be Emil Burrhinor, invented the disc record. Those are very, very rare today. They're about the size of a saucer. I'd say they're seven inches in diameter. I have twenty of them and they are priceless. Then the disc record came in, and in 1901 Eldrige Johnson founded the Victor Talking Machine Company. I don't know why they called it the Talking Machine Company because there is no such thing as a talking machine. No machine can talk, it has to be a phonograph. Until 1907 all records of the disc type were pressed on one side. Then the Columbia people--they used the name Columbia because the company was in the District of Columbia--conceived the idea of pressing records on both sides. In 1909 all companies went into pressing records on both sides, with the exception of the Victor people. Their classical records were pressed only on one side, until 1926 when they began pressing them on both sides.

M: What was the difference between the original disc records and the 78 size records of the 1930's and 1940's; was there any difference in size?

F: You have a difference in the diameter of records. Your old 45 rp's, as I understand it, were just about seven or eight inches in diameter. Your long plays, 33 1/3, were larger. There is a difference in your records, but the old 78's, if you get one of those now, regardless of what they are, hang on to them because they're collector's items. Anytime a company stops making something, that year, whatever the product is, that becomes a collector's item because there are no more. Even the albums you keep your records in are collector's items because in 1958 they quit making those.

M: My parents have a lot of 78's or the 1930's and 1940's, and my grandmother had a victrola and she had disc records and they were a lot larger.

F: Those are your twelve inch records.

M: Those are the ones you are talking about in 1889?

F: No, that's your Burliner records. Those are the small ones that are about seven inches in diameter. He's the one, as I said, that invented the disc records. When Victor Talking Machine Company came out, they were the ones that made the ten inch records and the twelve inch.

M: Did they ever stop making the twelve inch records while still making the ten inch ones?

F: Yes. They stopped making the twelve inch and the ten inch long, long ago. They quit making the cylinder records for the old Edison phonograph in 1914. Edison was a perfectionist. He came along with his own machine. He made those thick disc records from 1914 to 1929, but that's a perfection of tone and quality. Edison was very, very hard of hearing. He only ever made one record. I have that in my collection and it is priceless. If ever you go to Dearborn, Michigan, and go through Ford Museum and Breenfield Village, through Edison's laboratory, you will hear Edison's voice which is a recording of what I have in my collection.

M: Until when did they make victrolas? How long did they make victrolas?

F: Until the long plays came out and that was in the 1940's. I'm not up too much on that because in the 1930's during the Depression days, the recording companies just about went out of business. No one had any money and things were tough. You could buy records for 35 cents a piece. Bing Cosby, Gene Austin, and some other stars came along and formed a company making decker records for 35 cents. The people were not listening to the phonographs because they couldn't afford to buy the records. They were listening to the radio.

M: How much did records cost in the 1920's before the Depression?

F: It cost 75 cents for your ten inch records. For your red seal records, that's your classical records, they would run anywhere from one dollar to seven dollars. I have a recording in my collection of the Sextet from Lucia, six pioneer recording stars from the Victor people listed in the 1912 catalog, general catalog, which was the first general catalog the Victor people put out. That record was listed as seven dollars. That was quite a bit of money in those days back in 1912 when men weren't making much more than that in a week. That was a lot of money.

M: If I understand you correctly, it wasn't until the 1940's that electrical phonographs came into being, right?

F: That's your long plays, the jukeboxes and those came in. I never paid much attention to the history of that because, after all, I'm a collector and not a historian. I'll do the best I can in answering some of the questions about the history of recordings and stars.

M: When you first bought your phonograph and your first records in 1917, at that time did you ever envision that your collection would grow to what it did?

F: No, I never did. I never thought of that at all.

M: When you first started collecting records in the late 1900's, did you buy them at any dime store or this type of thing, where did you buy them?

F: The music store. There was Hall's Music Store here, and there was Yardingrader in different places, and Montgomery Ward, and Sears sold different records. There was a DeForest Music Store on North Park Avenue right in back of the Trumbull Savings & Loan where I bought most of my records until they went out of business. Silver-tone, that's what Sears put out, Silvertone records. They were good recordings, too. Some jewelry stores here in Warren sold them 60 or 70 years ago. I know Fred Myers, who had a jewelry store, sold the Edison records and Edison's machine.

In Woolworth's five-and-ten cents store--that's where things were not any higher than ten cents--they had what they called Little Wonder Records. They're about four or five inches in diameter. They're priceless today. They sold for a dime. I have one in my collection of Al Jolson. It's a very rare record that I've watched auction lists come in from dealers and put a minimum bid of fifty dollars on that little record.

M: How were you able to obtain records made prior to 1917, when you started in 1917?

F: They were on sale in the stores. If they didn't have what you wanted they would order one for you. There was no trouble in those days to get records. One of the things people say, "How do you know when a record comes out?" Each month the recording companies put out a little catalog they called the monthly supplement of the records that had come out in relation to that month. I have all of those back until 1908. Twice a year they put out a

- general catalog, every May and November. Those little monthly supplements, catalogs for the records, are priceless today. Some of them go as high as twenty-five to thirty dollars. Think of that, There just aren't any more.
- M: Is it from these catalogs that you know when a record came out, what year and that stuff?
- F: That's right. If ever on my program, "Musical Milestones," you hear me say, "Now here's an old Victor record that came out in December of 1923," how do I know it came out then, because I have the little catalog that shows when it came out, December 1923.
- M: Of the records that you have that were made prior to 1917, did you get most of them then or in the preceding years?
- F: I got them after I bought my machine and started collecting records and so forth. For instance, the voices of the ex-presidents of the United States, there's only one other man in the country that I know of--now I say that I know, there could be more--who can let you hear the voices of every ex-president of the United States from Teddy Roosevelt on down. There is no recording of McKinley's voice, but from Teddy Roosevelt on down, I have them. Those are priceless.
- M: Were these sold to the public?
- F: Yes.
- M: As recordings of the presidents?
- F: Yes. Victor and Columbia Records, that's right.
- M: Artists in the 1920's, would they just record specifically for one company or would they record for different companies?
- F: Some of them had exclusive contracts. Let's take the great Enrico Caruso, he signed up for the Victor people in 1903, a thirty year contract which would not expire until 1933. He signed up for four thousand dollars a week. That was a lot of money. Unfortunately, Caruso died in August of 1921, the greatest tenor of them all. Of course, you have your great Sherman Hank, Al McCook, John McCormick, you could name so many, Sophie Brasslaw, who were great tenors. Leo Slezack, if he hadn't died, would have been another Caruso tenor. Marcel Marcoujano was a great french base singer. There were a lot of Italian singers, and your instrumentalists, your violin players like Fitzchryler, Yashahyfis, and Ephram Zimbalist, Sr. There were great piano players like

Rachmanonoff, Paruski. They were all exclusive artists for Victor. The people had the classical talent pretty well tied up. The Columbia-Brunswick-Brunswick came out in 1919. They had some good artist too, but the Victor people had it pretty well sewed up.

Henry Burr was a pioneer recording star. Arthur Collins, Byron G. Harlon, Billy Murray, Ada Jones, and Gene Green, those were all pioneer recording stars way back in those years. Of course, in humor you have Uncle Josh, that was Cal Stewart. It's funny how he had that rural accent of his, New England accent, when he was born in Virginia. He died in 1922. Then the Columbia people had an exclusive contract with Burt Williams. The critics hailed him as the greatest colored comedian there was. Those are some of your comedy stars. And of course, there was Joe Haman, who in 1913 came out with that very comical Jewish record, "Calling on the Telephone." I get requests many, many times for that. There are your recording stars.

Now we get up into the roaring 1920's and your popular dance bands, there were a lot of those. Of course, Paul White would set the mood for your dance, modern jazz. Then there was the Benson Orchestra of Chicago, and Benny and Johnny Hams Orchestra. The Warings came out in 1923. That great organization, they're still going. Guy Lombardo started out in the old music box back in 1925 up in Cleveland. He's still going strong. Then there was Emerson Gill out of Cleveland.

M: You mentioned comedy records, Uncle Josh and this type of record, when I first heard about it years ago, it sort of surprised me that this went over with the public.

F: That was comedy 60 and 70 years ago. We had nothing in those days. When I was a kid, 60 or 65 years ago, that was the only means of amusement you had, the old phonograph. You had your little magic lantern that had slides on it and the little oil lamp that you throw pictures on the wall. Your only true means of entertainment and amusement was your phonograph. We didn't have a radio. We didn't have television. The automobile didn't come in to its own until World War I days. That was your means of entertainment. You would sit around and play your old phonograph. What might seem terrible to music lovers today was great fun for us. We admired that.

M: Did classical music sell about as well as popular music at that time?

F: Yes, it did. They listed classical records first in catalogs and then your popular records.

Another great humorist was Sir Harry Lauter, the great

Scotch comedian, the only comedian, up until a few years ago, to be knighted by the Queen of England.

M: Were there many popular recording artists in England at that time, too?

F: That, I can't say. I don't know.

M: He became well-known?

F: Yes.

M: A lot of these questions you've already answered. You said that the Depression affected record sales.

F: It sure did. Gene Austin was a very popular singer. He was the crooner in the 1920's. His first Victor recording was "No Wonder," but the song that really put Gene Austin across was "My Blue Heaven." I understand they have a recording of that in the Smithsonian Institute in Washington. I've heard that, but I was never there. There was Joanie Marvin, Ed Smiley, who were singers, and of course, Whispering Jack Smith. The Singing Troubadour, he was quite a hit back in those days.

M: I've noticed from listening to your program that there are a lot of songs recorded about World War I. These songs to me seem so unique and so different from the rest of them. They seem to move you inside as far as uniting the people and this type of thing, plus they're enjoyable to listen to.

F: Every November around Armistice Day I put on two programs dedicated to the World War I veterans. Then around the first two weeks in August I put on two programs dedicated to the veterans of World War II.

I failed to mention that the Singing Troubadour was Nick Lucas. He was a famous Brunswick recording star, and he was the one who made a hit out of "Tip Toe Through the Tulips."

M: The reason I mentioned what I did was that it seemed unique for the times, that so many recordings were made about World War I and that.

F: That is strange. I can take and put on, usually, four one-hour programs with nothing but World War I songs. That's appertaining to patriotic music, very, very patriotic. The spirit of patriotism was so prevalent in 1917 and 1918. World War I started August 1, 1914, and we didn't get into it until 1917. The true spirit of patriotism really came to life then. Whatever happened to World War II, I don't know, but I don't have enough

patriotic songs to make a good one-hour program on "Musical Milestones" from World War II days. What happened there, I don't know. The spirit of patriotism just wasn't there. People rallied to the cause, we won the war and all, but as far as music is concerned the songs are just not there; that's all there is to it.

M: How long did John Philip Sousa record?

F: John Philip Sousa was another pioneer recording star, an exclusive star for the Victor people. This is strange, but this was recorded on one of those little Burliner records. In those days they took the date of the recording and put it on there, the title of the number, and the recording star. This is one of those that is in this collection. It's called "Apple Blossoms." It was recorded in May of 1893 by John Philip Sousa. It's priceless. It sounds terrible to play it, but as I said, it was a thrill to listen to those things in those days. Then he recorded for the Victor people for years and years. How much and how long he recorded until his death in 1931, I don't know.

M: Did he do strictly marches on all his recordings?

F: Marches and then I have some concert numbers on there by him. As I said, some of these questions I cannot answer and tell you because I am not a historian. I don't do research work, I just do collecting.

M: When you bought records in the late teens and 1920's even before radio, how did you decide which ones to buy?

F: Popular hits and those of other people.

M: Didn't they use to have people in the stores who would play the songs?

F: Yes.

M: And you would know which record you wanted?

F: You went into a music store then and they had booths, or rooms, maybe 10 by 10 or 10 by 12. They were soundproof in heavy plate glass. They had a little table model victrola in there and you took the records in there and played what you wanted and what you didn't want you would give back to them.

M: You couldn't do that today.

F: No. That's how we decided on what records we wanted.

M: Could you add a little about the popularity of Gene

and Glen?

F: Gene and Glen, they were quite . . . I don't know how to tell you, but they were really popular. They started out in the old WTAM radio station in Cleveland. The Spang Baking Company of Akron sponsored them. They came on in the morning around 6:00 or 6:30 and people would get up to listen to them. Gene and Glen, Jake and Lena, they're both gone now. Glen Raul, he died, it must be ten years ago. Three or four years ago Gene Carol died. Gene was the one who took the part of Jake and also Lena. Their records are very, very scarce. I can't find them anymore. I've written around and they're as hard to get as the voices of the ex-presidents of the United States.

M: About how many records do you have?

F: There are around twelve thousand selections in the collection. It's not the largest in the country, but I have been told many, many times by other record collectors that it's the best diversified collection of records that they have ever seen. There are many collectors who will just do nothing but collect for, I'll say, Guy Lombardo or Paul Whiteman, or some of these other stars. They've got a collection there and you can't play anything else but their records. You can't diversify the collection. It's just like trying to live by eating nothing but bread. I try to diversify that which I can. I can put on most any kind of program you want, popular, dance, or anything else. You would be surprised at the people who want a waltz . . . They love waltzes. There is something that you could put on and really mix it up, instrumental, vocal, and otherwise. People also, two or three times a year, want to hear a Paul Whiteman recording of all his recordings which I put on for them.

M: As you said, they played the records in the stores. Would you say, before then, that records sold because of a song or because of an artist?

F: If a song was popular most anyone could sing it, but they didn't do it that way. You can take a popular artist and give him anything to sing and the people would buy it.

M: How many records do you have of Gene and Glen?

F: Gene and Glen, approximately ten or twelve.

M: They made a lot more than that though, didn't they?

F: I don't know. If they did, they're hid away someplace. They recorded for different companies.

M: Were they nationwide?

- F: I wouldn't say that they were nationwide, right around here, mostly local. I presume that's why there aren't more records available than there are of Gene and Glen, Jake and Lena.
- M: Was Wayne King a popular artist in the 1920's?
- F: Wayne King started in the 1930's. Wayne King's theme was "The Waltz you Saved for Me." He started out in the 1930's, I'd say 1930, maybe late 1929. Lady Hester was the cosmetic company that sponsored him.
- M: When did you first envision the idea of having your own radio program?
- F: I guess that's by accident, I don't know. Back in February 22, 1922, I took my first record up to WHHH. Bill Burfurt was the announcer at that time. He was playing old tunes there by popular artists. I don't know how we got together, but he wanted a recording of Dardinella. I have the original recording by Ben Sullivan's Novelty Orchestra which came out in February of 1920. I took it up to him and he asked me if I would bring up some more. We had one recording each morning which he called the Old-Timer. That went on for a while and then Larry Brownell wanted some of them, and then Len Munkern wanted some, so by and by we just decided to have one program. In 1956, the "Musical Milestones" was formed, April 12, 1956. It started as a half hour program and gradually developed in to sixty minutes. We've never missed a program since. Last July 5 we played our one thousandth program. That's how "Musical Milestone" came in to being.
- M: Was "Musical Milestone" originally on Saturday when it started?
- F: Yes, every night at 6:30. That's right.
- M: What do you attribute the programs longevity to, popularity?
- F: It's just that people like the music, that's all. There are very few places that I go that people don't say, "I enjoyed your program Saturday night." It's something different. It appeals practically to all classes of people, people in their 70's. My oldest fan is Uncle Bill in Niles who is 86 years old. The youngest fan is Greg Mayle in McKinley Heights, who is twelve years old. They listen because it is something different. The old-timers go back to World War I days and back further than that. In the past two or three years I've come up with music from the quiet 1930's because someone in 1930 who was eighteen years old . . . How old would they be today?

M: They would be 59.

F: They enjoyed music from the 1930's. So I got to thinking, now people from the 1930's want to hear music from the 1930's, so I put on more music from the 1930's than ever before, and it gradually squeezed out recordings of the 1920's and World War I days. Let's take someone now in 1940 who was eighteen years old, I'm getting teenagers now, how old would they be today?

M: They would be 40.

F: All right. They're getting up there, and they enjoy that music. That's why I mix these programs up and diversify them. There are some good bands today that will play these old tunes and they will play them in their version, but what you hear on the air is what we heard as they were originally recorded.

M: Have you had other announcers on the program besides yourself, Len Munkern, and Jim Dagger?

F: No. Ben Left the station in 1978, and Jim came on for about three years, but he had to go to Arizona with his son who was a victim of asthma. I took over then and ran the whole thing myself. The announcers on there, I mixed them up. I've got Floyd Rile, Matt Stevens, Bob Colt, but that's all on cartridges, they're never there.

M: Is it difficult to find needles now, to play the records?

F: Yes.

M: What is the procedure you do for preparing a program, a one-hour program for Saturday; what all do you do?

F: I try to open up with something lively and then maybe I'll go in to a quartet, or a duet, or something a little soft. On each program I try to get a waltz in there, something classical, and get some female voices in there. The five star special, which is the last one of the program, is usually the hymn for the day to keep the devil away, a little something popular and a humor in there. You have a diversified collection. When you have a collection so diversified as mine it's not hard once you get started on it to make up a program. The hardest thing is timing those records. I have a stopwatch. Every one of those records is timed.

M: How much time does it take to prepare one show?

F: I had a program just on Thanksgiving night, a sixty-minute program which is really a diversified one. I had classical on there and humor, Will Rogers and popular. I spent over two days working on that getting this record there, getting that record there, getting something classical in so that one type of music doesn't follow the other; I have to break up that sequence. That was really tough. I am happy to say that it was well-received.

M: Do you record the programs at home or at the radio station?

F: No, at the radio station. I prepare them here at the house, take the records down there and tape them down there. Everything is taped in advance.

Right now, on this second day of December 1975, my programs are all taped through January to the first of February. I am now working on February programs.

M Does it wear out the records to play them many times?

F: No, not if you take care of the records and use good needles. When you use bad needles and let your needles wear out that's what puts the roughness on the records. It distorts the tone and makes them scratchy.

M: In 1961 you instituted an amateur songwriter's contest show?

F: No, I didn't institute that. Bill Kerr did and he's gone now.

M: How did that eventually turn out?

F: It was very, very good, very well-received. I didn't have anything to do with that, except the songwriter's from around here brought them up here to me and wanted me to make programs out of them, which I did. It was very well-received. We went down to Youngstown--I think it was McKelvey's--there was an auditorium down there or something, and we put on a program down there. Those amateurs were very well-received. Bill got a write-up for his program. As I said, I just put those programs together. Bill was really the man who instituted that. He got a write-up in the Songwriter's Review and so forth. He was a brainchild getting that together.

M: Did Will Rogers make many records?

F: Believe it or not, I have three Victor recordings down there of his and that's all he made for the Victor people.

I have proof of that because you won't find them in catalogs. I go back to 1908 down into the 1940's and you won't find any more than three recordings by Will Rogers. If you ever get a Will Roger's record hang on to it.

M: In the twenties and the teens were recording duets very popular?

F: Vocal?

M: Yes.

F: Oh yes, sure. Johnny Marvin, Ed Smalley, those were two males. Eileen Stanley and Johnny Marvin and Billy Murray, Ada Jones--Ada Jones went way back before 1910--and Billy Murray, Blanche Ring, those were old vaudeville stars.

M: When the orchestra started coming out in the 1920's, did that reduce the number of duets and vocal artists?

F: No, it didn't. Paul Whiteman told them back in the late 1920's that putting these duets and trios on records would result in small combo's, and his prediction came true.

M: Personally, who were some of your favorites?

F: All of them.

M: All of them, there's no few that stand out?

F: Speaking in the vernacular and like the Lord, I love them all.

M: I have personal favorites also, but I love them all. What gave you the idea to institute a little humor at the end of your program from your Uncle Parsley?

F: Incidentally, there is a town I found out recently by the name of Peanut, Pa. You won't find it on the map. It's an old crossroad like Felenk's up here, Peanut, Pa. There is no place like Roosters Corners or Cucumber Junction, nothing like that, but there is a Peanut, Pa.

M: Do you know where it's at in Pa.?

F: It's near Latrobe, Pennsylvania. I'll tell you who told me is Tom Wingar, who is on the broadcasting and football games with Matt Stevenson.

M: What gave you the idea to put that in your program?

F: It's just a little bit of humor, that's all, because

Jim Dire and I cut up things. Len Lencurn and I did a little bit, but Jim Dire and I would do the most. People would tell us we were such cut-ups I thought, gee whiz, we better have a little something on the end to send them away laughing, or send them to bed laughing, a little something like that. Wherever Uncle Parsley and Cornfield County came from, I don't know.

M: In the last few years, are you still collecting a lot of records?

F: There are a few records that I want from the 1930's. I collected records up until the 1950's, but when this modern music came out, and I know a lot of people like it, but to me it's just like jazz, a riot of sound.

Let me get to jazz now. The first jazz record that ever came out was released in May of 1917, the original Dixieland Jazz Band, five men. It was just a riot of sound and everyone was crazy about it. You won't find the word jazz anywhere, no one has ever shown it to me and I was never able to find the word jazz before May of 1917. That is when that came out. I have the original Dixieland Jazz Band. They made twelve recordings for Victor and I have them.

M: When you bought most of your records in the teens and 1920's, was it a burden financially or anything like that?

F: Yes and no. I don't know how it came about, but it seemed like I always had money for records. I started a week after the war ended in 1918. On Easter Monday, in 1920, I played my first dance child, "I'm an Old Drummer." I always found money for records. This has been a good investment.

Getting back to getting records, there are a few records I want from about 1905, down to 1915, or 1916. There are probably ten or twelve of them I would like to have. If I never get any more, I've got enough records that, believe it or not, if I started this Saturday night with a sixty-minute program, before I would have to start repeating records twenty-one years will have passed.

M: Are there a lot of records that you've never even played on your program?

F: Oh, yes. My goodness, I'm finding records down there that I had forgotten about. I have some of them coming up in January, recordings that I had forgotten about from the 1940's. As I said, it's a matter of taste that people like this type of music and people like that type. Go right ahead and get what you like. Variety is the spice of life.

I know when jazz first came out, the "Old Tiger Rag" which came out in August of 1918 by the original Dixieland Jazz Band, every time I put that on my Uncle Charlie would get up and walk out of the house.

M: What would he do with some of the stuff that's on today?

F: He would leave the country. As I said, it's popular, that's what they like. In 1917, 1918, I was only fifteen or sixteen years old and to go along with that was a mood. People don't realize that when you say "Those were the days" that in 1917, 1918, these were the days. In these days that is what you would say. People don't realize that today, in 1975, these days 25, 30, 35 years from now will be those days.

M: Outside of listening to records when you play your program, in your leisure time do you spend a lot of time just listening to your records?

F: Sometimes I do, yes. I put on some good, old songs. This may sound strange to you, but I never hear a complete program of mine until Saturday night when I play it over because when you're tape recording down there you're busy watching the time, you're watching for needle digs, you're watching for distortion of tone or anything that would mar your program and your talking with the man that's on the turntable. Then we play the end over, we'll spot-check it, play the beginning, and that's it, put it in the box, and put it away until some Saturday night when it goes on again. I never hear a full program until it's Saturday night, when it comes up.

M: Would you say most of your records are in excellent condition?

F: Yes, very good condition.

M: Is there anything else you would care to add?

F: Just keep listening.

M: Offhand, could you leave us with a little of Uncle Parsley's humor, or is that asking too much?

F: Well, I don't know what kind of humor you want.

M: Anything.

F: Anything at all? I likes Uncle Parsley's quotation when he said that, "Happiness is like potato salad, share it with others and everybody will have a picnic."

M: Thank you very much, Mr. Foos.

F: You're very welcome. If I've been of any help to you:
I'm glad of it.

M: We wish you the best of luck as the host of "Musical
Milestones" and for everyone that listens to this tape
we wish you to turn the tune on WHHH at 6:30 every
Saturday night to hear "Musical Milestones". Thank you
Mr. Foos, and may God bless you.

F: Thank you, sir. You're very kind.

END OF INTERVIEW