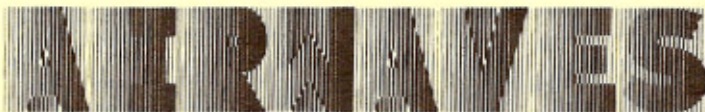


JERRY CHAPMAN, Editor



MAY 1978

ISSUE #19

AIR WAVES

900 ELMWOOD, WILMETTE, IL

60091

Airwaves is published 12 times a year. Subscription cost is \$10.00 a year. Back issues are available except #2,4,5 and 6, which are out of print. Cost for back issues is \$1.25

MAY 1978 ISSUE #18

EDITOR:

Jerry Chapman

CO-EDITOR:

Andy Blatt

ADVERTISING:

All copy must be camera ready. Size must be 50% larger than actual printed size. (full page originals can measure 8 1/2 x 11) We can not return advertising.

FULL PAGE - \$10
HALF PAGE - \$6.

SUBSCRIPTION RENEWALS

the date on the right hand side of the mailing label is the issue date of the last issue you receive.

QUESTIONS on renewals or subscription status, or other questions will ONLY be answered if a SASE is enclosed. Letters to the Editor become property of Airwaves.

Because of the delay in preparing issues (this is being prepared in late October) there may arise some confusion on subscription renewals. For this reason Airwaves will notify subscribers when they are sent their last issue. Renewals for most subscribers will not need to be sent until the November issue is mailed, which will actually be a few months from now. The cost for Airwaves is 12 issues for \$10, not one year for \$10, as we have not prepared 12 issues over the past year. Subscription renewals that are received early will of course be noted, and the mailing labels updated.

I remember picking up my Pioneer 707 7" reel deck just a little over a year ago. The stackability and pitch control features make it a desirable deck for OTR collectors to own. I have reviewed that deck in this issue. I have used mine quite frequently for OTR and music over the past year and feel quite qualified to judge its use for old radio purposes. In my view decks for OTR require optimally, different features than those used primarily for stereo music recording or reproduction. I talk about those specific differences in the review, but I should use this space to talk about reel decks in general. One view that I hold for a reel deck to be useful to me is dependability and consistent performance. This use is probably exaggerated because I sell radio tapes, and therefore use reel decks probably more often than the average collector, and also it is very important to me that I produce a consistent product, else reel tape returns and lack of re-orders would upset my business. The other factor which is important to me in my business is ease of operation. Threading tapes, and changing reels and putting the machines into play and record modes become important if one has to do these operations several times a day.

Because the cassette has knocked out the lower end reel market dependability isn't too much of a problem today. However there are reel decks currently on the market which are much more susceptible to tape skewing and squealing than are others. I don't know if price has much affect on a machine's capability not to squeal on bad tapes, but higher price machines generally handle the tape better (no skew) than some of the lower priced machines. It is my advice to OTR collectors who trade significant amounts that they buy new or high quality used decks only, with features that include three motors, three heads, and solenoid operation. Another factor a person in the market for a new deck to consider is ease of tape threading and head cleaning. When we are given a choice of top sounding reel equipment it is possible to be fussy to get the extra features that are beneficial when making many recordings a week.

THE SALE OF THE NATIONAL BROADCASTING COMPANY'S BLUE NETWORK

(continued from last issue)

by Andy Blatt

Before the court took up the case, the FCC had required that NBC divest itself of one network. This order was to take effect 90 days after the order was given. Suddenly, several months later, the FCC announced that its decision was indefinitely postponed. This was not to be taken, they said, as an indication of the outcome of their ruling.

On February 2, 1942, the court decided by a two-to-one margin that it had no jurisdiction to intervene in the FCC's decision to require NBC to rid itself of one network. Mutual Broadcasting sided with the court on their decision.

The FCC had reversed itself, and postponed the order in order not to force a quick sale, in which NBC might be forced to take a loss.

The fact that the FCC licensing power concerned stations, not networks, the elimination of one network was pushed in a roundabout way. The order said: "No license shall be issued to a standard broadcast station affiliated with a network organization which maintains more than one network."

The other order by the FCC was started: "no license shall be granted to a network station where that network already owns and operates a standard broadcast station."

NBC realized that they would have to get-rid-of one network, and attacked this indirect style of regulation as illegal.

In 1943, Mutual Broadcasting agreed to drop its suit, after ownership of the Blue was transferred. Two members of the FCC dissented from the Commission's decision.

During the years of 1942 and 1943, the stations, personell, desks, and equipment were divided-up among the two network's, in preparation for the transfer of ownership.

On January 19, 1943, the Blue Network, Incorporated, as a separate corporation, entered the black, and beginning with 116 affiliates, added 30 more in 12 months. The network's sponsored time also was raised to 20 per cent of the total commercial time. Blue's gross from sales in 1942 was \$784,955.

The network was later sold to Edward J. Noble, owned the Life-Savers Company, and James McGraw, of McGraw-Hill Publishers, who later pulled out of the deal. The asking price and selling price was 8 million dollars. The date of the sale was around August 2, 1943.

The Blue Network was later renamed the American Broadcasting Company, after the name was cleared, and rights were obtained. This new network, made possible through the sale, was made up of the network, and three radio stations in major cities, which NBC had owned. NBC had owned another station, or two each in each of these markets, so they had to be given up. These three stations were WJZ, New York; WENR, Chicago; and KGO, San Francisco.

As the cultural arm of NBC, the Blue Network presented shows that either didn't fit the usual NBC-Red schedule, or didn't attract enough money to be sent out along the entire system.

Because this enabled NBC-Blue to air a large number of public affairs programs, the public had more access to the airwaves through the NBC-Blue Network, under the banner of public affairs or public service programming.

The reason there were two networks, was to provide the public with the balance of programs, available nowhere else- the large commercial programs were available on the Red Network, and the sustained shows on the Blue Network.

These were two networks owned by one company, but these were two totally different operations, although run by the same corporate structure and directors. NBC-Blue accepted transcriptions of the daytime shows on the Red Network, to be broadcast at night on the Blue Network. Ten to twenty per cent of the time during broadcast hours was commercially sponsored. In a normal operation, that is, a money-making enterprise, this would not be enough.

NBC continued to maintain, even while the Blue was independent from the Red, that NBC had done nothing wrong, and should not have to sell the Blue. It was as though the FCC chairman took a look at this case, and generalized it too broadly.

Certainly, two networks owned by one organization constitutes a monopoly. It was not the classic monopoly that most often occurs, the type that duplicates services, and so is excessive. The FCC looked at it from the standpoint of an economic monopoly, possibly preventing competition, and healthy sales for Mutual Broadcasting, which was the last of the networks to begin in the first half of the 1900's, before American Broadcasting entered. ABC had previously been a network with a good following, the National Broadcasting Company's Blue Network.

NBC was made up of two radio networks, but two totally and entirely different ones. There really was not much profit motive for the Blue. The Red had most of the successful, money-making programs. The Red also had public affairs programs, because it was another network entity, and as the Red Network's flag-ship station, or main or originating station, WEAF, New York, had regulations to follow, for individual stations.

Basically, broadcasters sided with the networks on the monopoly issue. Each claimed to speak for the public.

When FCC chairman James L. Fly attended the National Association of Broadcasters convention, in 1942, the convention degenerated into a cat-and-dog fight. Chairman Fly maintained that the FCC orders would better the broadcast industry, and make it healthier for the "warm" competition it would afford when networks must compete on a basis of the individual program for the outlets.

Mark Ethridge, former president of the National Association of Broadcasters, and general manager of the Louisville Courier-Journal & Times, spoke for the broadcasters: "The Broadcasters feel that the Commission does not have a sufficient regard for the economic and competitive factors".

The feeling is perhaps stronger than that, it might be said as representative of opinion that the Commission in its diligence to serve the public interest, sometimes does it a disservice. For instance, the Commission has expounded a theory that its duty is to provide the greatest and the best possible coverage by radio, and that it is not concerned with the economics of the situation.

Here, Ethridge cited the example of Los Angeles where, because of the FCC's refusal to hear existing stations in applications filed by new licensees, 18 stations were operating in a city which was economically unable to support them by advertising, from which the support of radio must come.

The FCC was possibly being too careful about protecting the public from what they thought was detrimental to the public's best interest.

According to Francis Seabury Chase, in *The Sound and Fury*, the facts surrounding the concern around a monopoly would uphold the case. The networks were heavily competitive in three distinct fields: for advertisers; for radio station affiliates; for listeners. The FCC has considered prin-

cipally, only the second factor or faction, radio station affiliates.

What was accomplished when the NBC-Blue was sold, was simply the sale, and the creation of another, separate network. The public lost an outlet, which was probably more accessible than the new American Broadcasting Company network, simply by virtue of the fact that the two networks that comprised NBC radio supplemented each other. One provided the public affairs programs and sustaining shows, and most of the unsponsored shows; the other the entertainment shows, and more popular programs.

The American Broadcasting Company was simply another single network, and surely did not provide the access that the combined Red and Blue Networks of NBC could.

Surely the Red, the profit-making enterprise, did not go to great extremes to supplement its public affairs programs other than what was required, after the loss of the Blue Network. The Red Network did not go to great pains to increase its public-affairs broadcasts to compensate for those programs no longer heard, when the Blue Network changed ownership. NBC had not been avoiding the rules, using the Blue.

An argument was made for the two networks/single-ownership situation by NBC. NBC pointed to the fact that both its networks were highly competitive. A different sales force served the Blue Network from that of the "drummed-up" and highly profitable Red Network business.

"If all four national networks belonged to NBC", NBC president Niles Trammel said, "there would still be as much competition as there is today" (during the Red/Blue days).

That there was competition, both real and furious, even the FCC could not deny.

There is also the question of ownership. Granted RCA had started manufacturing radios after the NBC networks began. The sale of the radios was seen as a way of getting more people exposed to the network broadcasts. It can also be looked at from the other side. The success of the networks would largely determine the outcome of sales for the RCA radio-manufacturing concern. People would see the RCA brand logo on their radios, they would associate RCA with its early networks, and so the success of either would be related. This could be considered a cornering of the market, but CBS did the same thing.

CBS began as a phonograph company, and as the network evolved, so did the radio-manufacturing business.

If NBC was guilty, so was CBS. If the success or failure of radio networks in general, could be determined by the success or failure of one network, then NBC was that one network. NBC in this way acted as a barometer for the other radio networks.

When the NBC-Blue was sold, there was a change. The two interested in buying the NBC-Blue Network, were Edward J. Noble, who owned Life-Savers Company, and James M. McGraw, of McGraw-Hill Publishing Company. Both men were worth millions. In fact, after James M. McGraw pulled out of the deal, Noble came up with half of the asking price. The other 4 million dollars was comprised of loans.

Surely, both of these men had more to gain, because both of their businesses would not be damaged by being associated with the radio network people frequently listen to.

This doesn't necessarily mean that people will buy more McGraw-Hill books, or more Life-Savers, but this would put them at an unfair advantage over another company. That other company might be Beech-Nut Foods, or Holt, Rinehart, and Winston Publishers, for example.

The same is true for RCA, which might have had an unfair advantage over another company, which owned no networks. General Electric and Westinghouse owned no network outright or directly, but helped begin

NBC, by participating in a cooperative venture with RCA. However, RCA bought out the NBC interests of Genral Electric and Westinghouse, as NBC became a major medium, and an important communications tool.

However, the advantage that RCA maintained with NBC was not nearly as bad, in my opinion, as the advantage that Edward Noble and ABC had.

RCA and NBC were very nearly in the same business, and somewhat related. This could not truthfully be said of Edward J. Noble and the Blue Network/American Broadcasting Company.

Edward J. Noble represented another part of the business community, and although he left the business administration to the Blue Network regulars, the people who were there when he acquired the network, his acquisition did represent a probable advantage for him.

The National Broadcasting Company accomplished two things: they made a profit with the Red Network, and because the intention behind the Blue was not simply to produce a lot of profit for the parent company, many programs which would never have reached the airwaves, were broadcast on the NBC-Blue Network. Of course, NBC and RCA profitable companies, and it is safe to assume that if RCA had held on to the Blue Network any longer, that it would have evolved into another profitable "Red-type" network. However, we can only assume. What we do know is that a normal network would not be able to survive with such a small amount of its broadcast time sponsored. But the NBC-Blue survived, and did quite well.

Since the Blue was not run expressly as a profit-making operation, and since the profit-motive was less important than for the Red Network, the emphasis was on type of show, (on the Blue) rather than the largest number of people it could reach. Because of this, the NBC-Red had the mass-produced programs, the ones, by reputation, and proof of success, had shown that they could make money. The Blue was just the opposite; the different program structure, advertiser discounts, and the use of transcription discs for recorded broadcasts, was evidence of this.

Of course, NBC-Blue did not operate in the Red for its entire history. In its first year as a separate corporation, it operated in the black.

When Edward J. Noble bought the NBC-Blue Network, he bought NBC's cultural network, or the network with the most cultural programming, the network that the public had some access to.

When it was sold, the public lost some access to the airwaves, and gained a network that was not as receptive as the former network.

The American Broadcasting Company was a new network, and was profit-motivated, and because it had to deal with the two radio giants before it, NBC and CBS, no chances were going to be taken.

There are, of course, public affairs and public service requirements presently, and public access can be gained through the use of the "editorial reply" or "response" forum, but these are very limited in their accessibility and reach.

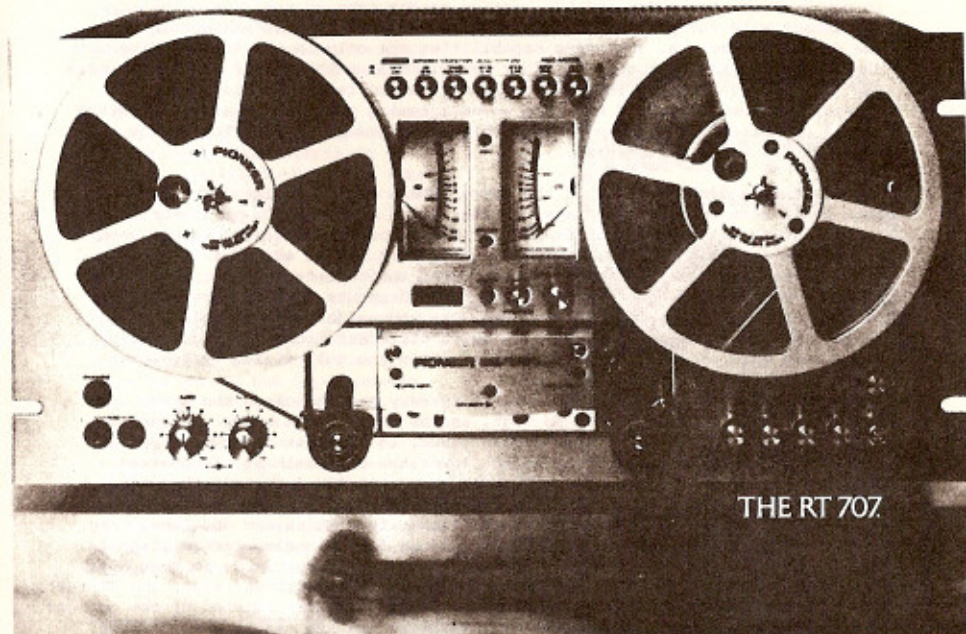
The situation could have been avoided if the FCC had acted before a network like NBC would be allowed or permitted to build and maintain two networks. The FCC could have been more stringent and strict. A possible solution could have been tighter monitoring, and strict adherence to public affairs and service requirements.

Failing this, the FCC could alter things after the need arose, as the case of the National Broadcasting Company's Blue Network showed.

CONTINUATION of listing of circulating material (compiled by Andy Blatt)

CHANGES IN HARMONY - 5/5/47 and 5/19/45 music
CHARLIE CHAN 8 programs and two British 30 minute shows
CHARLIE MCCARTHY - 31 programs both hour and half hour shows
CHARLOTTE GREENWOOD SHOW - 1 program, boy wants mother to stop working 9/23/45
CHASE - 3 programs "Greed", "No Contact" (Volta) and "Tiger Lily"
CHASE and SANBORN ANNIVERSARY SHOWS 101st, 102nd, 103rd anniversary
CHASE and SANBORN OPERA GUILD - 3/3/35 and 12/27/35
CHECKERBOARD TIME - 1 program with Eddie Arnold
CHESTERFIELD SUPPER CLUB - 6 programs with Perry Como from 1948 and 1 with Jo Stafford (12/11/47)
CHESTERFIELD TIME - 2 programs, Alice Faye 12/24/37 and Harry James
CHICAGO THEATER OF THE AIR - 37 programs
CHICK CARTER, BOY DETECTIVE - 2 programs "Trapped in Cave" and "Pursuit of the Fat Man"
CHICKENMAN - 10 hours worth of programs
CHILDREN'S MUSEUM OF THE AIR - 8 programs, 15m long
CHIP DAVIS, COMMANDO - 1 program "Anniversary in Holland" 5/9/43
CHRISTMAS FOR EVE - Lorraine Day
CHRISTOPHER LONDON - 1 program South Cross Sugar Company (Glenn Ford)
CHRISTOPHERS - 2 shows, each 15 minutes; one with Fred Allen, Ed Sullivan
CINNAMON BEAR - complete serial in 26 episodes, (330 minutes)
CIRCLE ARROW SHOW - country music show 1 program 9/5/48
CISCO KID - 6 reels (72 programs)
CITIES SERVICE BAND OF AMERICA (band music) - 6 programs Paul Lavalle
CITY HOSPITAL - 5 programs
CITY THAT WAS - "Hollywood in the '20s" 1 program
CLARA, LU and EM 19 programs, show was broadcast in 1934 - 36, and last 12 programs after revival in 1942
CLEM AND MAGGIE (DOWN OZARK WAY) - 2 programs 9/12/40 "Fool Maggie" and "Possum imitates Maggie's Grandpappy"
CLIFFS OF TIME - New Zealand program 1 program 60 minutes
CLITHEROE KID - BBC comedy 6 programs
CLOCK - 3 1/2 reels (42 programs)
CLUB 15 - 1 program, Bob Crosby and Andrews Sisters
CLYDE BEATTY - 1 reel (12 programs)
COAST TO COAST ON A BUS - Easter, 1939 program with Milton Cross (60 minutes)
COBBS - 1 program 25th Anniversary (30m with Wm. DeMarest)
COCA COLA SHOW (COKE TIME) - 2 programs with Morton Downey 8/24/48, 9/2/48 1 program with Ginny Simms 11/23/48
COIN OF HAPPINESS - (religion) 1 episode "Wounded Soldier"
COLUMBIA WORKSHOP - including COLUMBIA PRESENTS CORWIN, there are approximately 82 programs by Corwin
COMEDY CAPERS - 1 program 8/6/35
COMEDY CARAVAN - starred Garry Moore and Jimmy Durante; 1943, 1944, 10/13/44
COMEDY THEATER - 2 programs "Room Service" and "Nothing But the Truth"
COMMAND PERFORMANCE - 58 programs approximately including the Christmas shows and several tributes
CONCERT HALL - 10 programs; an opera and classical music program, with Lionel Barrymore as the host
CONSIDER YOUR VERDICT - 14 programs
CONTINENTAL CELEBRITY TIME - 8 programs
CONVERSATIONS - 5 programs, Bennet Cerf on puns; Fred Allen and Bennet Cerf, and a discussion of unpredictable.

COOPER CLAN 1 program, audition show 12/8/44
 COUNT OF MONTE CRISTO - 3 programs, "Yankee Clipper" 12/10/47
 COUNTERSPY - app. 35 pgms
 COUNTRY HOE-DOWN - 15 minute country music show, circa 1958-59
 COUNTRY MUSIC TIME - 15 minute country-music program
 COUNTRY CHURCH OF HOLLYWOOD - 24 programs
 COUNTRY STYLE U.S.A. - 15 minute country music program 1956-59, 17 programs around
 CORLISS ARCHER - 5 programs
 CORSICAN BROTHERS - (12 hours) episodes 1 - 28 and 29 - 52
 COUPLE NEXT DOOR - including Ethel & Albert 64 programs
 COURT IS IN SESSION - 3 programs
 COURT OF THE AIR - 15 minute comedy 1 program
 CRAZY QUILT - 2 programs 1930s
 CREAKING DOOR - 34 programs
 CREEPS BY NIGHT - 4 programs
 CRESTA BLANCA - 12/25/46 The House, 9/44 with Boris Karloff, Three Sisters, Final
 Reckoning 5/2/44
 CRIME CLASSICS - 25 programs
 CRIME CLUB - 32 programs
 CRIME DOCTOR - 1 program "A Case of Bigamy" 5/20/45
 CRIME DOES NOT PAY - 4 programs, "Diamonds Trumped" "Old Mob Goes" "Operation Payroll"
 "Kid With a Gun" 1944 - 49
 CRIME FIGHTERS - 4 programs "New England Detective" 1/9/50 "Fire Dept. Investigators"
 "Hospital Nurse" and "Veteran Detective"
 CRIME FILES OF FLAMMOND - 6 programs
 CRISIS IN WAR TOWN - 2 programs. "The Way Back" and "Heartbreak Island"
 CRITIC'S THEATER - 1 program "A Streetcar Named Desire"
 CROUPIER - first program "The Roman" with Vincent Price
 CRUEL SEA - 2 programs #1 and #4
 CURTAIN TIME - 52 programs
 DADDY AND ROLLO - "Know Your Neighbor Campaign" 11/11/42
 DAMBUSTERS - 3 programs #1, #3 and #4
 DAMERON - 4 reels
 DAMON RUNYON THEATER - 31 programs
 DAN DUNN, SECRET OPERATIVE - #1, #2, #48 and #49
 DANGER, DOCTOR DANFIELD - 26 programs
 DANGER IS MY BUSINESS - 2 programs "Vulture on the Wing", and "Till Death Do Us Part"
 DANGER POINT - 3 programs
 DANGEROUS ASSIGNMENT - 22 programs
 DANIEL BOONE, INDIAN SCOUT - 2 programs, Audition 8/16/48 and the aired program 8/16/48
 DANNY KAYE SHOW - 4 programs 1945 - 46
 DANNY MARSDEN - 195 minutes (13 programs) 15 minutes Canadian
 DAREDEVILS OF HOLLYWOOD - 2 programs
 DARK VENTURE - 6 programs, including "The Boarder" from 1946
 DARROW OF THE DIAMOND X - "Return of William Shakespeare"
 DAVID HARUM - 4 programs soap opera
 DAY OF THE TRIFFIDS (BBC SCI FI) - complete serial in 6 30m episodes
 DEACON BROWN AND HIS PEACEMAKERS - 2 episodes 6/20/33 and 6/24/33
 DEADLINE FOR DANGER - 2 programs "War Story" and "Chess and the Chair"
 DEADLINE MYSTERY - 1 program "Rental Racket"
 DEAREST MOTHER - soap opera episodes 51 and 52
 DEATH VALLEY DAYS - 2 programs "Sam Bass" 8/27/36 and "The Burro That Had No Name"



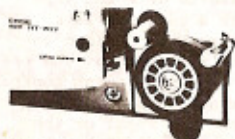
In 1976 Sony, Technics, and Teac introduced the El-Cassette deck and tape whose function was to combine high fidelity performance with a cassette like package. Pioneer, who was not in the development of the El-Cassette decided to build a rack mountable compact reel deck to compete with the El-Cassette. The reel deck comes in two models, the 701 and the 707. Both models feature a pitch control, the major differences between the two are that the 701 does not have a reverse feature, and does not have the capability to record on either the right or the left channel alone. I assume that the decks are sonically equivalent. I have owned the 707 for over one year and my opinions are based on that unit. The approximate price for the 701 is \$325 and the 707 costs about \$50 more.

The features the 707 sports are small height for a reel deck, although the unit is actually larger than the Teac A2300SX and heavier, as the Pioneer is very deep, large VU meters, record/play head azimuth adjustment, automatic shutoff, 6% pitch control, easy to clean heads, operatable by timer, rack mountable panel, and automatic reversing using the tape counter in one direction and foil in the other.

The Auto-reverse feature is very simple to use, what is unusual is that despite the initial impression one gets from looking at the deck it is NOT a dual capstan closed loop design, rather in the reverse direction the tape is pushed over the heads, and the tension on the take-up reel keeps the tape in contact with the playback head. The sound to me is indistinguishable from the forward direction. Recording capabilities are only in the forward direction however, since the deck has only four heads. Foil on the end of the tape causes the tape to reverse direction and go from right to left. In this reverse direction a combination of the tape counter coming to zero and a repeat switch turned on causes the tape to reverse to the forward direction. This means that tapes can be repeated endlessly.

The capstan is directly part of the servo motor, called a direct drive motor. This would seem to have advantages in that there are no belts or flywheels, except for the flywheel which is part of the motor. Separate motors are used for rewind and fast forward, which are quite fast. As is standard in three motor decks, the reel motors are used to keep the tape tension proper during play and record, consequently there are fewer dropouts and the tape will not skew as readily in many one motor decks. One unusual aspect to me is that the capstan has a mirror finish, which is quite different from the Teac. I have found that this capstan becomes less dirty than the dull finish Teac capstan.

The head cover does not come off, but it is very easy to clean the heads, especially if the machine is placed high, as the tips of the heads are just a touch underneath the bottom of the head cover. In the back are two output controls for each channel, these do not lower the crosstalk at all however, and they are quite inconvenient to access, consequently I suspect they are present to match the playback volume to other components, and once set are not meant to be altered. There are capabilities for mixing mic and line, very easy to read VU meters, with a placement superb for balancing stereo channels. The reel clamps are spring types and seem to be correctly sized, so that small imperfectly cut hubs on reels do not present a problem with sticking, and correctly sized hubs are kept well in place with the strong pressure exerted by the springs. I have found occasional reels that are narrow in the hub region that "rattle" on the Teac screw type reel clamps, these reels are kept quite nicely fitted to the reel turntables on the Pioneer. With the high forward and rewind speeds, some reels vibrate, but in my use the clamps have never become undone. Many of the newer reels have notches for the clamps to fit into, with this deck I find such reels work better than the standard flat hub design. As a matter of fact Pioneer includes such a reel with the unit. (This is an extra that Teac does not provide, instead they supply an inexpensive plastic reel, whereas Pioneer's is constructed of metal.) There are indicator lights for record, pause, and tape direction, all of which are very useful. Lastly an AC outlet good for up to 300 watts is on the back of the deck. The pause control in many solenoid decks simply keeps the record amps on to prevent clicks, while the tape is lifted away from the tapes exactly the same way it would be in stop mode. Pioneer makes a big deal out of the fact that the pause in these units keeps the tape in contact with the head. In practice this means that it is very easy to listen to the tape manually by manipulating it back and forth in play and pause. On the other hand I have always had a



PAUSE MODE: A pinch roller is close to the capstan, while tape is in contact with heads. Start-up is instant.



STOP/FAST FORWARD/REWIND MODE: Pinch rollers are far away from tape path, to enable easy tape loading and smooth tape transport.

PIONEER 707 continued.

difficult time recording using the pause control. Quite a bit of the time it lets in a click. Also on playback going from stop to play or from pause to play is not smooth in the reverse direction. This is a minor complaint, as the forward pause to play is quite smooth, and if one needs fast starts it is always possible to have the tape playing in the forward direction. Loading the tape through the path looked difficult to me at first, but actually is fairly simple, though a bit more time consuming than a Sony or Teac. The tape guides attached to the two rollers snap up manually, with them in this position it is easy to thread the tape between the roller and guide on each side, with the tape consequently threaded through the tape head path correctly. I have found in practice several items I dislike about the deck mechanically, but soundwise it makes up for itself. Next issue I shall write at length about my opinion and actual use of the deck.



The Friends of Old-Time Radio held their convention on October 7th. They had 25 dealer and display tables. Events included sound effects and acting workshops. Raymond Edward Johnson read Shakespeare, and a Romance of Helen Trent was performed with Alice Reinheart, Grace Matthews, and Court Benson. Afterwards followed a panel discussion, cocktails and dinner. A tape of the convention can be had from Joe Webb, 5 Valley View Dr., Yonkers, NY 10710, send him a SASE for details if interested.

Sears will sponsor what will quite likely be superb radio drama on CBS starting Feb 5th.

Audio Tape for professionals



REEL TO REEL TAPE

Ampex, 3M. All grades, On reels or hubs.

CASSETTES, C-10-C-90,

with Agfa, Ampex, 3M Tape

LEADER & SPLICING TAPE

EMPTY REELS & BOXES

All widths, sizes.

— COMPETITIVE • FROM STOCK —

For your catalog, call or write:
Pete Wright
312/297-0955

Recording Supply Co.

1233 Rand Road
Des Plaines, IL 60016

Div. of
Rayline Corp.

CAMEL CIGARETTES

REELS ONLY
BOX 20
HAWTHORNE, CA
90250

CAMEL CIGARETTES

RICHARD DIAMOND

Dear Collector: A special offer from REELS ONLY. During the month of SEPTEMBER REELS ONLY will offer a 2 tape special. 12 shows of the "RICHARD DIAMOND" series. This series starred Dick Powell.

Reels Only encourages two or more collectors to form small buying groups for the purpose of acquiring quality sound. Buy these tapes, then pass them around and let your OTR collecting friends make a copy for their collections.

SORRY, BUT NO SPECIALS ARE SHIPPED BEFORE THE FIRST of the month. All orders received during August will be ready for mailing on the first (1st) of September.

WARNING:

THESE TAPES ARE SOLD FOR YOUR PERSONAL ENJOYMENT ONLY. EVEN THOUGH THEY ARE ALL OF BROADCAST QUALITY THEY ARE NOT SOLD FOR THAT PURPOSE!

PLEASE USE THE SPECIAL ORDER FORM BELOW

1800' 3 3/4 ips 1/2 track

1800' 3 3/4 ips 1/2 track

"RICHARD DIAMOND"

TAPE 1: Side 1:	5-15-49	-Ralph Chase's step daughter Elizabeth	
	5-22-49	-elderly news vendor -stolen purse	
	5-29-49	-gangster beats up Diamond	
Side 2:	9-24-49	-Betty Moran kills blackmailer	
	10-22-49	-Rene Benet hires Diamond	
	12-17-49	-Diamond knocks out 'Big Man'	\$7.50

TAPE 2: Side 1:	12-24-49	-Christmas Story-	
	1-14-50	-Mr. Victor hires Diamond	
	2-5-50	-bodyguard for Timothy (the seal)	
Side 2:	2-12-50	-Elaine Tannor missing	
	2-19-50	-jewel thief Wells is dead	
	2-26-50	-cop is killed in line of duty	\$7.50

Note: Add \$2.86 for Airmail--otherwise all tapes will be sent 4th class. postage \$1.00

Make all checks or money orders payable to Reels Only, Box 20, Hawthorne, CA 90250 2 tape total \$16.00

IF YOU WISH TO BUY MORE OF THIS SERIES SEND A SELF-ADDRESSED-STAMPED-ENVELOPE TO REELS ONLY, BOX 20, HAWTHORNE, CA 90250.