

# National Radio Trader

VOLUME 4 NUMBER 2

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

**WANTED: BBC COMEDY SHOWS** on 1800 foot 4 track reels. Have over 800 reels to trade. Jim Hanners, 8511 West Glenwood Circle, Louisville, Ky. 40219

1/80

**WANTED:** Any information on the show "Eb and Zeb. Who? Where? When? Geoff Oates, Box 3853, Vancouver, B.C. Canada. V6B 3Z3

1/80

**DOES ANYONE HAVE** at least one "Affairs of Peter Salem" or "Quick As A Flash" quiz show for sale or trade? Lou Dombrowski, 363 Kerby Road, Grosse Pointe Farms, Mich. 48236

1/80

**ATTENTION CASSETTE TRADERS!** Lets trade OTR and voice-pondence, Big Bands, WWII, audio rarities, etc. OTR is alive and well in South Dakota! G. E. Marrion, 2101 South Faris, Sioux Falls, S.D. 57105

1/80

**TAPES FOR SALE** "Recollection At 30" (37 shows); "Al Jolson" (17 shows); "Frank Sinatra" (141 shows). Excellent Reel/Reel or Cassette dubs. \$1.00 or \$0.50 per show. (Tapes/Postage extra). Write for details. Bozy White, P.O. Box 10208, Oakland, CA. 94610

1/80

**WILL TRADE VIDEO TAPES** of old movies with radio stars. Send your list, I'll send mine. Beta or VHS. Max Salathiel, 4712 Spiva Drive, Del City, Okla. 73115

1/80

**WANTED:** Collectors to buy second generation masters recorded 1/2 track. Send an SASE to Reels Only, Box 20, Hawthorne, CA. 90250

10/80

**IS YOUR OTR COLLECTION ON CASSETTE?** If so I would like to trade with you. I have over 3000 shows and I will send a catalog on request. Ron Sayles, 4278 N. 53rd St., Milwaukee, Wisc. 53216

10/80

**LONE RANGER.** Trade Reels. 500 shows soon. Joe Salerno, 9407 Westheimer #311-A, Houston, Tx. 77063 Baraka Bashad!

1/80

**FOR SALE—TRADE:** ET's; Low-Generation Dubs; 16 chapters—Westinghouse "Sounds of War" series in excellent sound. Will dub ET's; Duplicate cassettes. Tom Heatherwood, 22 Broadlawn Park, Chestnut Hill, Mass. 02167

10/80

**WOULD LIKE TO BUY** or trade for The "Johnson Family" program written acted and produced by Jimmy Scribner over Mutual Louis. A. Poirier, 307 Revere Hall, Harrisburg, Pa. 17104

1/80

**YESTERDAY'S RADIO ON TAPE:** Reel-to-Reel and Cassette. Thousands of programs. Quality Sound, Reliable Service. Giant catalog \$2.00. Send to: ADVENTURES, P.O. Box 4822-NR, Inglewood, Ca. 90302

10/80FP

**NEED SERIELS.** "Tom Mix," "Capt. Midnight," "Jack Armstrong," "Sky King,". Trade or buy. Send catalog. Gene Bradford, 19706 Elizabeth, St. Clair Shores, Mich. 48080

1/80

**WANTED:** Big band remotes to add to my collection. I have over 4000 to offer in trade. Will exchange catalogs. Robert G. Flatter, 3126 N. 12th Street, Wausau, Wisc. 54401

1/80

**Deadline for Spring issue is March 1, 1980**



## ECHOES of the PAST

The best of radio's golden age is available on reel and cassettes. A new, 100 page reel catalog lists more than 5000 programs. Each reel is individually rated for sound quality. The cassette catalog contains more than 500 programs. Join the growing numbers that select ECHOES OF THE PAST by choice not by chance. Send \$2.00 for reel catalog (refundable on first order) or \$1.50 for cassette catalog (Refundable on first order)

TO: RONALD C. BARNETT  
BOX 9593  
ALEXANDRIA VA 22304

# EDITOR'S REEL



## Trader Ads:

Several subscribers have written recently to inquire about our policy of free subscriber ads. We continue to offer each subscriber a free ad in each issue. Unfortunately, many subscribers do not submit ads. The more ads we get, the better **NRT** becomes and the more we serve our readership.

The reason we require that non-paid ads be submitted for each issue is that this ensures that our trader ads are up-to-date. Not only are free ads easy to run "for a whole year", but also events occur which change the life of the trader in a year. Some traders, for example, find that they get so many answers to their first ad that they are swamped with trades. People answering subsequent ads find that they either don't get any answer, or that the answer is a polite, "thanks, but I'm too busy now . . ." We know that it requires extra effort to send in a fresh ad for each issue. But isn't it nice to know that the trader ads you read in **NRT** are fresh and up-to-date? We try to help you out by sending an ad coupon to each subscriber along with each issue of **NRT**. So how about taking a little time (about 5 minutes) to communicate with all your fellow collectors across the country?

As for paid ads, they seem to take care of themselves. Somehow, when a person has money up-front he remembers to change the copy when needed!

## Renewals:

Let's call a spade, a spade, gang. We've been publishing **NRT** for over 3 years now. Somehow it's always the same story. We have to remind, remind, and remind again, before the renewals come in. In case anyone wonders, this is not a profit making business (not that it wasn't intended to be)! All those reminders cost money and take valuable time away from getting out the next issue. Why have so many pubs folded? In your heart you know the reason. This is not a subject that you will hear about from us again.

## Selling Shows:

Roger Hill, in the summer issue of *NARA News*, commented on *Mar-Bren Sound* company of New York. Roger raises what we think are two interesting issues: First, he states that he cannot condone selling of copywritten radio programs . . . (because of) *AFTRA, Writers Guild, and other interested groups whose attitude towards selling such material is summed up in their slogan "No Pay . . . No Play"*

Second, Roger asks for input about other sellers of **OTR**. On the first issue we'd like to comment that, as far as we have been able to discover, the issue of who owns the copywrites to many old radio shows is a clouded, if not hopelessly obscure one. The

twenty-eight years of the original copywrites ran out many years ago for the shows of the nineteen thirties and forties. Whether or not anyone bothered to renew those copywrites for a particular program, seems to be a difficult question to answer. Just because someone now steps forward and claims to own the copywrites, doesn't make it so, any more than if we claimed to own the San Francisco Bridge, and started collecting tolls from the cars crossing it! We suggest that if anyone does, in fact, own such copywrites they should establish that ownership by proving the title to them in a court of law. To our knowledge, this has not as yet been done. It is the first step to enforcing a copywrite. Additionally, in order to win a suit for copywrite infringement (as we pointed out in our editorial in **NRT** Volume 1, Number 4, Summer, 1977), there must be an establishment of financial loss on the part of the copywrite holder. In other words, he must show that he would have gained a certain amount of money had the copywrite not been pirated. From what we have seen in the last eight years, we think that the estimation of Mar-Bren's income at \$25,000 per year is absurd! We heard the same rumor about Charlie Ingersoll, who mimeographed "Radio Dial" for several years. Since we began where Charlie left the **OTR** world, we made inquiries to Charlie himself and to people who knew him well. From what we could discover, he lost money every issue and retired from his publication a wiser (and unfortunately poorer) man. In short, we don't think that there is any money 'round to be split-up with the **AFTRA** people. Most of the sellers of tape who stay around for any time, price their product down to the point that they are barely getting the price of the tape and the equipment wear-and-tear. As for the few who charge more, we thank God for a guy by the name of Tom Reed and his Old Time Radio Club, who, back in the early seventies, paid for radio time to advertise **OTR** and opened up this whole world to us. Until then, we thought that the old shows had vanished into the thin air of the atmosphere! We paid him \$5 per cassette for a couple of years. But what great fun we had, and later, the whole world of trading opened up to us. As we said in 1977 we think that "for the most part the sponsors, networks, and originators of these shows are through with them. They have accomplished their purpose with them and the books are closed." How are these programs going to get out into circulation if someone doesn't take the time to obtain them, copy them, preserve them, and distribute them? All of these cost money (time), whether they are done by a club or by a hopeful seller.

As to Roger's second point, we would like

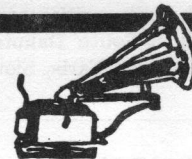
mention two "sellers" who are sometimes overlooked when dealers are discussed. Both Len Lawson and **NRT** rent tapes. We both guarantee our tapes and we both stand behind those guarantees. We both rent them for about the same price (\$3.00 per reel).

We've both had as our customers people who have knowledge of trading and who have been renting from us for a long time. We both believe that we are providing a service for people who lack the equipment and/or the time to copy tapes and trade. **NRT** is certainly not getting rich, in spite of doing a brisk business, and we doubt if Len is either. So, Roger, there is our bid for the "equal time" you offered. Thanks to you and to **NARA** for bringing this issue into focus and for the great job you're doing.

**RENT TAPES.** As low as 50¢ per hour. Quality guaranteed. New tapes added quarterly. Extensive collection. Many first generation dubs. Annual membership, \$5. \$2 if National Radio Trader subscriber. Send dues for more information and catalog. Money back guaranteed. See coupon elsewhere in this issue. **National Radio Trader Tape Rental Club**, Post Office Box 1147, Mount Vernon, Washington 98273.

**BACK ISSUES:** \$1.00 each or all for \$6.00. National Radio Trader is published quarterly by Phil Cole. Sent by first class mail. Subscription rate is \$7.00 per year in U.S. funds. Address correspondence to National Radio Trader, Post Office Box 1147, Mt. Vernon, WA 98273.

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

**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 \$7 per year in U.S. funds. Address correspondence to National Radio Trader, Post Office Box 1147, Mount Vernon, Washington 98273.**



# FEEDBACK:

Dear Phil:

Enclosed please find for your information a copy of the latest edition of the **Journal of Popular Culture**. This issue is devoted almost exclusively to the subject of old-time radio. I am sending this copy—which you may keep—in hopes that you might mention its existence in your OTR fanzine, and inform your readers where they may purchase a copy.

The **Journal of Popular Culture** (Volume XII, No. 2) is available for \$5—and your subscribers can obtain a copy by sending money and making reference to the “radio issue”. Send to:

Mrs. Pat Browne  
Journal of Popular Culture  
Bowling Green State Univ.  
Bowling Green, Ohio 43403

Thank you for your assistance. I hope you find the issue informative and enjoyable.

Sincerely,  
J. Fred MacDonald  
Professor of History  
Northeastern Illinois Univ.

Dear Phil:

I would like to start renting tapes from you again. The reason I stopped renting your tapes was when I saw some reels that I was really interested in, half of the time they were unavailable because someone had bought them. You still have my deposit of \$10.00 (Your old rate was \$5.00 a reel deposit). Your new rate of \$10.00 a reel seems very high. I rent from several sources and it is much higher than any of them, but you probably have your reasons.

William Saeman  
Windsor, N.Y.

*Unfortunately Bill, a few tape renters don't return tapes. As usual, one or two guys make it tough for everyone else! If all were as careful as you (and most of our customers are), we wouldn't even need a deposit! But we decided that if people were going to keep our tapes, we'd make them pay for it.*

*Glad you like our new policy of not selling tapes. This way, the only tapes that disappear from our listings are those that turn out to have sound problems or that are damaged or lost. When a tape has a sound problem, we always refund the rental fee without question and delete the tape from our stock.*

Dear Phil:

The reason I am renewing for a three year period instead of my customary one year period is because I feel that we should all show that we out here in OTR land appreciate what you are doing. By renewing for three years I feel that this might help your confidence as to the future of the “National Radio Trader.”

Keep up the fine work.  
As always,  
Ron Sayles  
Milwaukee, Wisconsin

Dear Phil:

I think you have a very good publication. Don't drop it in favor of the boating magazine. It would leave a big hole in the OTR publications trade.

I am enclosing my check for a year's subscription renewal and new copy for my ad.

Keep up the good work.  
Don L. Aston  
Inglewood, California

*Thanks. And thanks to each subscriber who has sent in his renewal and words of encouragement over the past few weeks.*

**WANTED: Radio Premiums, pictures of radio personalities, Radio Program Ads, Radio Guide and other radio publications. Looking for Discs or master tapes. Will buy or trade. Don Aston, 1301 N. Park Avenue, Inglewood, Ca. 90302 10/80**

**40,000 OLD RADIO SHOWS on tape. World's largest dealer. Jazz band remotes, country western, disco graphics, anthologies, chronologies. Send \$2 for huge catalog, refundable, to McCoy's Recording, Post Office Box 1069 T, Richland, Washington 99352. 7-80**

## National Radio Trader Announces . . .

### New 1980 Display Rates

**Our lowest prices ever. . .**

**Subscriber trading want ads...Free**  
(Maximum 40 words per issue. Must submit new copy for each issue. No cumulative or carry forward privileges.)

**Commercial want ads:**  
First 20 words \$2.50 plus 5c per word thereafter.

**Borders:**  
Regular . . . . . \$ .50  
Fancy . . . . . 1.00

### DISPLAY ADS:

**Full page . . . . . \$50**  
**½ page . . . . . 34**  
**¼ page . . . . . 25**  
**⅓ page . . . . . 17**  
**Per column inch . . . . . 2**

(Minimum Display: 2 column inches)

**Annual Discount . . . . . 10%**

**National Radio Trader** is edited to serve as the national medium for old time radio devotees. With subscribers in almost every state in the U.S. and also in Canada, N.R.T. is now in its fourth year. Issue after issue, N.R.T. has more ads than any other publication devoted to Old Time Radio.

Commercial advertisers find that **National Radio Trader** delivers because our ads reach a selective group who constitute the Old Time Radio market place. Our rates are Very Reasonable.

Why not give N.R.T. a try for your products, services, and clubs.

## GOLDEN DAYS OF RADIO



by  
**FRANK BRESEE**

*"Aren't We Devils"*

### ***Truth or Consequences***

**How the Edwards organization  
rigged the "It Could Be You"  
series . . .**

**"Aren't we devils" was an expression that Ralph Edwards used on his vintage "Truth or Consequences" radio show which began in the fall of 1940.**

**Two decades later Ralph Edwards turned out to be the devil, or at least play the devil's advocate, as he defended his rigged television show "It Could Be You".**

According to his 'official' biography, Ralph Edwards was born in 1915 on a farm near Merino, Colorado. When he was 12 his family moved to Oakland, California where Ralph began his theatrical career by appearing in school plays.

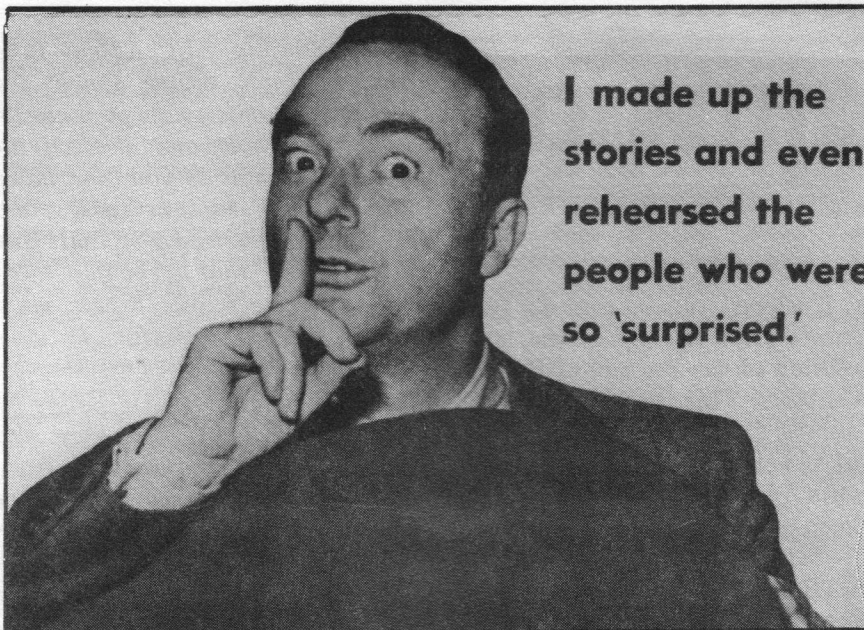
Then Broadway beckoned. Ralph and a friend pooled their resources, packed their worldly goods into a battered jalopy and headed for New York and fame.

New York, however, remained singularly unimpressed by Edwards' talents. His finances dwindled; he slept in local parks and when the weather was bad he slept in an all-night movie house on passes from a friend.

After three months of struggling, and when he was down to his last fifteen cents, his luck changed.

He was called for an audition as staff announcer at one of the networks, stood at the mike with his hand covering a hole in the elbow of his only suit, and won the audition over 69 competitors.

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**I made up the stories and even rehearsed the people who were so 'surprised.'**

Hal Blake tells how he made up the stories and rehearsed the people who were so "surprised" on Edward's "It Could Be You" television series.

Within six weeks he was one of the most popular announcers on the air, and within two years his earnings rose from his starting salary of \$45 a week to \$1,100 a week.

Then it happened. Proctor and Gamble was looking for a new half-hour radio program. He dusted off the old children's parlor game and "Truth or Consequences" was born on the air.

For a time it was one of the most popular radio shows on the air, originating for the most part, every Saturday evening from the NBC studios at Sunset and Vine in Hollywood.

During a national contest, Hot Springs, New Mexico, changed its name to "Truth or Consequences, New Mexico," and it remains to this day.

It seems this idea, however, was originally hatched by the great Lum and Abner, when Waters, Arkansas changed its "official" name to Pine Ridge, Arkansas, to pay tribute to their wonderful show.

Over the years the Edwards organization produced many shows and during the 1959 - 1960 season, in addition to T or C, presented for the TV audience "About Faces," "It

Could Be You," and "This Is Your Life."

During 1960, writer Hal Blake provided "contestants" and wrote special acts for the "It Could Be You" television show. These turned out to be rigged, and an investigation was undertaken.

In the February 1961 edition of CONFIDENTIAL magazine, Hal Blake told the complete story. He said in

part "When I first started writing for Edwards, I was a little dubious about the legality of rigging shows." At one point during a later investigation, Blake was called into the office of Paul Edwards (Ralph's brother) and when confronted with rigging one show, said, "I didn't rig one, I rigged forty of them and almost everybody in the organization knew I was doing it."

The Confidential story goes on to tell the facts of how, when the chips were down, Hal Blake was fired, and wasn't even paid all the money that was due him. (Quoting from Confidential)

It certainly was a sad commentary for an organization, which at that time, twenty years ago, was the top production company in the business. Sad, too, that perhaps because of the



rigging, the Edwards shows went off the network, and except for a 13-week revival of "Name That Tune" on NBC several seasons ago, I don't know of any other network show produced by the Edwards Company.

Aging broadcaster Dresser Dahlstead (he was the announcer for a time on Death Valley Days, when the program originated in San Francisco during the thirties), recently told me that after Ralph's last trip to Truth or Consequences, New Mexico, (where he goes yearly to entertain) he became ill, and at this writing is not well enough to make a special recording for my AFRTS "Golden Days of Radio" show for the millions of servicemen around the world, who tune in for a message from home.

It seems a tragic end for a man who, at one time, was eagerly listened to by most everyone from coast-to-coast.

Next Time: Story and personal interview with one of radio's funniest comedians, Jim Jordan, Fibber McGee.



*Frank*

**NEED SOURCE** for occasional Sears and mystery theatres without commercials. Will make custom reels in exchange. Looking for new traders. Contact by cassette letter is invited. Will trade for blank reels. David Reznick, 1411 Trollman Avenue, San Mateo, Calif. 94401. 1/80

**GOLDEN AGE:** Radio, thousands of old radio shows on reel and cassettes at low prices. Write to Post Office Box 25215-NR, Portland, Oregon 97225. 10/80

# TV Match Game

by Frank Bresee

We all remember radio shows of the forties and fifties and very often the names of their sponsors. But how many of you can name just one sponsor of any of the TV shows shown? These 15 shows were on the air in 1975, and now, just five years later, only four are left.

For fun, you might try naming the emcee's of each of the shows.

## SHOWS:

1. GAMBIT
2. THREE ON A MATCH
3. SPLIT SECOND
4. THE NEWLYWED GAME
5. TRUTH OR CONSEQUENCES
6. THE JOKER'S WILD
7. THE PRICE IS RIGHT
8. HOLLYWOOD SQUARES
9. LETS MAKE A DEAL
10. THE GIRL IN MY LIFE
11. THE WIZARD OF ODDS
12. TATTLETALES
13. PASSWORD
14. MATCH GAME
15. JACKPOT

## HOSTS:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_
13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_

### Scrambled List of Hosts:

- |                    |                   |                    |
|--------------------|-------------------|--------------------|
| 1. Peter Marshall  | 7. Geoff Edwards  | 13. Bob Eubanks    |
| 2. Tom Kennedy     | 8. Art Linkletter | 14. Bob Barker     |
| 3. Gene Rayburn    | 9. Bill Cullen    | 15. Monte Hall     |
| 4. Jack Barry      | 10. Bert Convy    | 16. Alan Ludden    |
| 5. Alex Trebek     | 11. Ralf Edwards  | 17. Richard Dawson |
| 6. Wink Martindale | 12. Fred Holiday  |                    |

**Answers on Page 6**



Ralph Edwards at career peak in 1945

**WANTED:** Radio programs dealing with strange true stories either dramatized or in narrative form will buy or trade. Abraham Schiff, 1521 Ocean Avenue, Brooklyn, NY 11230. 1/80

**WANTED:** Good quality radio shows on cassette. Will pay well for any programs of Sam Spade, Whistler, Quiet Please, Inner Sanctum, or the Bickersons, that I don't already have. Joseph San Clemente, 63 Powder Hill Drive, Braintree, Mass. 02184. 1/80

**TRADE OR SELL 16' ETs.** Write or call Hy Daley, 437 So. Center, Corry, PA 16407 (814) 664-7477. 1/80

# Horn Sounds

## Benny Goodman Remembers Glenn Miller

I have been a Glenn Miller admirer for a long time. We were friends for many years. During the late '20s we worked together in Ben Pollack's Band, for which I arranged and played trombone and in which I played sax and clarinet. When the band broke up in the early '30s, Glenn and I lived together and hoped we would find enough work to support us.

At first it wasn't easy. Those were deep depression days and there wasn't enough work to go around for all the musicians. We lived at the Whitby Apartments on West 45th Street and things got so rough for us that occasionally we would get up early and borrow empty milk bottles from in front of other apartments and cash them in at the local grocery store so we could buy hot dogs for lunch.

Glenn in those days was exactly the same as he was about eight years later when he became leader of the most popular band in this country. He was an honest, straightforward man and you knew just where you stood with him. He was always serious about his work, but off the job he was an excellent companion with a wonderful sense of humor and a great feeling for the ridiculous. Have you ever heard the nonsensical lyrics he wrote for the Dorsey Brothers record of *Annie's Cousin Fanny*? You had to have a pretty real sense of humor to come up with ideas like those.

We who knew him well in those days found him to be an excellent friend—generous and concerned, sometimes serious, but never stuffy, and all the musicians in our circle admired him tremendously. He was a dedicated musician and an excellent arranger, full of original ideas such as the lyrics he contributed to the Charleston Chasers recording of *Basin Street Blues*, the one on which Jack Teagarden sang. We both played in the pit of two Gershwin shows: "Strike Up the Band" and "Girl Crazy."

I think his greatest contributions were made to organized dance orchestras. He wrote many fine arrangements for us in the Pollack Band, so when the Dorsey Brothers decided to form their own band, they asked Glenn to arrange for them. He not only created some exciting charts but also played a major part in the formation of their band. And so it wasn't surprising that when Ray Noble came to this country he selected Glenn as organizer and arranger for his American band. Here again Glenn turned in a first-rate job.

Those of us who had been close to Glenn weren't entirely surprised when he decided to form his own band. After all, he had proven

himself to be a careful and thorough organizer and rehearsal, and, even though he had never officially been credited as such, at least some sort of co-leader of the various bands in which he had played.

As all Miller fans know, it wasn't easy for Glenn at first. I remember that in either late 1937 or early 1938, when we were playing in Dallas, I ran into Glenn, whose band was working one of its first steady jobs at the Adolphus Hotel, and he was very downcast and discouraged and kept asking me just what it was he needed to become successful. I really couldn't tell him anything he didn't already know, but I remember I did try to encourage him all I could. Nothing I said, I suspect, had anything to do with it, but within a year Glenn's band had suddenly hit. If after that anybody was going to anybody else for advice, it might have been smart of me to turn to Glenn for his!

Many people try to analyze just what it was that made Glenn's music so successful. I can think of several reasons. He had a great sense of the commercial, of what would attract the average listener, and this he managed to do without sacrificing his musical integrity. This is one reason why his band was so loved by so much of the public while still retaining the respect of so many musicians. Glenn was also able to find the particular sound he was looking for that gave his orchestra the personal and distinctive sound which was recognized as his signature.

Glenn had an amazing ability to recognize talent, even when it was in the raw, and to help develop it. Think of the many young musicians who broke in with his band—men like Tex Beneke and Hal McIntyre and Trigger Alpert and Willie Schwartz, and especially the arrangers like Bill Finegan, Jerry Gray and Billy May who had done all right with other bands, but really blossomed under Glenn.

And, finally, I should point out that Glenn had a great knack for handling people. He may have seemed aloof to some of his public—and that aloofness was natural, for Glenn was not an outgoing person, at least not until he got to know somebody well—but he still managed to impart a sort of mature warmth to his public. However, it was in dealing with musicians that he really shone. He was a "driver," as many of us leaders of those days were labeled, but he drove his men gently and with reason, and he invariably respected them and treated them as human beings, just as he himself always expected to be treated by others.

I hope these notes will have added to your knowledge of Glenn Miller, the Man. I shall always remember him and be grateful to have had him as a good friend.

*Benny Goodman*

## HORN SOUNDS By BUDDY THOMPSON

Many radio stations today play some old radio programs, and many stations cater to the nostalgic buffs by playing the big bands of the 30's, 40's, and 50's. Some announcers use such phrases as "The big bands are alive and well," or "The big bands are back." I am not sure that the big bands will ever come back exactly as they were, but somehow history has a way of repeating itself.

Today some radio stations around the country feature the big bands such as WAMB in Nashville, WHO Des Moines, WGN Chicago, WOR New York, KMOX St. Louis, and WROC Rochester, just to name a very few.

Most importantly we must realize that there are a number of the big bands still around today. BENNY GOODMAN is still playing concerts, and at times fronts a band. HARRY JAMES still plays dates. He recently recorded an album "direct to disc." The great COUNT BASIE is still going who just celebrated his 75th birthday. LES ELGART and LIONEL HAMPTON play dates. BUDDY RICH and MAYNARD FERGUSON play concerts with their big bands. WOODY HERMAN has never quit. A number of different musicians have continued to front the GLENN MILLER orchestra including BUDDY DeFRANCO and PEANUTS HUCKO. WARREN COVINGTON has led the TOMMY DORSEY orchestra, and LEE CASTLE has fronted the JIMMY DORSEY band. TEX BENEKE and LES BROWN bands play dates. DUKE ELLINGTON's son, MERCER ELLINGTON, still carries on the great Ellington tradition. And, certainly I would have had to name STAN KENTON, who never quit until he died just this past August of a stroke.

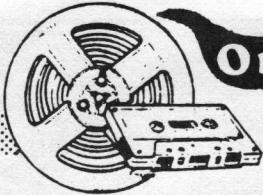
### Answers to TV Match Game

#### HOSTS

1. Wink Martindale
2. Bill Cullen
3. Tom Kennedy
4. Bob Eubanks
5. Bob Barker
6. Jack Barry
7. Bob Barker
8. Peter Marshall
9. Monty Hall
10. Fred Holiday
11. Alex Trebek
12. Bert Convy
13. Alan Ludden
14. Gene Rayburn
15. Geoff Edwards







# Omega Magnetics

Post Office Box 39253  
Redford, Michigan 48239  
USA

## WE'VE GOT IT!

**AMPEX REEL TAPE  
CBS REEL TAPE  
HAND PICKED SHAMROCK TAPE  
EMPTY BOXES & REELS  
TAPE MAILING BOXES  
SCOTCH & AMPEX CUSTOM LENGTH  
CASSETTES**

**Write us or call Gary at (313) 532-8103  
for our latest flyers**

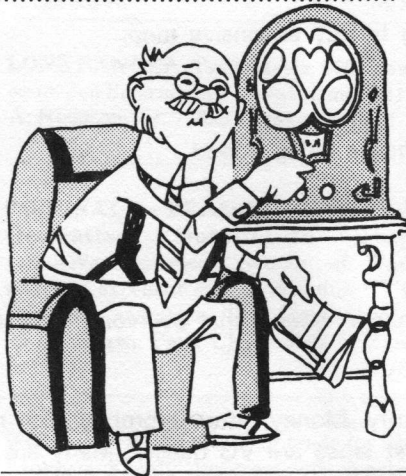
*Most orders shipped within 48 hours!*

Be sure to mention **National Radio Trader**

**RADIO SHOWS:** Cassette catalogue lists 3,500 (\$1.50). 7" reel catalogue lists 10,000 (\$3.00). Dick Judge, 362 Browncroft, Rochester, N.Y. 14609. 7/80

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