

"Look How We're Growing . . ."



National medium for the old-time radio devotee...

I HAVE 2000 cassettes of distinguished thinkers and visionaries. Will trade for old radio shows or other material. Ben Price, 151 Middleton Avenue, Boulder Creek, California 95006. 10-77

TRADE OLD RADIO SHOWS, one-for-one basis, individual shows. Send list for my list. Reel-to-reel preferred or cassette if you furnish cassette. Want comedy, adventure, drama, shows by Morse, Robert Harris, 1257 Burket Avenue, New Carlisle, Ohio 45344. 10-77

WANTED: Shadow programs from 1949 to 1954. Have over 7800 programs to trade from. Will record your radio transcription disks for free. Will trade catalogs with those having 3000-plus shows. Charles Holmes, 1111 San Juan Drive, Charleston, South Carolina 29407. 10-77

WANTED TO BUY: Excellent sound quality copies of "The Goon Show" on cassette. Shows must be complete and static-free. Vernon Naylor, 919 Race Street, Wisconsin Dells, Wisconsin 53965.

WANT THREE MISSING WOODY Herman Wildroot programs, 1945 to 1946. Tom Reed interviews with Corwin, Mercer, Fredberg, Torme with NPR; Washington Press Club "Meet the Spivak," options: Hi Brown and CBS Mystery Discussion. Have Jack Benny, May 2, 1932. Much variety, anthologies, interviews. Don Koehnemann, 811 Bristol Avenue, Westchester, Illinois 60153. 10-77

WANTED: "Escape:" 10-8-47, 10-8-49, 6-9-50, 8-26-50, 1-19-51, 3-12-49, 8-15-51, 11-2-52, 11-16-52, 11-16-52, 11-23-52, 11-30-52, 12-14-52, 12-28-52, 1-4-53, 5-24-53, 6-28-53, 8-14-54. "You Are There:" 1-11-48, 2-29-48, 3-14-48, 10-17-48, 10-31-48. Have 7500 shows. Sol Feldman, 119 Pooler Avenue, Dekalb, Illinois 60115. 10-77

GOLDEN AGE RADIO, thousands of old radio shows on reel and cassettes at low prices. Box 25215-NR, Portland, Oregon 97225. 7-78

BEGINNING COLLECTION OF OLD radio shows. 105 four-track reels containing 630 hours of shows on new Shamrock tape. One set only available. \$300 postpaid. GOLDEN AGE RADIO, Box 25215, Portland, Oregon 97225. 10-77

QUALITY PROGRAMS. If you are interested in obtaining programs which accurately reflect sound ratings and which are provided on new, splice-free tape, send \$1 for either cassette or reel catalog. Refundable on first order. Will exchange catalogs with serious collectors. Ronald C. Barnett, Eur-Rgn Club Management Directorate, APO New York 09090. 10-77

LOOKING FOR A SKIT called "Push Button Tuning," in which someone kept changing the station resulting in some hilarious sentences being strung together. Think it was on Fred Waring's show. Can anyone identify show or where there are copies? Don (Duke) Miller, 194 Marin Valley Drive, Navajo, California 94947. 10-77

YESTERDAY'S RADIO ON TAPE: Reel, cassette. Quality sound, reliable service. Catalog \$1. Refundable with first order. Write: ADVENTURES, Box 4822-NR, Inglewood, California 90302. 10-78

WANTED: Instruction sheet for an electronic tube tester, Model A610, made by Bestest tube tester company or will pay for photocopy of above. Also, want large style horn for table model Victor phonograph, serial #6238. Bill Armstrong, 1483 16th Avenue, Clarkston, Washington. 99403 0-7

FOR TRADE: Disks of historical interest: Hindenburgh crash, King Edward, Joseph Kennedy, Louis Schmeling fight, etc. Hy Daley, 437 South Center, Corry, Pennsylvania 16407. 10-77

WILL BUY 16-inch, 12-inch radio transcriptions. Mystery, drama serials. If you have anything to offer, write me with price and condition. Edward J. Carr, 216 Shaner Street, Boyertown, Pennsylvania 19512. All replies will be answered. 10-77

NEW COLLECTOR SEEKS reel-to-reel, cassette shows. Will trade from collection of 600 shows. Looking for "Escape," "Vic and Sade," Bob and Ray, "CBS Radio Work Shop." Will trade catalogs. Dan Danbom, 2339 South Ogden, Denver, Colorado 80210. 10-77

EXCELLENT SOUND QUALITY SHOWS I've bought from private restricted sources. 180 "Escapes," complete Dim-X and X-one, all CBS Radio Work Shop. Most romance, Gunsmoke, Freberg, Sherlock Holmes, etc. for sale. (So I can buy more!) My catalog is \$1 (refundable) Stamps okay. R. Hooper, 3074 Molokai, Costa Mesa, California 92626. 10-77



Why not send the current issue of National Radio Trader to a friend? What a swell Christmas Gift for your old-time radio pals!

Just send us a list of names and addresses, and your check. We'll do the rest. We'll even include a nice greeting card from you! (and no advertising from us.) For each NRT you want us to send, send us \$2. We thank you and your friends will too!

EDITOR'S REEL

TRACK 1—Luxing Our Logs

We have had mixed response to the Lux Radio Theater quick reference log which we ran in our spring issue. Some have mentioned that they appreciated the log very much and asked why we did not complete it in the summer issue. Others found it to be incomplete and inaccurate.

This leaves us with a problem. We did not complete the log in the summer issue because of lack of space. Space is becoming a premium in our publication. Both this issue and last summer we were unable to find room for all the material we had ready to go.

We are also reluctant to complete printing the Lux log unless we can clean it up. This could require a great deal of time and research and even then it might not be complete. As anyone who has tried knows, it sometimes takes years to produce a decent log that one can have some confidence in.

Putting both these things together, we're inclined to return to our original policy in regard to logs. Namely, that National Radio Trader should use our space for letting you know where you can obtain logs as they are developed. This leaves to others the problems of compiling and recompiling logs (something that quite frankly we don't have the time to do here at NRT) and save our space for other articles. Our readers can then check our log listings and write for those logs which they want. Let us know what you think. But for now, unless someone steps forward to help us clean up our Lux log, we think we'll just let the matter drop.

TRACK 2—Prime Time for Choice Quality

If you have been following what has been happening in the area of meat marketing, you know that the government has lowered the requirements for choice grade meats so that cattle may be marketed with a lower ratio of grain to grass feeding. There is a great deal of debate over whether this is beneficial or depriving the consumer of the quality he has come to expect.

Well some people are beefing about the quality of old-time radio shows being traded, and with some good reason we think.

Most of us were so excited when we first reheard some of the voices out of the golden days of radio that we didn't even stop to question the quality of the sound. In fact, it was delightful just to recognize those voices and inflections, even if you couldn't always understand what they were saying! Then we began to discover that there were programs of good sound quality and other programs of bad sound quality. Even when we discovered this, it did not at first occur to us that the same program might be available in both good and bad sound.

But as most of us become more sophisticated over the years, we now know that many programs being circulated in mediocre quality are also available in good to very good, and sometimes, excellent sound. This is not to say that there are not exceptions.

That is, there are some rare programs which seem to be difficult, if not impossible, to find in excellent quality. But more and more shows



are appearing on the scene in a sound quality that makes them more enjoyable to listen to, collect, and preserve.

Now there are two kinds of collectors around. One is fairly discriminating in his selection of both programs and quality. He listens to and enjoys the programs he collects and wants to preserve the best copies possible. When he comes upon better quality sound than he presently has, he replaces the shows in his collection. He almost always has a detailed catalog and often lists his programs by series and by dates, making the selection of programs from him an easier task. Such collectors often trade individual shows on custom reels. That is, they make up reels of only the shows that the trader desires, thus eliminating a great deal of duplication.

The other kind of collector is a quantity collector. He wants to be able to say that he has a thousand reels with 6000 hours of radio shows. He really doesn't care very much what he has and much of his collection consists of duplicate programs, although he may be only vaguely aware of this. When he does listen to his shows, he simply puts a reel on the machine and lets it run.

Now, we have no quarrel with either type of collector. It's up to each individual how he wants to enjoy his hobby. But we do think that collectors, especially beginning collectors, need to be aware that it is reasonable for them to demand and expect good quality sound from the people they trade with or buy from. Yet another aspect of quality is the tape being used. Some readers reacted to our tape survey with amazement at the quality of tape used by many collectors. Some wondered if this might be an indication of how highly (or lowly) they value the programs they collect.

Part of this concern has to do not only with the quality of reproduction presently obtained but also with what will be the state of the tape and the material on it in the coming years. The other side of the issue, of course, is that the total cost of our hobby, including the equipment, tends to be somewhat expensive and using the less expensive tape makes it more affordable.

What do you, our readers, think about this issue? We'd like to hear especially from those relatively few who use the more expensive tapes. What is your rationale?

TRACK 3—Odds or an Even Trade?

Something called restricted trading has entered the old-time radio scene. Restricted trading is described by its proponents as a way to equalize the value of what's being traded. What it appears to us to be is a new way to get

people to play the now-you-see-it, now-you-don't game.

"You can win this lovely cupie doll for the little sweetheart there. Ten shots for only a dollar. Step right up. Pay your money and take your chance!" The way this version of the old shell game works is that one of your trading friends gets some shows that you don't have. Not only don't you have these shows, but few, if any, of your other friends have them either. You want them! In fact, you left Jack, Doc, and Reggie in a South American jungle and cannot wait to hear what breathtaking adventure they embark upon next.

"Gee," you tell your friend, "pick anything from my catalog. I've just got to have those shows." "Just a minute," replies your "friend." "This is a restricted trade. This is new material. You'll have to give me twenty shows to one of mine. You'll have to also promise not to trade them with anyone else. I get all the trades at 20 to 1!"

You swallow your popsicle, stick and all. You had planned to offer your friend half of it. You reflect, ruefully, that you could have offered him half of your popsicle for say, ten of his popsicles later on. Alas, it's too late now!

We have no objection to those who sell program tapes for reasonable prices. They invest time and equipment wear and tear into providing a product most needed by beginners and those who do not have the time or desire to trade.

But, as we pointed out in our summer issue, we believe that the world of old-time radio belongs to everyone to enjoy. We cannot imagine asking any of our trading friends to pony up 20 to 1 or even 2 to 1 or 8 to 5. We'll leave those odds to the race tracks and roulette wheels!

One of the reasons that we have been, and will continue to be, supportive of old-time radio clubs is that through a club we can join together to buy, beg, borrow, or steal, if we must, the programs that remain uncirculated. Once we collectors have them—it's all for one and one for all, as far as we're concerned.

Like all fast-buck schemes, this latest form of usury can only exist if we cooperate with it. Once such persons become convinced that there's no market for their 20 to 1 wares, perhaps they'll rejoin the rest of us and work towards finding, restoring, and making available all of the old radio programs. We hope so!

TRACK 4—The Price is Right

As we begin our second year of publication, we'd like our readers to know that there will be no increase in our subscription price, nor is one in our plans for the foreseeable future.

It's not that we're getting rich. Actually, we're not quite breaking even yet. But, in the beginning we established a price that we believed would allow us to produce a publication of reasonably high quality which would be affordable by a large number of old-time radio enthusiasts.

We'd like to expand our size and/or frequency of publication, but that will have to await an increase in our circulation. New people are subscribing every day. At the same time, our advertising revenue has decreased because we're trying to devote more space to copy that's of interest to our readers. Once a modest profit point is reached (we do think

(Continued on page 3)

FEEDBACK:

Dear Phil,

Just got the summer NRT. Great issue. Thanks for the answer to my question in the OTR Answerman. Now why didn't I think of that? Here I've just been eye-balling it for years. Am editor/publisher of the paper here. Keep up the good work.

Sincerely,
Larry Slavens
Fontanelle, Iowa

Dear Phil,

NRT is absolutely one of the most professional and enjoyable to read news letters of the trade. Keep up the good work. Enclosed is my check for a three-year renewal.

Monte E. Wilson
Milton-Freewater, Oregon

Dear Mr. Cole,

Having received your first issue of National Radio Trader news letter, I am anxious for more. Therefore enclosed is an \$8 check for a year's subscription to your fine news letter. Before receiving it, I had not realized other people also wanted to trade radio programs, plus your fine commentary on choosing the right tape recorder. I look forward to receiving each issue.

Ronald C. Kula,
Grand Forks AFB, North Dakota

Dear Phil,

I don't write to compliment very often, but NRT is tops! I wish that it came out more often, but I know you probably think it is already too often because of all the work that goes into it!

Harry Stewart,
Smiths, Alabama

Dear Phil,

We have had good response to our ad in National Radio Trader, with about 20 inquiries and about five new members to date.

David L. Easter
Editor, *On the Air*
Golden Radio Buffs of
Maryland, Inc.

Dear Mr. Cole,

First of all, may I compliment you on the outstanding job you are doing with NRT. I have just read Volume 1, Number 4, Summer 1977, and it is the best yet.

Also, I was so pleased to see the new column "Horn Sounds." The primary interest I have in old radio is the big band remotes, as well as the fact that I was in old radio myself.

I shall read "Horn Sounds" by Viola Horne each issue with excited interest.

However, I so often hear and read mistakes about the great big-band era. I lived during that time. I was a professional musician and played radio and in the big bands. It is now my hobby to collect all types of information, and items of the era.

May I correct something from Viola's column? Glenn Miller signed his name with two n's.

I have played some of Glenn's arrangements, and I was confused with the statement "...clarinet one octave above a second tenor lead and then adding a fifth alto..." Possibly they are referring to the old stock arrangement nomenclature of first, third, and fifth alto, second tenor, etc. Okay, except there were only two altos and two tenors with the clarinet lead. So, probably a safer way to say it is clarinet lead with two altos and tenor in harmony below with a second tenor playing the melody an octave lower. This was that typical style. However, he used other voicings at times even including baritone saxophone.

I would have to disagree with the statement: "His only rival was Tommy Dorsey." I think Benny Goodman would have to be included in the top three.

And, finally there was the statement "On September 27, 1942, the Glenn Miller band recorded its final tune, "Here We Go Again." Wrong! "Here We Go Again" was a Jerry Gray arrangement which Glenn used on a number of broadcasts, but it was recorded in the old Victor Studios in Chicago on July 14, 1942.

September 27, 1942 was the last show that the band played. It was at the Central Theater in Passaic, New Jersey. The band went on stage at 10 p.m. to play the last show. The final number was "Moonlight Serenade." It was never finished. The curtain was lowered while the band was still in the middle of it. Glenn and Marion Hutton were no longer on stage. Vocalist Hutton burst into tears in the middle of Kalamazoo and Glenn left to keep from crying himself when he saw all the kids in the audience crying. It was the end of a golden era.

You have made my day by incorporating this column in your paper which is great! Please keep it up, and please allow me to correct everything I see that's wrong. That's part of my hobby. You wouldn't deny me that privilege would you?

Keep up the great job on the paper . . .

Buddy Thompson
Nashville, Tennessee

Editor's Reel

(Continued from page 2)

that we are entitled to something for our time, ideas, and the risk of being in business. We'll be ready to spend the new subscription monies for expansion.

Meanwhile, we're offering renewal subscribers the opportunity to renew for two or three years at a time and passing our savings in bookkeeping costs on to them.

Seventy-five per cent of our charter subscribers who replied to our questionnaire said that our price is right. We agree and hope that all our readers do too.

TUNING THE DIAL

by Dyle Hopper

The Great Gildersleeve

"You're a hard man, McGee!"

These words heralded the beginning of a character that would endear Harold Peary and later Willard Waterman, to the hearts of American families as the jolly, good-natured, blundering, Great Gildersleeve.

It was Peary himself who created Gildersleeve, and in 1937 sold the idea for the character to Don Quinn, writer of the Fibber McGee and Molly show. At first, Peary's creation was only an occasional visitor on the McGee show. But by 1939, Throckmorton P. Gildersleeve had moved in next door to the McGees and had become a weekly character second only to McGee himself in the wind-bag department.

Gildersleeve became so popular that in the summer of 1941, Gildy climbed aboard a train in Wistful Vista and headed for Summerfield and his own show.

Once entrenched in Summerfield, the new spin-off rapidly developed a cast of amusing personalities for itself. Uncle Mort's nephew, played by the perennial adolescent voice of Walter Tetley, became an integral part of the plot, with the predictable and repeatedly laugh-provoking exchange of "What a character!", denoting LeRoy's displeasure with his uncle, and Gildersleeve's "Lee-ee-Roy!" as the final word.

Peavy, the henpecked druggist, played by Richard LeGrand, is best remembered for his weekly line, "Well, now, I wouldn't say that!" This line, like so many of the radio comedy lines, was funny because it was fully expected by the listeners and because of the writers' skill in the delivery of the expected line in an unexpected way or at an unexpected time.

Regulars, LeRoy, Peavy, Birdie (the maid), Judge Hooker, Floyd (the barber), and niece Marjorie, all flowed smoothly from the pens of Leonard L. Levinson, John Whedon, Sam Moore, John Elliott, and Andy White. Gildy's lady friends were led by the smooth-talking southern belle, Leila Ranson (Shirley Mitchell), interspersed with Eve Goodwin (Bea Benaderet), Adeline Fairchild (Una Merkel), and Kathryn Milford (Cathy Lewis).

Kraft Foods was sponsor of the show for 13 years, ending in 1954. Peary, who grew tired of the show in 1950, was replaced by Waterman. The vocal impressions of Gildy by Peary and Waterman are almost identical. The show did a 15-minute five-a-week version in 1954-1955, then returned to a weekly 30-minute show and finally ended in 1958.

Over 100 Gildersleeve shows are in circulation today. Many are AFRS re-broadcasts. Some shows have been defrocked of their original music, commercials, and announcement by some unidentified amateur playing radio producer who has substituted his own, often inappropriate, music and boring announcing

(Continued on page 10)

SUSPENSE AND JACK BENNY. Have over 700 Suspense and 250 Benny, and I'm looking for more. Also, want detective shows, especially Philip Marlowe and Thin Man. **NOTE NEW ADDRESS:** Larry M. Slavens, Box 248, Fontanelle, Iowa 50846. 10-77

TRADE RADIO PROGRAMS: Reel or cassette, 250 reels. I will trade catalog programs. I want Suspense, Mr. Keen, Green Hornet, Lone Ranger, Harry A. Stewart, Post Office Box 189, Smiths, Alabama 36877. 10-77

REWARD: \$200 for complete set of disks to the Kellogg Hour (1939) or "Flywheel, Shyster, Flywheel." Also, buying other disks with Marx Brothers. Need command performance disks with Marxes. John Tefeller, 15536 Pescados Drive, La Mirada, California 90638 (714) 521-2762. 10-77

I COLLECT ONLY MUSIC. The "Sweet Swing" that was popular in the 1930's and 1940's. I have about 600 hours. I would like to buy or trade for more. Mel Walton, 1208 Vermont Avenue, Aliquippa, Pennsylvania 15001. 10-77

40,000 OLD RADIO SHOWS on tape. World's largest dealer. Jazz/big band remotes, country/western, discographies, anthologies, chronologies. Send \$2 for huge catalog (refundable). **McCOY'S RECORDING**, Box 1069T, Richland, Washington 99352. 4-78

Back Issues

\$1.50 Each or All Four for \$5

National radio trader is published quarterly on the 10th of January, April, July, and October by Phil Cole. Sent by First Class Mail. Subscription rate is \$8 per year in U.S. funds. Address correspondence to National Radio Trader, Post Office Box 1147, Mount Vernon, Washington 98273. Copyright 1977 by Phil Cole.

In Our Next Issue:

- Answerman: Compressors Give More Listenable Sound
- Radio-In-Review: Escape
- One Man's Family: One Woman's Delight!
- Horn Sounds: Jimmy Dorsey
- Ye Olde Equipment Shoppe
- From Out of the Past Comes . . .
- Golden Days of Radio by Frank Breese.

Deadline for ads, pictures, articles, and information: December 1.

Horn Sounds

by Viola Horne

The Tommy Dorsey Story

Tommy Dorsey was born in Shenandoah, Pennsylvania in 1905.

His father, who was an accomplished musician himself, taught both Tommy and his brother, Jimmy, to play. Originally Tommy learned to play the trumpet but as a teenager he fell in love with the trombone.

By the age of 20, Tommy was playing with such greats as Paul Whiteman, Victor Young, and Freddy Rich.

In 1933 Tommy and his brother Jimmy formed a band together known as The Dorsey Brothers' Orchestra. The two brothers, however, did not get along well working together and in 1935 their partnership ended when Tommy walked off the band stand at the Glen Island Casino. Jimmy inherited the band and Tommy struck off on his own. Thus it was, that big band lovers were blessed with two Dorsey bands to listen to, rather than one.

Tommy took over a band that was doing poorly; however, he inherited a young arranger by the name of Paul Weston. It wasn't long before he was making recordings for RCA Victor and he opened at the Blue Room of the Hotel Lincoln. His opening there was widely praised. Tommy Dorsey was on his way to stardom.

Then on October 18, 1935 the band recorded "I'm Getting Sentimental Over You." It became the Tommy Dorsey trademark around the world.

On June 29, 1937 Dorsey recorded "Marie" with vocalist Jack Leonard. He adapted an arrangement originally performed by the Royal Sunset Serenaders in Philadelphia. Tommy had traded eight of his own arrangements for this one of theirs. In this version, the band chants vocal responses behind the vocalist. It was an instant success and followed by "Who," "Yearning," and "East of the Sun," all using the same formula. By 1938, the Dorsey popularity was matched by only a handful of other bands. In 1939 Jack Leonard left the band after an argument with Dorsey. It was then that Frank Sinatra secured a release from his contract with Harry James to join the Dorsey Band.

Sinatra's rendition of "Marie" was even more captivating than Leonard's had been. One hit followed on the heels of another: "This Love of Mine," "Violets for Your Furs," "Everything Happens to Me," "Let's Get Away From It All," featuring the Pied Pipers, "Oh Look At Me Now," "There Are Such Things," "Street of Dreams." Then came the biggest hit of them all "I'll Never Smile Again."

By 1941 the Dorsey Band with Frank Sinatra as vocalist, Sy Oliver as arranger, Ziggy Elman, Buddy Rich, and Jo Stafford,



had even surpassed the popularity of Glenn Miller.

While 1941 marked the height of the Dorsey success, it also marked the beginning of his decline. By 1942, Dorsey had lost the very heart of his organization. Some of them went to war, others simply struck out on their own. Ziggy Elman, Buddy Rich, Jo Stafford, and Frank Sinatra were all missing. When the band recorded "On the Sunny Side of the Street" and "Opus No. 1," Dorsey added a string section.

In 1944 Buddy Rich returned from the Marines. But the band was never to regain the magic of those golden years.

Dorsey himself became increasingly involved in business. He bought the Casino Ball Room in Los Angeles, published a music magazine, and almost began his own recording company.

In 1946 the group disbanded along with Jack Teagarden, Les Brown, Benny Goodman, Woody Herman, and Harry James. The big band era had come to an end.

In 1949 Tommy Dorsey was featured briefly on Jackie Gleason's TV shows. The Dorsey Brothers' Band appeared again for about two years. In 1956 Tommy Dorsey died leaving the world a legacy of sentimental swing.

Next Issue: Jimmy Dorsey

Editor's Note: A special thank you to Buddy Thompson of Nashville, Tennessee, who is now providing Technical Assistance for "Horn Sounds" column.

LUX RADIO THEATER

An Anthology of American Life

by Carole Priour

The Lux Radio Theater was born in New York on October 14, 1934. Originally the program was Sunday afternoon fare, but on July 29, 1935 it was moved to its famous Monday at 9 p.m. slot on CBS.

However, the show was not doing well. Its listening audience was slipping rapidly. Its format, based on adapting Broadway musicals for radio, was fast running out of both musicals and talent.

Lever Brothers was persuaded to move the show to Hollywood and to spend a great deal of money to turn this less-than-bright wash day production into a first-rate, star-studded, bright lights affair with none other than Cecil B. de Mille as its front man.

De Mille agreed to be producer, at least in name, for \$1500 per week. A sizable sum of money in those depression years! But de Mille himself was the least expensive part of the show. He insisted upon a \$5000 fee for each star who appeared. Thus, frequently, the tab for the stars alone for a single show was well over \$20,000!

On June 1, 1936, this "laundered" version was first heard from Hollywood. For the next 19 years, audiences from coast to coast would be treated to hour-long radio adaptations of Hollywood's greatest movies featuring the stars who had appeared originally in those movies. All of this would be delicately interspersed with tidbits about glitter, fanfare, and flock of persistent autograph hounds.

The show was broadcast from the Music Box Theater on Hollywood Boulevard. Hardly ever were there enough seats to accommodate those who appeared at the theater in person to witness what was, in fact, a weekly opening night performance with the accompanying glitter, fan fare, and flock of persistent autograph hounds.

De Mille's desire for bigness, that had been seen in "The Ten Commandments" and "The King of Kings" was now brought to this small Hollywood stage which had as its audience some 30 million people from coast to coast each Monday night. The show was constantly among the top 10 in ratings. The stage itself, however, was often unable to contain the cast de Mille would require for the plays. Often, more than 50 people were on stage at a time. The Lewis Silvers Orchestra alone accounted for 25 more people. It was indeed a production in the de Mille tradition.

Because of the hour-long program, Lux was able to present its play in three acts of about 16 minutes each. This made possible a more complete presentation of a play than some of Lux's half hour competitors.

As for the plays themselves, the Lux production log reads like an anthology of American life. The stark reality of the depression, crime, poverty, a world at war, and romantic escapism so much a part of the American scenario during those years are all there as one reads the titles. An historian could walk through that production log with his fingers and note with ease what we were

(Continued in next column)

UNRELEASED SHOWS, SOUND TRACKS, personalites, Garland, Monroe, Miranda, Faye, etc. NOSTALGIAPHILE, Box 448, New York, New York 10008. 1-78

OLD RADIO PROGRAMS on cassette tape. Latest catalog free. Radio, Box 9246T, St. Louis, Missouri 63117. 4-78

RADIO PREMIUMS at your price in each of our mail bid auction catalogs. Each list includes decoders, manuals, rings, and other rare premiums. For sample catalog send \$1 to **HAKES AMERICANA & COLLECTABLES**, Post Office Box 1444, York, Pennsylvania 17403. We also buy premiums and comic character items, especially pin-back buttons and 1930's Disney material. 10-77

GUNSMOKE LOG, complete chronological log. Correct titles, dates, etc. for full 10-year run, 20 pages, \$3.50. Suspense log, complete chronological order, dates, titles, stars, \$3. Quality Ampex professional tape. Factory new, no flaws or splices! 641 1800-foot, 12 reels for \$45 post paid! 631 1200-foot, 12 for \$38 post paid! More information, send SASE: Jon Schaffer, 8468 Benjamin, Huntington Beach, California 92647. (714) 545-5978.

I AM INTERESTED IN PURCHASING for \$1 each . . . empty white plastic swivel boxes manufactured by BASF. I would also be willing to trade any complete 1800-foot reel in my catalogue for seven empty white plastic swivel boxes manufactured by BASF. Dave Siegel, 3192 Amelia Drive, Mohegan Lake, New York 10547. 10-77

Lux Radio Theater

(Continued from column 1)

. . . or what we thought we were.

Demil himself left the show in 1945 after a long and bitter battle with AFRA over paying, or not paying, a \$1 assessment. After a series of guest producers, William Keeley became the permanent host to be followed by Erving Cummings.

On June 7, 1955 the curtain in the Music Box Theater on Hollywood Boulevard came down for the last time. An enthusiastic, tearful audience in the theater and across the country came slowly back to the stark realization that Lux had presented Hollywood for the last time.

Nostalgia Radio News

Complete with **ADVANCE** listings for:
The Sounds of Yesterday
Comedy's Golden Moments
CBS Radio Mystery Theater
CBS Radio Adventure Theater
and many others, plus many features . . .

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Nostalgia Radio Network
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Watch Us . . . We're Growing!

Radio Roots

by Brent Dingman

Summary of 1939

1. More than 9,000,000 radio receiving sets were sold during the year.
2. 400,000 persons employed in the radio industry with an annual payroll totaling more than \$500,000,000.
3. Television transmission was officially launched, seven new television stations were authorized, three deleted, raising the total number of stations to 23 at the close of the FCC's fiscal year, June 30, 1939.
4. Number of affiliated network stations as of January 1, 1940: NBC-181, CBS-118, and MBS-118.
5. 7500 applications for radio stations were received by the FCC during the year. Of that number, 1650 requested increased power and facilities; 2300 for renewal and eight licenses were cancelled.
6. More than 375 bills related to the broadcasting industry were introduced in federal and state legislatures.
7. Less than 5% of all commercial copy submitted to the FTC by broadcasters in 1939 was found to contain misleading or objectionable material.
8. Net time sales in 1939 amounted to more than \$131,000. This was 12% over 1938.
9. 269 Broadcasting stations in the United States and its possessions and 26 in Canada had newspaper interest included in their ownership as of January 1, 1940.
10. Three major networks, for the first time in the history of broadcasting, reported combined gross billings exceeding \$84,000,000.
11. A nationwide study showed that radio entertainment was the most popular with persons in the income bracket of \$2000 to \$3000 annually.
12. 100,000,000 or more Americans listened to radio every day.

When contacting
our advertisers,
be sure to mention
National Radio Trader

Old-Time Radio Answer Man

by Oscar T. Readio

Equalizing the Frequencies

Ron Barnett inquires: "I've heard about equalizers. What is their value for old-time radio? How are they used?"

The equalizer is to the sound spectrum what equal rights is supposed to be to humans, an opportunity for each frequency in the audible sound range to be heard along with each other frequency.

The frequency equalizer permits the audiophile to add volume to or subtract volume from a specific frequency range, usually plus or minus 12db, thus allowing an opportunity to compensate for frequency ranges which may be too loud or too soft to be heard adequately.

For those who may now say "So what?" or "Has Readio lost his kilowatts?" let me explain a few basics. Sound is produced by vibrations, such as the sound made by the vocal cords. These vibrations or cycles can be measured by their number in a given period of time. The number of vibrations or cycles per second is the frequency of the sound. A "hum" several octaves below middle C is sometimes called a 60-cycle hum because it is produced by a vibration of 60 cycles per second.

Stretch a rubber band between your fingers. "Plunk" it with your other hand. You will see and feel the vibrations. The pitch of the sound produced is determined by the speed of the vibrations (cycles per second).

The audible range of sound for the human ear is from about 40 cycles per second to 16,000 cycles per second. The range of our radio programs is from about 100 cycles to 10,000 cycles, because of the limitations of AM radio during the Old Radio Era.



Remember that this has nothing to do with the frequency of a radio station which refers to the frequency (cycles per second) of its transmitter and is the power that carries the audible sound from the station to the home radio. This is known as the carrier wave and is in the 500 to 1600 kilocycle (kc) range. A kc is 1000 cycles.

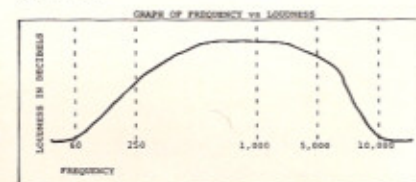
Db is the abbreviation for decibels. Decibels are the unit of measurement of the loudness (volume) of sound. The meter on your recorder is measured in decibels.

Dubbing tends to result in a loss of the higher frequencies. Poor equipment or dirty heads may cause several db loss in the 5000 cycle range. Since this produces the crisp

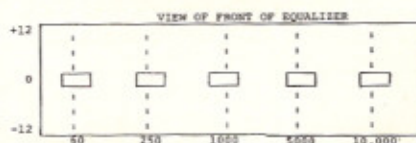
sounds that make words easy to distinguish from each other, tapes dubbed several generations after the master, even on good equipment, become muddy, bassy, and hard to read. Moreover, the middle frequencies from 1000 to 4000 cycles become relatively louder in respect to the higher frequencies, resulting in a harsh sound that is not pleasing to the ear. The use of an equalizer can help overcome this. In fact, the author almost never copies without equalizing, since some loss in frequencies occurs in each dubbing and equalizing is therefore a preventive measure.

Setting the Controls

Control setting to equalize frequency response is easy if you think of the graph created by measuring frequency versus loudness.

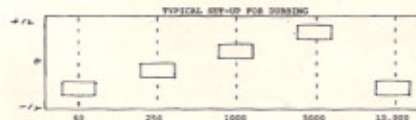


Now think of typical five-band equalizer with controls on each of the ranges in the above graph.

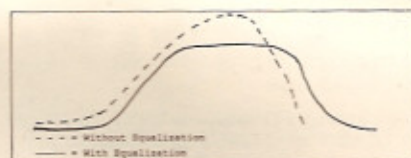


Here the knobs of each control are set at 0 db. There is no effect on the frequency of a sound going through the equalizer. But we know that when we dub, the higher frequencies will be reduced in volume. In fact, the higher the frequency, the more loss will occur.

If we set the 5000-cycle control (actually controls the frequency band from 3000 to 7500 cycles) for plus 12 db, we will get maximum boost for that range. If we set the 1000-range control at plus-six db, we will get good boost for that. The 250-cycle control may be set at 0 db. Dropping the 60-cycle control to -12 will cut off hum and reduce bassy sounds. Setting the 10,000-cycle control at minus 12 db will reduce hiss and scratch.



With this kind of set-up we will tend to flatten the resulting curve.



How Frequently Should I Equalize?

Each program or reel of programs must be checked to see what condition they are in. Typically, however, there will be plenty of bass sounds even after several generations of equalization. If the program begins to sound tinny, like someone talking on an old carbon mike or over a telephone, it's a simple enough matter to boost the lower frequency controls and diminish the higher ones until a pleasing, full sound is heard. The author likes to do this only when playing back a tape, since this kind of equalization contributes to the inherent dubbing loss of high frequencies.

Correcting Special Problems

Although not as helpful for special problems as a dynamic noise filter, the frequency equalizer can also be used to reduce interference which is associated with a particular frequency range. For this purpose, an equalizer with more ranges is helpful, say a half-octave control which divides the audible range into 20 ranges or controls rather than five, thus permitting greater selectivity of a particular frequency range. Once the frequency range of the interference is identified by experimenting with the controls, the undesirable bands may be reduced in volume to reduce the interfering noise. This, of course, results in loss of voice at those frequencies.

RUSH \$1 for catalog of old radio shows. Everything from the shadow to Jack Benny! Mystery, comedy, western, musical, etc. Stuart Weiss, 136-49 Jewel Avenue, Flushing, New York 11367. 10-77

RENTAL REELS—\$5 per two or purchase for \$5 each. Send for catalog of 100 reels available. Phil Cole, Box 1147, Mount Vernon, Washington 98273. 1-78

Jack Benny's Life Story



contains interviews with members of the cast, excerpts from the Radio Show and a 1945 Radio Script.

FREE information on this cassette special from **Radio Memories, Inc.** Box 86-A Liverpool, New York 13088

WANTED: "One Man's Family," other than book 71-72 and 78-85. "Jack Armstrong" other than November 21, 1940 to March 18, 1941. Phil Cole, Box 1147, Mount Vernon, Washington 98273. 10-77

MAJESTIC RERUNS—Best source of custom-recorded vintage radio programs, \$3 (refundable) brings catalog. Box 13128, Sacramento, California 95813. 10-77



"This here set is guaranteed to be a genuine Muntz with a depressed carburetor, vintage 1805!"

DUPLICATION CASSETTES and eight-tracks. Blank duplication box and labels. C-90 as little as \$1.12. Wholesale cassettes also. Potentials Department, NRT, 2545 Berwyck, Grand Rapids, Michigan 49506. 10-77

CAPTAIN MIDNIGHT'S 1941 CODE-O-Graph badge. Authentic reproduction in heavy gold metal with code booklet. Send \$3.50 to OLD-TIME RADIO PREMIUMS, 21 Woodcrest Drive, Riverside, Rhode Island 02915. Happy landings! 1-78

WANTED: "Fibber McGee and Molly" shows of 1943, 1944, also from 1936 to 1938. I have over 400 "Fibber McGee and Molly" shows and am looking for the hard-to-find shows. Neil R. Lane, 1230 Redbud Drive, Chesterton, Indiana 46309. 10-77

RECORDING TAPE—Outstanding values, cassettes, eight tracks, open reels, accessories. New, fully guaranteed. Free catalog. Write to: MAGNA HOUSE, 2015-B, 17th Street, San Francisco, California 94103. 7-78

AM LOOKING FOR VG/EX sound material, free of cross-talk. Comedy, suspense, and Hollywood programs, etc. Need seven to 10 reels of Lum & Abner in VG sound. Serious collectors only. Write: Ron Barnett, Eur-Rgn club management directorate, APO New York, 09090. 10-77

ENJOY OLD RADIO. ONLY 50¢ per hour! Join North American Radio Archives, founded 1973. Receive news letters, scripts, listings of hundreds of old radio shows available for loan to members. Write for free brochure. NARA, Post Office Box 11962, Reno, Nevada 89510. 10-77

TRADE MOVIE SOUND TRACKS, complete, on cassettes. Also, music-only sound tracks on cassettes or tape. Send titles, films you seek. Box 225, New York City 10028 10-77

SHERLOCK HOMES! I am looking for any material about Sherlock Holmes. I have many of these and 700 other shows to offer in exchange. Reel-to-reel or cassette. Jim Laidler, 551 Mariposa Avenue, Ottawa, Ontario, Canada K1M0S5. 10-77

Newspaper Headlines About Radio

1939 – Second Half of Year In Brief

July 5: Radio Wins Media Study; Consumer Recall Finds Air Advertising Far Ahead of All Others. **July 6:** FCC Holds Up Night Stations Requesting 5000 Watts of Power. **July 10:** National Association of Broadcasters (NAB) Studies Copyrights. **July 21:** Radio is Interstate Commerce and Not Commerce Subject to State Law.

August 1: Victor Record: Contracts Being Drawn Up for Station Use. **August 7:** RCA Reveals Disk Plan for Fees After October 1, 1939 for "Broadcasting Rights." **August 18:** Mutual Broadcasting System Gets World Series, Rights Given to Gillette Company.

September 12: All Network's Show Gross Sales Increase Despite War Scares.

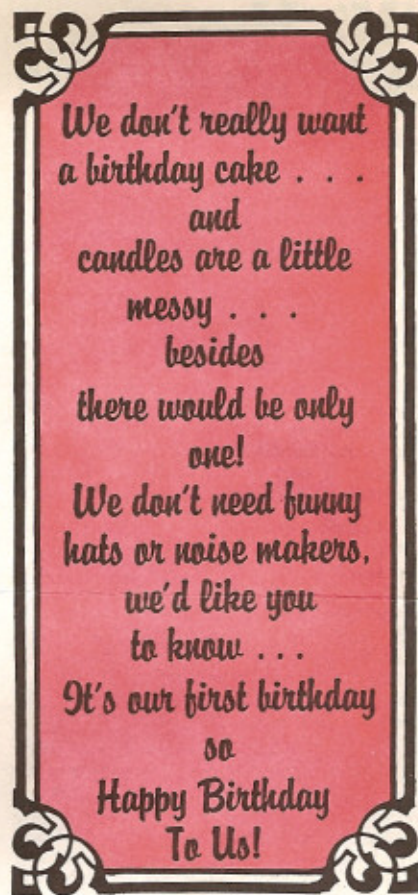
October 11: New Recording Method: Process Perfected by RCA-NBC Based On Higher Frequencies, Eliminates All Distortion Noises. **October 18:** Television Airplane Reception Achieved for a Distance of 225 Miles from Transmitter. **October 26:** New Type of Survey Ready: Tape on Receivers During Tests reveals Much Interesting Data, High Accuracy Claimed.

November 1: Free Movie Plugs on Radio is Reaching an All Time High; **November 16:** World-wide Commercials, Westinghouse is First to Offer Coverage. **November 28:** Dozen Stations are Increased 5000 Watts in Accordance with Havana Agreement. **November 30:** RCA's New Television Camera is Described as Light and Easy to Use.

December 21: CBS Announces the Year 1939 Was the Greatest Yet.

1939 – Year of Radio News

Elmer Davis, CBS News Analyst, Quote: "I was in the city room of the New York Times,



on August 1, 1914, and the news room of CBS on September 1, 1939. This war is likely to differ in many respects from the one that went before, but one difference has been apparent from the outset. It was the first time the people of the world could hear a war actually breaking out. We heard the voice of Hitler announcing his counter attack on Poland, the voice of Chamberlain admitting the collapse of the Peace in Our Time. This is something so new that nobody yet realizes its possibilities. We, at CBS, have been working so close to it that all we can tell is just what happened.

Historical Radio Services

Brent Dingman says: "Don't spend 1978 without . . ."

Oldest and largest directory ever assembled. 1000 names and addresses of collectors, traders, clubs, museums, old radio show tapes. A reference library for the entire field.

★ Send \$5 for the latest quarterly Directory and Collector's Guide Services. (\$9.95 in color)

★ Send \$2.50 for Flea Market Quarterly

★ Send \$1 for Rare Tube Catalog (refundable with order)

Historical Radio Services: Box 15370, Dept. NRT, Long Beach, California 90815 (California residences add 6% sales tax)

"Hi, Hey, Hello Again!"

by Bill Zwack *

"Hi, hey, hello again, here we go again, it's time for Big Jon and Sparkie, and "No School Today."

Teddy Bear's Picnic theme up. That's how it all started.

We all have fond memories of our favorite radio programs, and Saturday mornings for some reason were really special. Maybe because we didn't have to trudge off to school and at least a portion of the morning was ours to spend doing what we wanted to do. I would like to share with you the Saturday mornings that I remember best and a program that was so much a part of my life when I was a youngster.

In 1939, a disk jockey by the name of Jon Arthur, at a small West Virginia radio station, was asked to fill in for a late arriving radio performer. He ad libbed his own interpretation of the Three Little Pigs in a voice other than his own, crediting the voice to his imaginary friend Sparkie. That was the beginning of Big Jon's career as a children's performer. He was nicknamed "Big Jon" because of his 6'5" tall frame.

"No School Today," in the format that I remember listening to, originated in Cincinnati, Ohio, at station WKRC in 1948. It went to the network in 1949. It came on the radio on Saturday morning at 8 a.m. CST and would last until 9:30 a.m. I can still remember waking up at about a quarter to eight and switching on my Hopalong Cassidy radio and anxiously await for all the fun to start. The theme of the program was the "Teddy Bear's Picnic" which was played by 'Gil Hooley Mahooney and his Internationally Famous Invisible Leprechaun Marching Band.

After the theme was finished, Sparkie, the little elf from the land of make-believe who wants more than anything in the world to be a real boy, would say hello to all his friends who would write in to him. Then after a song or two, Sparkie would describe to us the latest chapter in the exciting adventure serial Captain Jupiter and the Universe Patrol, which he saw down at the Westwood Theater the Saturday before. Sparkie's narrative about the characters and situations in this serial were exciting but also incredible.

Another highlight of the program was inspection time with Big Jon's magic spy glass. He would tell us to stand tall and straight in front of the radio while he inspected to see if our room was picked up. He would check our hair, finger nails, teeth, behind our ears and everything. There was a contest going between the boys and girls to see who could receive the most points for a good inspection. One Saturday the boys would win, then the next Saturday the girls might win. It was great fun.

The program would include all sorts of stories and songs. Maybe Sparkie's little girl friend Twinkle would sing a song or go off on an adventure. Twinkle was a little statue on a music box, and she would come to life every so often. Sparkie and Big Jon had many friends who would stop in at their little house in Cincinnati for a visit.

In 1969, I became curious as to what ever happened to Big Jon, so I wrote the American Federation of Television and Radio Artists in Cincinnati and inquired as to the whereabouts of Jon Arthur. I received a very nice letter stating that Jon Arthur was affiliated with the Taft Broadcasting System at station WKRC but moved to California in August of 1962.

I then proceeded to write station WKRC and

A Christmas Story, or Who's Who on The Cinnamon Bear

by Terry Black

The dials of the Zenith radio glowed warmly in contrast to the cold that blew outside as the winter afternoon gave way to evening. Christmas was just around the corner and an annual tradition was about to unfold. A little boy, who sat fingering the tuning knob of the radio, waited through a commercial and a station break and then heard the announcer say, "And here's the Cinnamon Bear!"

In case you missed that great listening experience back in the late 1940's, here is a brief resume. The syndicated serial was 26 episodes in length and was aired by various stations throughout the country.

The story concerns Judy and Jimmy Barton, who search for the family's silver star which goes on top of their Christmas tree when they discover that the star has disappeared from the attic. Through the magic of Christmas and radio they are led by the Cinnamon Bear into Maybeland in quest of the ornament. They meet the Crazy Quilt Dragon, the Wintergreen Witch, Me Fo the friendly giant, Queen Melissa, and Santa Claus himself.

In the early 1960's, radio station WSOY in Decatur, Illinois, rebroadcast the series. The disks were found in the station basement and the author of this article taped all 26 episodes off the air and put them into circulation among collectors.

At that time nothing concrete was known about the origin of the show, its production crew or cast of characters. Some of the author's voices did sound familiar to old radio fans. As an example, Snapper Snick, the crocodile sounded a lot like Baby Snook's daddy, Hanley Stafford, AND "Wasn't that Frank Nelson playing Captain Tin Top?" asked one old radio hobbist.

Through the aid of collector Bob Willey, we were able to contact Frank Nelson. His famous "Yyeeesss" on the Jack Benny program still brings much laughter. Mr. Nelson responded to my inquiry with a friendly and informative taped letter. He promised to try and run down some more information for me and related many interesting facts and anecdotes. Frank has kept a log of all his performances since the 1930's. Also of interest, is that he is married to Veola Vonn, the former Mrs. Hanley Stafford. She

inquired whether or not they had any tapes or records that I might rent or purchase. They wrote back and said that they had nothing, but they did furnish me with Big Jon's address out in San Francisco. In April of that year, I wrote Big Jon and told him that I would love to obtain a copy of some of his programs. Not believing that I would receive an answer, on May 9 I received a letter. I couldn't believe my eyes. It was from Big Jon. He started out the letter, "Good to hear from an old Sparkie fan." In his letter he stated that No School Today was still on the air and its 20th year. As a result of my letter, I was able to obtain several copies of the program and when they finally arrived and I listened to them, they brought back a ton of memories.

Big Jon is now affiliated with the Family Radio

played Mademoiselle Fifi on the Eddie Cantor Show.

By consulting his log, Mr. Nelson concluded that he had not worked on the Cinnamon Bear. However, after listening to the serial he was sure that the voice of Captain Tin Top was his own. Frank later recalled that the part was played as a favor without payment; hence, it was not recorded in his log.

By questioning some of his acquaintances, Frank discovered that Bud Hiestrand remembered the show fondly. Between Nelson and Hiestrand, the following information was compiled:

PRODUCTION: Writer: Glan Heisch; Director: Lindsay MacHarrie; Music Composed by: Don Honrath of NBC; Orchestra Conducted by: Felix Mills; Songs sung by: The Paul Taylor Quartet; Recorded at: Radio Recorders on Western Avenue in Hollywood; **CAST:** The Cinnamon Bear: Buddy Duncan; Mother: Verna Felton; Judy: Barbara Jean Wong; Jimmy: Unknown; Crazy Quilt Dragon: Joseph Kearns; Snapper Snick the Crocodile: Hanley Stafford (Played Daddy on Baby Snooks and Mr. Dithers on Blondie); Samuel the Seal and Slim Pickens, The Cowboy: Howard McNear (Doc on radio's Gunsmoke); Penelope the Pelican: Elvia Allman; Mr. Presto the Magician: Elliot Lewis; Santa Claus: Lou Merrill; Captain Tin Top: Frank Nelson; Captain Taffy the Pirate and Indian Chief: Cy Kendall; Weary Willie the Stork and Ostrich: Gale Gordon (Our Miss Brooks, Lucy, and Fibber McGee); King Blotto and Professor Whiz the Owl: Ted Osborne; Me Fo the Giant: Joe DuVal; Wintergreen Witch: Martha Wentworth; Fraidy Cat: Dorothy Scott; Assistant Blotto Executioner: Ed Max; Mudley: Elliot Lewis or Ed Max; Narrator: Bud Heistand; Snowman: Bill Thompson.

Many families are finding that listening to the Cinnamon Bear is as much fun for the children today as it was in the 1940's. Why not dust off that reel or obtain the new, better sound quality copy in current trading circles and give your younger children and yourself a treat this Christmas season. Perhaps the magic of the Cinnamon Bear will bring back some of the magic of Christmas past to your home and family.

Network which is a Christian network based out of San Francisco. The format of the program had more or less stayed the same until about 1971 or 1972. Now the format is mainly made up of bible stories and songs. Yes, it is still on the air at 8 a.m. west coast time. In January of this year, I happened to be out in San Diego on a business trip. I wanted to find out if I could hear "No School Today." I borrowed a portable radio from the desk clerk and tuned in to station KECR-FM. Sure enough, at 8 a.m. sharp the Teddy Bear's Picnic signaled the start of "No School Today." Even though it had a religious format, it was thoroughly enjoyable, and it was great to hear Big Jon's voice again. Unfortunately, the only way we could hear "No School Today" was through the Family Radio Network stations which are only on the west coast and east coast.

FROM OUT OF THE PAST COMES ... FURNITURE THAT TALKS!

by Emily Past

Collecting, preserving and listening to old-time radio programs is a fast growing hobby. Related to it, though catching on a slower pace, is the rediscovery and restoration of the "talking machines" which broadcast those programs.

Collecting radios as a hobby began about 1953 when the Antique Wireless Association was founded. Members of this association have, for the most part, been interested in the earlier wireless radios. That is, those made prior to 1928. It was the perfection of the dynamic speaker, the advent of AC powered receivers, and the resulting mass production of sets that marked the turning point, at least as far as these particular collectors are concerned. They are interested mainly in the hand-crafted battery-powered radios made prior to that year. The association now boasts over 1000 members.

But a growing number of people all around the country are expressing increased interest in the 1920 to 1940 vintage radios. Mass produced or not, these radio cabinets have many charms with which to lure collectors. These include: fine cabinetry, quality electronics, and the nostalgia surrounding the programs that were broadcast through them.

Many people will remember that in 1973, Macy's Department Stores, among others, began selling solid state reproductions of the Philco 1932 model 89 baby grand table radio. A limited production of these copies sold almost overnight. People paid \$60 for these reproductions, which conjured up memories of Franklin D. Roosevelt's fireside chats!

Today many persons are devoting a large amount of time and effort toward finding and restoring the original sets themselves. One of these persons is Brent Dingman who is the owner of "Historical Radio Services" in Long Beach, California. Another is a small company located on Cole Street not far from the Haight Ashberry district in San Francisco. This company is known as the 20th Century Talking Machine Company.

Not all collectors are interested in tinkering with the sets electronic insides and sanding and varnishing the wood. Many are glad to leave such doings to the skilled hands of people like those of the 20th Century Talking Machine Company or Historical Radio Services.

Conversing with people like those at the Talking Machine Company or Historical Radio Services is a little like visiting another planet. They talk of tubes, condensers, filters, and resistors as a part of their everyday conversation much like most of us discuss bacon and eggs or T-bone steaks. They also run their hands lovingly over the beautiful wood finish they have restored, pointing out its mirrored-like beauty, rich brown, wood grain tones, and that the top cover actually lifts up on its original hinge!

"Our economy is based on throwing things away," commented Brent Dingman. "We're rediscovering America's technological heritage and having a lot of fun doing it."

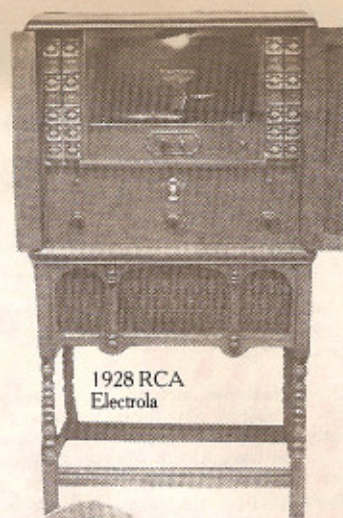
Finding the old radios to restore is getting harder today than it used to be. Many antique dealers have caught on and cranked up the prices considerably. This author remembers, sadly, having purchased a 1940 vintage console in beautiful condition while in college in 1955 and then having sold it a few years later after having enjoyed both the beauty of its looks and its sound. It was bought and sold for the same price—\$5! On today's market such a set might well sell for \$100.

Although Titus Moody of "Allen's Alley" often observed "I don't hold with furniture that talks," the majority of the American public bought and installed these new talking machines in their homes.

By the time the depression years had arrived, most Americans considered radio to be a luxury that they were unwilling to do without. During the years 1930-1932 four million sets were sold to be added to the 12 million already in service.

The sale of radios just about put phonograph records out of business. Sales dropped from 104 million records in 1927 to a mere six million by 1932. Sales of phonographs dropped similarly, 987,000 in 1927 to only 40,000 in 1932.

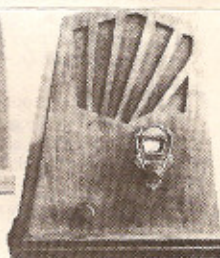
There was a succession of trade names manufacturing and marketing radios. Brunswick and General Electric were really made by RCA. There were also Majestics, Atwater-Kents, Philcos, and a little known radio called the Scott, manufactured by E.H. Scott. (See article in National Radio Trader, volume I, Number 3, Spring 1977.)



1928 RCA
Electrola



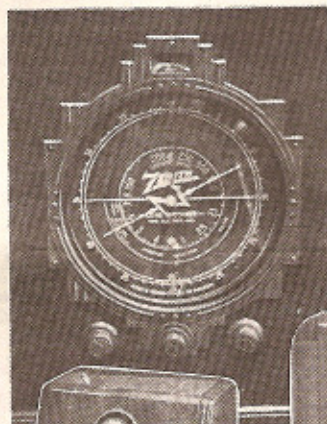
1930 Jackson-Bell



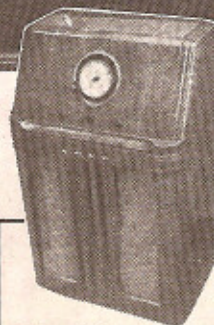
1930 Radio-Tone



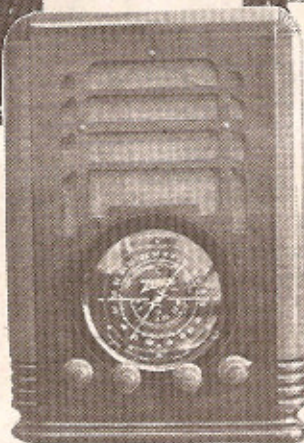
Zenith's
1928 Radio
Phonograph



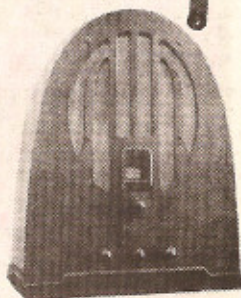
1936
Zenith



One of Philco's best radios was this 1938 model 38-4 which, in working condition, is today worth about \$70.



1937 Zenith



Philco 1934 Model 34
Farm Set (Battery Powered)

The Old Equipment Shoppe

For the Old-Time Radio Hobbist A One-Third Octave Equalizer

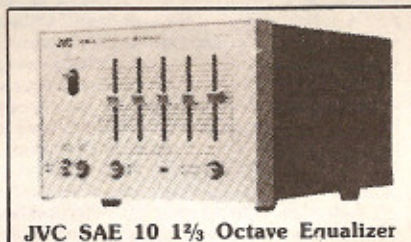
The Mark 2700B or 27B manufactured by S.A.E. divides the audio spectrum into 20 controls per channel providing maximum flexibility for enlarging programs and for reducing unwanted interference at a particular frequency range.

Other features include low noise distortion, a built-in pink noise generator for properly equalizing speaker phasing, power balance and frequency response, and a rack mount version (2700B) as well as gold anodized front panel version (27B) for home use.

The circuit design incorporates High Q toroid filters, full complementary output and an IC power supply. The units have 600 ohm outputs. Price \$550.

Further information may be obtained from S.A.E., Post Office Box 60271, Terminal Annex, Los Angeles, California 90060. (Please mention N.R.T.)

Another 1/3 octave equalizer built by Alex sells for \$912!



JVC SAE 10 1/3 Octave Equalizer

For the budget minded, check the ADC 3/4 octave equalizer at \$229.95, or the Sound Craft one octave at \$299.50, or even the JVC SAE 20 1/3 octave unit at \$129.95.

While these units do not allow the sophisticated fine tuning adjustments of the 1/3 octave units, they do provide a substantial improvement in sound quality for an affordable price. We have used the JVC for several years and, while recognizing its limitations and dreaming about getting a 1/3 octave unit some day, we've been most pleased with its cost-effectiveness.

Tuning The Dial

(Continued from page 3)

for the original voices of Jim Bannon, Ken Carpenter, John Wald, Jay Stewart, and John Hiestand. These can be identified by the announcers repeated reference to "The Great One," and by the heavy classical transition music which has been dubbed in.

Most shows being traded are undated. Since no production log has surfaced, the same program may be in circulation by several different names. However, many enjoyable hours of good, wholesome fun are available for collectors of the Gildersleeve series.

OLD RADIO PROGRAMS on cassette. One-hour only. \$1.10 each. Big list free. **NOSTALGIA SOUNDS**, Box 3584, Simi Valley, California 93063. 1-78

WANTED: These "Escapes" in very good condition: Rough Shoot 8-15-51; Run of the Yellow Mail 10-8-47; Blue Hotel 5-24-53; Big Sponge 6-9-50; One-Eight Apache 6-28-53; Green Splotches 3-31-50; Bullet for Mr. Smith 1-19-51; The Coward 8-14-54; Dangerous Man 1-4-53; The Primitive 10-8-49. Will buy or 100 romances (mint condition) to trade from. Hooper, 3074 Molokai, Costa Mesa, California 92626. 10-77

Contributing Articles?

National Radio Trader welcomes manuscripts, pictures, information and other contributions. It is our policy, at this time, not to pay for articles. We do buy pictures if the provider can give us the right to print them.

Articles submitted must be legibly typed, double-spaced, and not have been previously published, unless the publication information is provided with the material. All materials become the property of NATIONAL RADIO TRADER upon receipt, whether used or not and may not be published elsewhere without written permission.

NOSTALGIA RADIO NEWS: Articles, photos, news, exclusive advance CBS Mystery and Adventure Theater listings including logs, and much more. \$4.80. (One-year monthly via first class). Box 2214, Syracuse, New York 13220 (20-plus pages monthly). 10-77

OUR APOLOGIES! Our services have been unusually slow. The truth is that since we started advertising in publications like the National Radio Trader, we've been receiving over 300 orders and inquiries each month. Because this is only a part-time activity for us, we were not ready for that kind of volume. We have caught up now and we believe we have taken care of everyone's orders. We know that a good name, like a good friend, is won by many acts and lost by only one. We value our good name, your friendship, and your business. **Brent Dingman, Historical Radio Services**, Box 15370, Long Beach, California 90815. 10-77

RADIO SHOWS on seven-inch reels. Catalogue (\$2) lists 1000-plus reels. Four hours, \$7. Six hours, \$11. **Dick Judge**, 368 Browncroft, Rochester, New York 14609. 1-78

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