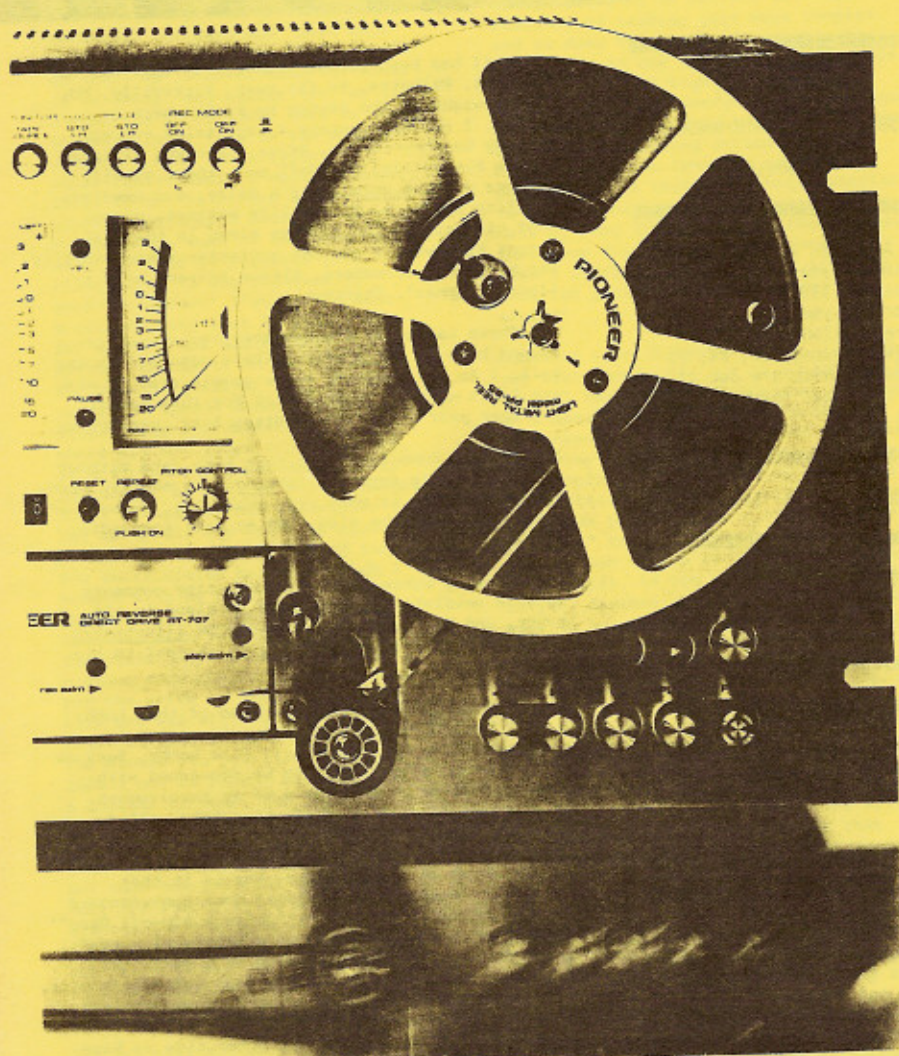


Buying Equipment



FEBRUARY 1978

ISSUE #16

EDITORIAL

AIR WAVES

438 W NEPTUNE/NIU/DeKALB/IL

60015

Airwaves is published 12 times a year. Subscription cost is \$10 per year or \$16 for two years. Back issues are available for all issues except #2, #4, #5 and #6 which are out of print. Cost for back issues is \$1.25.

FEBRUARY 1978 ISSUE No. 16

EDITOR:

Jerry Chapman

ADVERTISING:

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Half page -\$6

SUBSCRIPTION RENEWALS and letters, and questions pertaining to subscriptions should be sent to the address given at the top. We are not responsible for material sent to any other address. Questions will be answered in the following issue if of a general nature other questions will be answered only if a SASE is enclosed. Letters become property of Airwaves, and may be published, unless this is not requested.

Mail has been coming from all directions, to the east, Wilmette, to the west, Kirksville, MO, and straight up the center to my box here at DeKalb. I own and operate a tape sales company with my brother-in-law, Bryce Jones who is located in Kirksville, MO. Mail sent there usually reaches me, but only after a delay, and needless handling by Bryce. To simplify matters, please send all mail to the address given in the most recent Airwaves, I can not guarantee responsibility for mail sent elsewhere. Please address mail to 'Jerry Chapman'. Thankyou.

Three issues of the November issue were returned because the address labels came off in the mail. I do not know who these people are. If any one is in need of issue #13 or for that matter if other past issues have gotten lost, contact me.

I have many commitments at this time, and without Joe Webb's help anymore, issuing this monthly newsletter/magazine is more time consuming. Because of this, issues may be slow, and my mail responding is slow.

Chuck Seeley makes several interesting comments on this newsletter, the people involved in the hobby, and his reviews in the OTRCOB Illustrated Press. I'd like to respond now in general to his comments.

Before entering the newsletter end of this hobby I hadn't spent too much time considering how people thought and operated in this hobby. Because of the nature of Airwaves to be concerned with trading methods, and because of my involvement in a team trading group affectionately called "Chicago Rip-off Gang" by members of the West Coast Buy, I've given a lot of thought about the people involved in our hobby. Why is it that collectors make such a big deal over non-standard trading methods? (One note: "Chicago Rip-off Gang" arose from a misunderstanding of terms of a trade, and a consequent slow follow-up on a deal, the term didn't necessarily follow from multiple/uncirc. trading deal) On one side we have people who are proud to introduce uncirculated material for circ. stuff one for one, and on the other side we have people who are proud that they have material that no one else has, and that their contacts can provide them with the circulated material they want without having to part with their private collections. Then we have crusaders for the advancement of the hobby, for reasons that never become tangible, I've come into contact with some of these that seem crestfallen that I've been able to get some new material (which they desire) but that I have no desire to get a Suspense from them that I could pick up from

30% of the collectors in the country in similar sound. They cry that I'm being unfair, that it is their "right" to have anything that exists. Crusaders also believe that it is everyone's right to have uncirculated material. The guys who "hold back" might as well be shot. "Well, don't do that, we'll never find the stuff if we shoot 'em, better let 'em live." A question to consider here is the reverse: Is it fair to the person who spent many hours trying to acquire twelve desired uncirculated shows to get in return a real which represented only 2 hours of work? Furthermore, most of the good new material that is released into circulation is not released by such "Crusaders" I've yet to hear a crusader say that he paid \$500 for sixteen new Sam Spades, and anybody who wants em can have em. The reason is either that a crusader who spends money on shows stops being a crusader, at least where his new shows are concerned, or a typical crusader doesn't buy because it is against his "principles" If it is against his principles to buy material, why isn't it against principles to give me a hard time for uncirculated material which I bought with my money? Like it or not much of the better material that has been released in the past few years has either been let out because some one was willing to pay the price in cash, or because some one was willing to pay the price in uncirculated material. The minute you postulate that OTR should not be bought at more than X dollars an hour, and that all uncirculated material is to be circulated, thereby losing its trading value, you will see that not much new material will come out, the reason being that crusaders are not the ones responsible for introducing new material for the most part (there are exceptions, I find no fault with My Daley's trading one for one).

Nor for that matter do I object to Charlie Seely's trading one for one, but I wonder why all the ruckus over a matter that could be reduced to supply and demand? A friend of mine, who also collects radio programs suggested to me once that many people are not fair, and if this is true, it is easiest to

on the terms most understandable, so that they wouldn't have to think. i.e. one for one. If one complicates the situation by brining in parameters of value to what we collect (if it isn't valuable why do we collect it?) the fairness of trading gets more complex, and so does the chance for people being unfair to one another. Since people don't want to be taken advantage of and they are not careful enough to figure out what is fair, they tend to look down upon complex trading arrangements. At the same time they are not fair in demanding more than what their material is worth, and can back up their unfairness by lame (though not to them) excuse that "one for one works for everyone else's stuff, I don't see why it won't work for your second generation new stuff?"

Combined with fairness, we all like power, yet most people are not in a position to control real power, so they see the hobby as a means to have power, and ability to manipulate persons who want something that they have to offer. This explains why people who are otherwise concerned with getting as much material at as low a cost as possible don't like the idea of "open" trading, where there are no ratios, one to one or otherwise, the rule goes simply, if you want it, I'll send it to you. Another psychological thing that goes on here is that collectors who are more involved with trading and collecting and catalogging over listening begin to panic that perhaps the shows don't have a value, since they can be had for nothing, and there is no tangible power each show represents if all the trades are "open."

I have never seen the movie "Murder My Sweet." I took the opinion of the writer of "Detectives in Film" in that that movie was the best of the genre. I particularly like the "Big Sleep" and apparently I made a mistake in not mentioning its high status. Both Chuck Seeley and Bryce Jones have mentioned to me that "Murder My Sweet" is inferior to "The Big Sleep."

I agree with Chuck in that if a product is worth the money people will subscribe, and one has no right to complain about the hobblists. I wonder if we might complain then about the image the hobblists think they have? In a lot of ways OTR collecting is a shallow hobby, much too concerned with the mechanics of accumulating material rather than what people do with it once they've got it.

I say that then, either collectors collect more as an "exercise" than a useful or interesting hobby, or the CTR magazines around, including this one, do not have enough material of interest to bring out the better, more interesting natures of this hobby. I might wonder really though if in any hobby, if the true hobbyists spend their time reading. Isn't it better to listen to ESCAPE "Mars Is Heaven" than to read about it? Renewals and new subscriptions make it worth my while to publish Airwaves. I have enjoyed publishing this magazine over the past year and a half, and the primary reason I continue to publish it is that for the money, it is worth my while. As soon as it stops being worth my while I shall refund subscriptions or find someone else to publish it. It has made me happy, and helps me feel better about putting the work into this, that I have enough subscribers at this point to pay all the costs, and provide a small profit for my time. I have no complaints on the collectors who don't subscribe to publications.

Bonus Reel

In consideration to subscribers of AIRWAVES, we have prepared a bonus reel of good sounding programs in low circulation at a cost of \$2.50. The reel contains six programs, all on side one. The reels can be prepared on Shamrock tape only. We can not guarantee mailing before June, although most orders before March 10 will be mailed by March 20.

New subscribers who have bought the bonus reel should expect shipment in late March also. A delay in tape shipment prevented us from preparing the orders earlier.

CONTENTS: JACK BENNY program #1 5/10/32
 GANGBUSTERS Abe Beitler 6/9/44
 GANGBUSTERS William Crain 9/22/45
 SUSPENSE "Joker Wild" 12/8/52
 ESCAPE "The Game" 8/30/53
 ROMANCE "China Run" 7/16/51



NEW PROGRAMS TO CIRCULATION: PHILIP MARLOWE "Adventure of teh Fifth Mask," and "Final Problem." Both star Gerald Mohr. Both are AFRS and Both are in lousy sound. New NIGHTBEAT programs will be entering circulation in the near future. MURDER AT MIDNIGHT #29 "The Ape Song" TRUE DETECTIVE MYSTERIES #18 - #25 (the ones previous to this appeared last year). A group of PAUL TEMPLE (BBC detective serial) are around, the newest is "Lawrence Affair" Four Abe BURROWS, JACK BENNY - 10/29/44, BLONDIE "gardening".

EQUIPMENT: Pioneer will soon be announcing a new 10 1/2 inch reel deck with dual capstans ReVox has a new 10 1/2 inch open reel deck 877

NEWS & REVIEWS came out with its last issue in January, 1978. News and Reviews although changed greatly, was being published before I started this hobby, and in some sense is responsible for my interest in this newsletter. Subscribers will be receiving "Collector's Corner" for the time remaining on their subscription.

BOOKS: "Who Was That Masked Man?" published by A.S. Barnes and Company, Cranbury, NJ cost: \$17.50 the book contains 170 pictures with 256 pages.

MAGAZINES: Modern Recording has a Winter Buyer's Guide with 174 pages. Equipment is listed, along with specifications and features. Equipment listed are: Tape Decks, Signal processing equipment, Cassette Decks, Microphones, Equalizers, Synthesizers and Sound modifiers.

HIGH FIDELITY has a "Tape Systems" buying guide, with articles on Matching tape to deck, Getting to know tape deck, Elcaset future, Home Video. Lastly, STEREO REVIEW from March '78 has a special tape issue. included are: review of Spectro Acoustics 210 equalizer, Case for open reel, and cassette tape progress.

Bill Snook, a very influential collector in Los Angeles is giving up radio program collecting, and is selling his collection.

NBC has discontinued its tours of radio and television studios. These tours began in 1933. The reason given for discontinuing the tours is that the shift of programming from the east to the west has decreased attendance.

THE MOST IMPORTANT 'TILL LAST. Two new programs with Humphrey Bogart are circulating. Screen Guild "Maltese Falcon" with original movie cast, and one other program.

SUSPENSE LOG

DATE	TITLE	STARS	CIRCULATING
✓ 10/11/45	BEYOND GOOD AND EVIL	Joseph Cotten	*
10/18/45	SUMMER STORM	Henry Fonda	*
10/25/45	A SHROUD FOR SARAH	Lucille Ball	*
✓ 11/1/45	THE DUNWICH HORROR	Ronald Colman	*
✓ 11/8/45	THE BET	Lee J Cobb	*
11/15/45	MURDER OFF KEY	Zachary Scott	*
11/22/45	NINETEEN DEACON STREET	Lloyd Nolan	*
✓ 11/29/45	A WEEK AGO WEDNESDAY	Nancy Kelly	*
✓ 12/6/45	I WON'T TAKE A MINUTE	Lee Bowman	*
✓ 12/13/45	THE ARGYLE ALBUM	Robert Taylor	*
✓ 12/20/45	DOUBLE ENTRY	Hume Cronyn and Keenan Wynn*	*
✓ 12/27/45	PINK CAMELLIAS	Marsha Hunt	*
✓ 1/3/46	ANGEL OF DEATH	Paul Henreid	*
1/10/46	THIS WAS A HERO	Phillip Terry	*
✓ 1/17/46	THE PASTEBORAD BOX	Joseph Cotten	*
✓ 1/24/46	MY DEAR NEICE	Dame May Whitty/W.Maher*	*
1/31/46	THE LONG SHOT	George Coulouris	*
2/7/46	TOO LITTLE TO LIVE ON	George Murphy	*
✓ 2/14/46	THE LUCKY LADY	Fay Bainter	*
2/21/46	CONSEQUENCE	Jimmy Stewart	*
2/28/46	THE KEENEST EDGE	Richard Greene	*
✓ 3/7/46	THE BLACK PATH OF FEAR	Cary Grant	*
3/14/46	NO MORE ALICE	Paul Henried	*
✓ 3/21/46	THE LONELY ROAD	Gregory Peck	*
3/28/46	OUT OF CONTROL	Brian Donlevy	*
4/4/46	POST MORTEM	Agnes Moorehead	*
✓ 4/11/46	THE NAME OF THE BEAST	Vincent Price/E.Lewis	*
4/18/46	THE NIGHT REVEALS	Keenan Wynn/Cathy Lewis*	*
4/25/46	DARK JOURNEY	Nancy Kelly	*
✓ 5/2/46	CRIME WITHOUT PASSION	Joseph Cotten	*
5/9/46	THE ROPE AND THE CLOCK	Jackie Cooper	*
✓ 5/16/46	THE PLAN	Claire Trevor	*
5/23/46	SPOILS FOR VICTOR	Dane Clark	*
5/30/46	THE LEADING CITIZEN OF PRATT COUNTY	Alan Hale	*
6/6/46	THE HIGH WALL	Robert Young	*
6/13/46	TOO MANY SMITHS	Hume Cronyn	*
6/20/46	YOUR DEVOTED WIFE	June Duprez	*
6/27/46	RETURN TRIP	Elliot Reid	*
7/4/46	AN EVENING'S DIVERSION	Leon Ames and Gerald Mohr*	*
7/11/46	FEAST OF THE FURIES	Sheldon Leonard/E.Reid	*
7/18/46	PHOTO FINISH	Michael O'Shea	*
7/25/46	CAN'T WE BE FRIENDS	Elliot Lewis	*
8/1/46	COMMUTER'S TICKET	J Carrol Naish	*
8/8/46	DEAD ERNEST	Wally Maher	*
8/15/46	THE LAST LETTER OF DR. BRONSON	Henry Daniel	*
8/22/46	THE GREAT HORREL	Joan Lorryng	*
8/29/46	BLUE EYES	Hume Cronyn	*
✓ 9/5/46	YOU'LL NEVER SEE ME AGAIN	Robert Young	*
9/12/46	HUNTING TRIP	Lloyd Nolan/V.Price	*
9/19/46	TILL THE DAY I DIE	Dane Clark	*
9/26/46	STATEMENT OF EMPLOYEE HENRY WILSON	Gene Lockhart	*
✓ 10/3/46	THREE TIMES MURDER	Rita Hayworth	*
10/10/46	A PLANE CASE OF MURDER	John Lund/Cathy Lewis	*
10/17/46	MAN WHO THOUGHT HE WAS EDWARD G. ROBINSON	Edward G. Robinson	*
✓ 10/24/46	DAME FORTUNE	Susan Hayward	*
✓ 10/31/46	LAZARUS WALKS	Brian Donlevy	*
11/7/46	EASY MONEY	Jack Carson/E.Lewis	*
11/14/46	THE ONE WHO GOT AWAY	Hume Cronyn	*
11/21/46	DRIVE-IN	Judy Garland	*

LETTERS

DEAR JERRY:

In your November, 1977 issue of AIRWAVES you discussed the placing of ZIV transcriptions on tape with offensive commercials added. Since it was our club that made these tapes and some readers may have copies, I would like to explain our rationale. The local radio station donated these discs along with a pile of public announcement commercials which THEY used to fill the gaps because the shows were played on a sustaining routine. We simply followed the way they did things. At that point we were not aware that purists even existed in OTR. Let me tell you that it took longer to dub in commercials that it would have just to play the disc straight through. After several complaints and yes, insinuations that we were trying to FOOL people, we stopped dubbing in commercials and began to fill the ends of reels with FIVE MINUTE MYSTERIES so that folks would get approximately 90 minutes of RADIO.

After reel number 300 in our collection (now 800 plus) our DISC REELS are minus commercials and have been equalized by Georgie Bishop who does all of our DISC to TAPE work. THESE REELS I feel are at least VG in sound with an occasional skip and scratch to be heard.

The Corry High OTR Club was trying to fool no one. We did however make a mistake in dubbing in commercials... we should not have and we no longer do. If you, Jerry, or anyone else would like to get some uncirculated DISC to TAPE reels, write us. We trade only and do not hoard anything.

Thanks Jerry,

Hy Daley
advisor - Corry High
OTRC
Corry High School
Corry, PA.
16407

Dear Hy:

Your offer for trading uncirculated material is appreciated. I have knocked off trading OTR in the traditional sense for the present, I may resume in the summer. (Readers may write Hy Daley at the above address)

Jerry Chapman

DEAR JERRY:

The GUNSMOKE stuff is simply marvellous! I plan to get together a collection of radio treasures for the enjoyment of myself and family, not for reselling and probably not even for trading. I'd like your advice as to the best unit (nothing fancy, just serviceable) to play the 1200' and 1800' reels, since this seems the cheapest recordings to buy.

William Cunningham

With the high fidelity cassette stereo decks becoming the widespread standard for tape recorder-players, the open reel deck has evolved into a higher level unit. This higher level reel recorder does not necessarily mean higher quality for OTR. (Many costly decks have bad channel separation, are off pitch by 1%, and one, the Pioneer 701, while having pitch control, is incapable of recording the right and left tracks individually) The common performance of a middle of the line reel deck is quite amazing, and they contain specifications that were considered good a few years ago for even pro equipment, further the tape handling has gotten quite a bit more sophisticated, resulting in tape handling that is less prone to damage by the human error. The result of this is that open reel decks are very nice for stereo music, very nice in tape handling, but not necessarily good for everyday OTR listening, and the prices reflect the advanced technology. The answer, simply, is that the selection of tape units currently available for simple use is very small, since the manufacturers have found that lower quality, less expensive reel equipment doesn't sell.

Both Wollensak and Sony have strong reliability records. For this reason I recommend the Sony TC-105A @ \$369.00 or the Wollensak 1520AV @ \$280. Both of these models have built in speakers. These models also can play only one track at a time. If you want stereo capabilities Sony makes the TC-270 @ \$500, also with built in speakers. If a built in speaker is not a requirement, the selection broadens. Brands to consider would be Sony, Phillips, Teac, DoKorder, and Pioneer. The above brands have decks priced around \$400 list, available from \$300 to \$400 actual price. The Sony 105A, and certainly the Wollensak may be hard to find on discount. I own a Sony 105 myself, but I bought it used.

Jerry Chapman

MORE LETTERS

12/26/77

Dear Jerry,

Thanks for your letter and for your kind words about the OTRCOB Illustrated Press. I look forward to Webb and Burnham's new effort. But with much more interest, I look forward to seeing Airwaves under your sole guidance. I know from experience that it's tough to give a publication a definite "personality" with two people working on it.

I received Airwaves #13 and greatly enjoyed the radio at war article, that is a period I'm interested in. The Marlowe piece was good, but I disagree with parts of the film evaluation. (Personal opinion: I rate "The Big Sleep" over "Murder My Sweet"). The details were correct and the research showed.

I think there should be a certain amount of "solidarity" (I don't like that word) among OTR collectors, if only for the remote chance that we might be able to sway broadcasters' opinions about airing radio drama, etc. Personally I've never gone in for the 2 for 1 trading or "don't trade this show for 6 months" type of thing and neither do the people I trade with. Just another personal thing.

I'm very glad you wrote. While a few of my reviews have created some hard feelings (& generated publicity for all involved), I've no wish to be "enemies" with anyone. Another guy and I argue heatedly over various movies and books but remain fast friends. My reviews are honest, and that's it. I don't apologize for my opinions.

Hope to hear from you again.

Best,

Chuck Seeley.

2/19/78

Dear Jerry,

"Murder My Sweet" is worth watching, whatever you think of it. Part of the reason why I enjoy "The Big Sleep" more is because I'm a Howard Hawks buff.

I too found the God/Satan comparison hilarious, as I did most of that News and Reviews issue, especially my facsimile signature. I wonder if people are beginning to tire of this snipping.

Please believe that I do review Airwaves and the other OTR pubs honestly, "safe" or not. Please inform Joe Webb that reviews are personal opinion.

I'd like to see Collector's Corner but Burnham has refused to trade it for OTRCOB stuff. I'm tempted to subscribe, but the money can be put to better use. Wonder how they'll live up to their advertising.

Your idea for one large OTR pub is interesting. It may interest you to know that comic book fandom has had such pubs for decades, called amateur press alliances. While they are certainly not the commercial level you imply, they are hugely successful. Memberships are always limited, the largest has 100 members that I'm aware of. Each member is required to submit a set quantity of material at set intervals. There's usually a rotating editor, who is normally just responsible for mailing the mess to each member. It's a lot of fun for the active fan. But I really doubt if OTR fans would support something like this.

I notice that your editorial in #14 and Phil Cole's in the new NRT are somewhat similar. I think you're correct about there being a limited audience for OTR pubs, but I believe that an OTR fanzine can succeed commercially (support itself at least) if it offers what the readers want, obviously. This seems to be the prime rule of publishing to me. It does no good to blame collectors for being "cheap." If a collector enjoys a pub, he'll pay for it. So I think you have the right attitude in your plan to make Airwaves worth \$10 a year. Keep going.

Enclosed is a copy of another newsletter I edit (PILMS) I use 11" by 17" originals with 4 3/4" columns. As you can see, the reduction is still easily read, and you can fit much more into the same 12 pages.

I've seen Betamax & RCA units of some friends of mine, and I prefer the RCA, mainly because of the longer time available. My main interest should I buy a VTR unit would be movies, so the optional 2/4 hour format sounds better to me. Think I'll hold off till the explosion settles, and hopefully a standard format develops. Your alphabetical listing of OTR incirculation is something that's been needed for some time. It's a damned big job. Good luck.

Best,
Chuck Seeley.



HERE'S YOUR CHANCE TO RE-LIVE THE DAYS OF: "OLD TIME RADIO"
 IN YOUR OWN LIVING ROOM, AGAIN HEAR THE VOICE OF THE SHADOW, THE LONE
 RANGER, AMOS N' ANDY, BERGEN & MCCARTHY, GUNSMOKE, AND MANY OTHERS.
 HEAR AL JOLSON AS STAR OF THE SHELL CHATEAU AND MUSIC HALL.

\$1.00 BRINGS YOU THE CATALOG !!!!

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CASSETTES - \$5.00 PER HOUR - MINIMUM ORDER 1 HOUR.

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**MR. STUART WEISS
 136-49 JEWEL AVENUE
 FLUSHING, N.Y. 11367**

BOOK REVIEW: "Reflections in a Bloodshot Eye" CBS

BY Andy Blatt

This book, by New York Times columnist Robert Metz, delves into the corporate structure of CBS, and the people pulling the strings behind the scenes. The initiation of CBS is unusual, and is treated likewise. The Paley family owned a cigar family, La Palina of Philadelphia. William Paley, who was in charge of advertising, was on vacation. Paley's uncle and father negotiated a contract with Philadelphia's WCAU radio, which increased sales for the company, intriguing Bill Paley, and motivating him to invest at least a million dollars in the CBS which in the late '20s had 16 affiliated stations, as opposed to the National Broadcasting Company's Red and Blue networks.

Paley's success in surpassing the larger NBC network came about from his understanding of money, and never taking for granted the intelligent, loyal people who worked for him. In addition to the history of CBS, the author shows goings on behind the scenes. In February, 1970 CBS was behind CBS in the ratings. CBS had been number one for years, and wanted to regain its strategic position. The middle of February signifies the period when the Neilson ratings are taken, to determine the king of the ratings hill. At the time Mike Dann was the vice-president in charge of programming for CBS, Dann's strongest competition was Paul Klein of NBC. Klein disliked the way Dann searched-out and found publicity. Taking a cue from the then current ad campaign for movie "Rosemary's Baby," Paul Klein sent a note to Dann which said "Pray for Mike Dann's Baby."

Paley had usually been confident in his own decisions, until CBS started to acquire businesses in order not to pay taxes on the money directly. These included Hytron-Air King, a TV manufacturer and 50 million loss, the New York Yankees, a 13 million loss, and Holt, Rinehart and Winston, publishers which cost \$221,860,155 in CBS stock. After these doubtful ventures, Paley felt plagued by self-doubt. Bill Paley is still minding the store. When asked at a stockholder's meeting if he planned to go on "until you are 93?" Paley replied, "If you think I'll stay till I'm 93 you give me encouragement about my future."

We have bought equipment from all the firms listed below except for Illinois Audio. In most cases, we have bought from them more than once. The list presented here doesn't reflect our preferences over firms not listed. Generally the only reason we haven't included a firm is because we have not had experience with them one way or the other. As suggested in the January issue, the best method is to telephone your order in.

RATINGS: If a charge card is accepted, the ones taken are listed a (N) indicates no surcharge. a 'N' indicates no credit cards taken. The rest of the parameters are coded in numbers 1, 2, 3, and 4. The higher the number, the better the service for that parameter.

NAME	CHARGE CARD	PRICES	SPEED	SELEC- TION	CATA- LOG	COMMENTS
McK SALES 250 N Thomas/Box 2100 Pomona, CA, 91766 800-854-7769 Nation 800-472-1783 California	VISA MASTR (N)	2	3	?	?	truthfully said that one item wasn't in stock, estimated the shipping date prices vary-hard to get brands (SAE)
WISCONSIN DISCOUNT AUDIO 2517 Whalen Lane Madison, Wisconsin 53713 608-271-6889	VISA MASTR (N)	4	4	3	1	Said item truthfully wasn't in stock estimated shipment time = 2 - 4 days, equipment arrived in 2 days.
INTERNATIONAL HI FI 6330 Frankford Av Baltimore, MD 21206 301-488-9600	?	1	4	3	1	can bargain over phone, they never easily give in, but if you pester them, they'll meet price competition quoted
ILLINOIS AUDIO 12 E. Delaware Chicago, IL 60611 312-664-0020	NO	3	2	2	1	we haven't dealt with this firm ourselves. In one instance friend got Sony TC377 in 2-3 weeks (mail order)
SOUND REPRODUCTION 460 Central AV East Orange, NJ 07018 201-673-0600	NO	3	3	2	3	
DIXIE HI-FI BOX 6496 Richmond, VA 23230 800-446-7925	VISA MASTR (?)	2	3	4	4	If item isn't in stock, they reply truthfully.

NAME	CHARGE CARD	PRICES	SPEED	SELECTION	CATALOG LOG	COMMENTS
CARSTON STUDIOS 01d Brookfield RD Danbury, CT 06810 203-744-6421	?	3	4	2	2	discount coupons insure good price if used within 2 weeks
STEREO DISCOUNTERS 6730 Santa Barbara Ct. Baltimore, MD 21227 800-638-3920	VISA MASTR (N)	3	1	3	3	Twice items that were said to be in stock took an avg. of two months to receive (third time was faster)
DISCOUNT SOUND 5618 Randolph Rd. Rockville, MD 20852 800-638-6666	VISA MASTR (Y)	3	3	3	?	
HENRY'S 516 W 8th St. LA, CA 90014 800-421-8537	VISA	3	3	?	?	We've only ordered Sony C-60 cassettes from these people. price is very good

Captain Midnight's

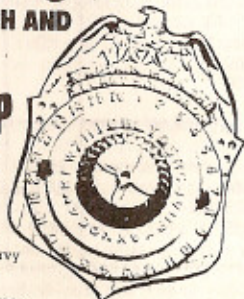
1941 CODE-O-GRAPH AND

**SECRET
SQUADRON
MEMBERSHIP
BADGE**



Here's an authentic reproduction in a heavy bright gold all metal badge and works exactly like the real one.

For each Captain Midnight 1941 Code-O-Graph reproduction badge and code book, send \$3.50 to



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Riverside RI,
02915
Happy Landings.

OLD RADIO WAREHOUSE

5 Valley View Drive
Yonkers, NY 10710

LENDING LIBRARY

Reel-to-Reel

Four reels must be borrowed at a time, and may be held for a period of four weeks. All reels in the Old Radio Warehouse catalog are available. Catalog obtainable from above address for \$1.00.

A deposit of \$10.00 is required to join the library. If a reel is lost or damaged for whatever reason, the person is charged \$2.50 per reel, \$10.00 for 4 reels.

Cost for borrowing a reel is \$2.00 per reel, \$8.00 for 4 reels.

When you decide to terminate your membership in the lending library, your deposit is returned upon receipt of all outstanding reels.

RADIO SCRIPTS

THIN MAN-"Case of the Goofy Groom," 3/10/46. Attractive 16 page 5½" x 8" booklet with heavy stock cover.

\$1.00 (NYS residents add sales tax), plus 25¢ for postage and handling.

JACK BENNY-"I Can't Stand Jack Benny Because..., Contest," 12/16/45. Nice 20 page booklet, 5½" x 8" with medium heavy stock cover.

\$1.00 (NYS residents add sales tax), plus 25¢ for postage and handling.

*** THE SHADOW KNOWS**-This is intended as a high school text, with 14 SHADOW scripts (none of these shows are in circulation!). There are even questions in the back of the text. A great new book for radio fans -- especially those who enjoy the SHADOW programs.

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1. We now have approximately 300 loyal subscribers; our renewal rate for first-year subscribers is running 80%! Many are renewing for 2 and 3 years — thus showing confidence in and support for NRT.
2. We're losing fist-fulls of money!
3. We're determined to hang in there and emerge as the national OTR publication that's operated on a sound, on-going basis; to put an end to this "now you see us, now you don't" game that has plagued our hobby for so long!
4. We need to quickly build our subscription list to 500. Then, we'll set a new price for NRT that allows us to break even at 500 subscribers. Above that we profit; below that we lose. The price will be between \$6.00 and \$6.50 per year.
5. We're making this limited time offer to new subscribers only:
 - A. Send \$5.00 for one year of NRT starting with Winter 1978 issue including a free non-commercial Want Ad in each issue subject to conditions shown below.
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NAME: _____
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 CITY _____ STATE _____ ZIP _____
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 START DATE _____ AMOUNT ENCLOSED _____
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- Please Border My Ad
50 cents for each 20 words or fraction thereof.
- Fancy Border
Double cost of regular border.

NOTE: Print one word in each space below, including name and address in copy. Rate per issue: \$2.00 for the first 20 words plus 5¢ per word thereafter. Subscriber, non-commercial ads: First 40 words free, then 5¢ per word. Free ads must be submitted with new copy for each issue in which they are to appear. Commercial rate per issue: \$3.00 for first 20 words plus 10¢ per word thereafter. Payment must accompany copy. No abbreviations. Display rates by quote.

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