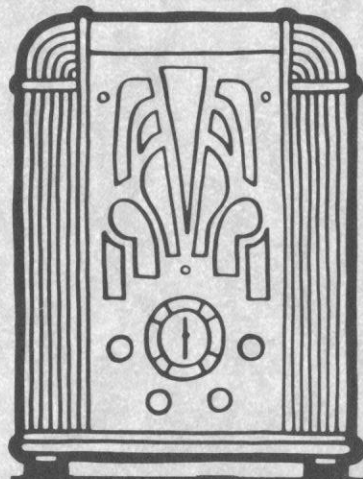


**Technical  
Guide  
Volume  
No.2**

# **Listening Guide to Classic Radio Programs**

**BY BOB BURNHAM**

**A BRC PUBLICATION**



Technical Guide  
Volume No.2  
**Listening  
Guide to  
Classic  
Radio  
Programs**

Listening Guide to Classic Radio Programs  
by Bob Burnham.

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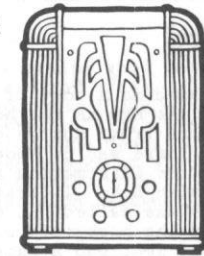
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Technical Guide  
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**Listening  
Guide to  
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Programs**

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## Foreward

Jerry Chapman

When Bob showed me a copy of his first book, I thought back to the days when I was new to the hobby and full of questions. Where do the shows come from? How do collectors find one another? What does AFRS mean? There was no handbook that I could learn from. It was my yearning for information about the hobby that prompted me to correspond with Bob. I first contact Bob in the fall of 1974, when his business was called BRC Quality Dubs. I was a sophomore in college, and the hobby of collecting OTR was not even a year old for me. I had sent Bob a cassette letter telling him about myself and asking him questions about himself and his business. When I returned to school after Thanksgiving break, I was delighted to find a tape letter from Bob in my mailbox, and quite surprised to find out that he was younger than myself and still in high school. I remember one of the questions I asked him was what tape deck he would recommend. His answer was SONY, for the reason that ferrite heads don't wear down. Of all the advice that I've heard from people about tape decks over the years, his recommendation was not only the most unusual, but one of those no-nonsense answers that turns out to really count! Many of us who have owned both Sony and Teac tape decks prove his answer true year after year. I have seen Sony tape heads on equipment several years old that look like beautiful clear crystals. Even Bob, not always following his own advice, has replaced a few head blocks on his own Teac recorders.

Bob Burnham, Joe Webb and I shared a very special time in those years when consumer audio products were going through such rapid developments. Joe was a customer of mine in that first year of friendship. Joe would write complimentary letters with such interest, that it was a pleasure to write him back. The curious thing about Joe's correspondence was that he was so sophisticated. For months, every piece of mail from Joe would be written or typed on a business form with triplicate carbons. Joe kept a copy, and we could write a response to him under the "TO" column, send him that copy, and retain one for our records. With such formal letters, I guessed Joe to be a businessman in his forties. I was quite surprised to find out that he was another student. Joe, Bob and I became a close knit group of friends as well as competitors with our OTR businesses. We had no handbook. We learned by corresponding with other collectors and by experimentation. I remember the group of us obtaining 1st generation ZIV syndicated programs recorded from ET with too small a stylus, wrong EQ and disc skips. We worked as a team. Bob and Joe used diplomacy to send me his original dubs, and I worked on tightening up the programs and improving the sound. The equalization was too shrill for my JVC five band equalizer, and my solution was to "thread" one channel of the stereo equalizer into the other channel, and double the effect. It became even more useful when I bought a parametric equalizer. This patching method became a standard practice with Joe, and a recommendation in the first edition of the Technical Guide. When I saw the first edition of this book, I really felt that it filled a gap in the OTR publications. I hoped that collectors who were just starting would hear of the book and would profit from Bob's experience.

With this new edition, Bob has expanded the content in areas that will interest the experienced collector, and be more useful to the new collector.

The Listening Guide section was very interesting to me because of its opinion content. Bob uses a panel in the first part of this section. The General Comments tidbits were very funny and matched my sentiments exactly. I think those one-line reviews are the real Listening Guide, and the rest of the chapter reinforces those quotes!

Next, Jim MacLise grades radio detective shows and goes into a nice amount of depth. The chapter on dealers by Bob and Jim Snyder is good on editorial opinion (what do we expect, when the publisher is a dealer himself!). Perhaps in a future edition, something will be written on the anti-dealer side. I do believe a case can be made that some restricted material would be circulated were it not for a fear that dealers would profit from it.

Ed Cole's article on tape deck maintenance contains good information. I would emphasize that tape heads should be cleaned often. In my experience, a dirty tape head affects the recording phase more than the playback, yet we seem more concerned about the latter because we can't "hear" the recording head. Demagnetizing tape heads in decks manufactured in the seventies and beyond doesn't make an audible difference to me, so I wonder if it is still necessary as it once was? Perhaps the readers will write their experiences on demagnetization to Bob and he'll let us know what was said.

Bob Proctor's article has a great title. For me, signal processing was a most interesting side aspect to the hobby. One piece of equipment that I have owned and has overwhelmed me with its magic is Bob Carver's auto-correlator noise reduction unit. I have nothing but good things to say about it. It is easier to use than an equalizer, removes almost as much noise, yet does not alter the high frequency spectrum as an equalizer does. This unit can probably be purchased used as well, under the Phase Linear name: as a pre-amp or in a separate box. For the serious sound restorer, it is an essential piece of hardware to own along with an equalizer, to remove hiss.

Andy Blatt's article on purchasing equipment has bad news: Reel decks are almost no longer available. The good news is that reel decks that cost several hundred dollars just a few years ago can be had on the used market for two or three hundred dollars today. One high quality reel deck that is still manufactured but not mentioned, I saw in an electronics store here in Los Angeles recently, is the Technics semi-pro reel deck. Because of its advanced tape transport, it might be just the machine to reduce scrape flutter (squeal) on our poorer tapes.

Joe Webb's historical section on the hobby is interesting to the older collectors who lived through it and helped to make the history, as well as giving a background to the newer collectors. I wrote the tape recording history section because I love the machines. I have fond memories of the day I spent at Northwestern University, in Evanston, Illinois, and the day Bob and I spent together in Ypsilanti, at Eastern Michigan University doing research.

Computers and old time radio collecting is a brand new topic for this edition, and an area that changes all the time. Two views on using a personal computer are given. I commend Terry Salomonson for being specific and naming two pieces of database software. I think the computer database is the most significant help to collectors in the 1980's. It makes cataloging and notating the collection fun. It is the best way to go for the collector who is upgrading shows for sound, collecting complete runs of shows, or collecting multiple broadcasts of the same show, for example, Escape, which had east coast, west coast and AFRS versions. Tom Monroe's method on computerizing is an interesting and less expensive alternative. Simply use a word processor and create a document for each reel. Being in the computer business myself, and recently an owner of an Apple Macintosh, I'm doing my best to convince Bob of the merits of an OTR database.

When I received the proof pages of this book in the mail, I thought I'd have to make time to read it all. It didn't turn out to be a problem. I started by reading Joe Webb's history of collecting before going to bed, and I put the pages down at 3 AM, when I finished the entire book.

Jerry Chapman

Los Angeles,

September 1986

A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS - Tech Guide - Vol.2  
CHAPTER 1 - Introduction to the Tech Guide Concept

When I recorded my first old time radio rebroadcast nearly 17 years ago, I had no idea I would still be at it well over a decade later. I had no idea what I was in store for, in getting involved in this hobby. I didn't even regard it as a hobby in my earliest exposure to these vintage shows. What I was in store for, was involvement in probably one of the most unique hobbies known to man (or woman, for that matter). My future in the hobby was one of hopelessly severe, at times fanatical, involvement. After I had found out how many programs were out there, and started finding out sources for them, which probably came within a couple years of when I first started, there has probably not been a single day that has passed in that 10 years plus time, that I haven't at least thought of old time radio. Our hobby is of course, a "collecting" type hobby, with a unique group of collectors with holdings numbering in the tens of thousands of programs. The unique thing about our hobby is its very nature. With other "collecting" type hobbies, such as coins, stamps, license plates, beer cans, etc., the aspect of trading generally involves the sacrificing of one item for another. With old time radio, one merely duplicates programs on tape for duplicates from other collectors in return in trading situations.

The old time radio hobby is, of course, not merely a "collecting" hobby -- by no means! Old time radio is audio entertainment, in much the same way people keep collections of records (music) for their listening enjoyment. Rather than being a product of the recording industry, however, our hobby is a product of one of the mass medias, which because of an advancing technology, was nearly lost entirely. Radio broadcasting of the thirties, forties, fifties and early sixties is of course, the prime "media" we all specialize in collecting. It commonly is referred to as the "golden" age of radio, although most of us simply call it old time radio, or more popularly, "OTR." In the Tech Guide publications, it is referred to as all of the above. Although these broadcasts are indeed, "old," they are not old in a negative sense. Radio shows of the past are still as alive and fresh-sounding in the eighties as they were when originally broadcast...at least the "good" shows are. The mysteries and adventure programs are just as exciting, the comedy of the "old pro" veteran comedians are just as funny as what they were during the period they were actually happening in an era that they weren't considered "old." Old time radio is indeed, alive and well today. These broadcasts are from a truly classic era of broadcasting which will never be repeated, hence the title of this publication: A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS - Tech Guide - Volume 2.

As classic radio show collectors, we are all involved in the listening to and preserving of these programs, much the same as some individuals are involved in the collecting and preservation of antique automobiles. Another somewhat related hobby is the collecting of the actual antique radio sets, and equipment. But that's another topic in itself. As radio show collectors, if we possess an accumulation of programs any size beyond just a few tapes, it is clear that we are indeed involved in the preservation of early radio. If we weren't, then we would be erasing shows after listening to them once, and recording something different on the tape. Why? Perhaps because radio of network caliber that we enjoy hearing so much just doesn't exist on any large scale on the regular broadcasts bands. Perhaps we feel that by erasing the tape, we would be destroying a rare gem that would be lost forever, if a tape copy was not in our possession. It is true that by erasing it, we wouldn't be able to enjoy it again. There's no "re-runs" on tape, once erased! Of course, we could always get another copy of the program, since others are saving them, but that's just not the way we operate as OTR collectors! We accumulate programs, and assuming we don't end up throwing them away, selling our collection and leaving the hobby or otherwise, we really are preserving the broadcasts of radio's past...and why not?

There are some in our hobby who like to deal primarily with the original discs or master tapes the shows were ORIGINALLY transcribed on when broadcast. This type of collector, however, is relatively rare in comparison to the individuals who find that combining the modern technology of cassette or reel tape with the "nostalgia" of the past, a more convenient, reliable and economical alternative --not to mention the fact that for example, early acetate recording tape deteriorates rapidly, and NOT transferring it to a modern tape could mean the show will soon be entirely lost in a pile of oxide dust, in time.

As collectors, we have the choice of either buying the programs already recorded on tape by an OTR "dealer," or recording them ourselves from rebroadcasts, from

A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS

other tapes, or even the original discs, if we are lucky enough to have some.

The science of using the tape recorder to handle these programs was one of the major thrusts of the original Tech Guide publication, and it is treated with equal importance in this publication, although it is only one of many important aspects we as collectors need to concern ourselves with as active members of the OTR "community."

Tape recorders themselves, are extremely complex electronic devices. The history of their development is explained in one of the sections in this book, and it was one of the most difficult sections to put together. Most people today take a simple cassette recorder for granted. We're used to them now. To us, they appear relatively tame from observation outside their cabinet. But the research that went into the design of its insides make it nothing short of being a minor miracle. What is so unfortunate today, is that so many collectors take these magnetic gadgets for granted to the extent of actually being careless in making recordings. They push buttons, set and forget. With reel to reel, combining that with the rather obsolete and obscure tape format in most popular use (four track, mono), brings an even greater variety of inherent problems. If we are careless, we can actually make old time radio worse, with modern equipment! This, rather sadly, has become a part of old time radio collecting--dealing with the sloppy, carelessly made recordings of others.

The previous Tech Guide provided a working knowledge for collectors basically, of "how to do it right" when trading or making recordings of shows for other purposes. An attempt was made to educate those who have no other source of such information. How many of you REALLY read the owners manual that came with your tape recorder? In the previous publication, an effort was made to show that making a quality recording of an old time radio show with perfection, could actually be considered an art, in a sense. This new GUIDE does that as well, although it gets into the "meat" of other topics not covered in as much depth (if at all) in the first book. There is also much updated information here, although some topics which are discussed in the first book, are not covered at all here. These areas include: Playing full or half track masters on quarter track machines, tape editing and disc dubbing. The original GUIDE continues to be available from the publisher at this writing, although it will be entirely out of print, shortly.

So, yes, there is an emphasis on the technical "stuff" in this publication like the previous edition, but this book also explores other aspects of old time radio. You'll find a heavier emphasis on the actual LISTENING and ENJOYING of the programs in this book.

Assisting me in the writing of this publication are most of the individuals who were involved in the first book, however, I've added some of our hobby's most prolific writers in addition to past contributors. Obviously, I don't know everything there is to know about every field related to old time radio collecting, and those individuals I've gathered to help have specialized knowledge in the field in which they are writing. Working with the many people who have so generously contributed has been one of the most enjoyable and educational experiences for me, in putting this together.

You've now heard of a few of the basic ingredients of A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS. The contents range from technical and organizational aspects, and historical aspects, to the more controversial topics. But one of the most important ingredients has yet to be mentioned. There have been a few basic books written about old time radio shows--some in the form of encyclopedias, so to speak. More recently, Jay Hickerson wrote a book which lists all the show series available today, and provided a number indicating how many episodes of each show exist, and years it was on the air. Jay's was the first publication that did this, however, no book has been offered until now, that provided solid recommendations for less seasoned collectors as far as what's good to listen to, and what isn't. In the first Tech Guide, Joe Webb made a few personal recommendations, but in this book, a group of six collectors (myself included) actually went through and graded a list of over 300 programs. The results of that survey make up one of the most major sections of this book.

Now that you know what you should collect first, all you need are sources with which to trade (over 170 collectors are included in the directory), some blank tape (ads from old time radio's biggest blank tape suppliers are included), or if you don't want to trade, there's also several ads from some of old time



radio's most respected dealers. What more could you want? Frankly, I don't know right now, but I'm sure I'll think of a few more things, and will end up publishing a third volume in a few years!

So, to the many of you who have asked when this book would be out, you now have your answer. I hope you get as much out of it, as I got in putting it together. It's intended as a reference tool, but also a source of enjoyment. I hope I've been successful in making it both informative and entertaining.

#### CHAPTER 2 - THE CASSETTE VS. REEL DECISION

Today's old time radio collector is faced early in his career of collecting with a serious decision. What should the programs be stored on? Many collectors adopted the standard audio cassette early in their collecting days and stuck with it. There's no question that the cassette offers a great many advantages, and perhaps one of the strongest advantages is that this format is standard, far from obsolete, and programs can be organized in this format relatively easily, although large collections tend to be more difficult to store. A few of the more "veteran" collectors will argue that the reel to reel format offers better sound quality. I differ with that opinion.

Thanks to today's technology, a modern cassette deck can provide sound quality that is actually far superior to even the finest reel to reel consumer equipment operating the "standard" 3-3/4 speed. The audio cassette has become so advanced in both design of equipment and the tape itself -- that it has threatened the very existence of the older quarter-track stereo reel to reel machines. A point made in the first Tech Guide is that a \$250 cassette deck with a tape of "Metal" oxide formulation compared to a \$400 reel deck running at 3-3/4 speed will demonstrate without question, that the cassette format is actually superior to reel in terms of audio quality. The higher frequencies in particular can be recorded at a higher recording level, and be reproduced more cleanly on the cassette machine. Dolby, DBX or other forms of noise reduction are also standard features in cassette. There have been reel decks produced with this feature, but today, they are relatively rare on standard consumer reel decks. There's also a more advanced "extra efficiency" reel tape, and this would certainly be a plus factor for reel. But realizing the higher cost of not only the equipment but also the tape, the cost of reel starts getting really a little too prohibitive!

The question which may be on your mind now is then, "Why do collectors use reel to reel at all?" If it's lesser sound quality, is relatively obsolete, and is certainly far less convenient than cassette, why do so many of the larger collectors, dealers and traders use this format (reel) exclusively? Let's again compare the advantages of each format. This may be helpful in determining if you should stick with cassettes, or if reel to reel may be the right move for you.

#### CASSETTE TAPE ADVANTAGES

- Compact & Convenient
- Easy to label, organize & store
- Very wide selection of tape varieties to choose from.
- Low per tape cost.
- Inexpensive per tape to mail.
- Extremely high quality and generally very reliable.
- Wide selection of readily available tape players & recorders.
- Low cost for equipment.
- Playable in the car--or anywhere.
- Widely used by everyone--A standard. Nearly everyone has a cassette player on which to play your tapes.
- Individual programs can be easily accessed.

#### REEL TO REEL TAPE ADVANTAGES

- Longer recording lengths.
- More room on boxes for labeling
- Very low per hour cost, depending on speed and tracks used (4 track mono used for old time radio is very economical).
- Higher quality obtainable at higher speeds.
- Able to store large numbers of hours in relatively small space (4 track mono)
- Moderate to low per tape cost.
- Ability to record left and right channels separately (4 track mono) on some machines.
- Ability to "double speed" and "double track."
- Convenient to edit or repair through splicing the tape.
- Extremely reliable and simple jam free format.

As is shown here, the key factors involved are economy and storage. Typically, 6 hours of programming can be stored on a single 1800' reel of tape. That same amount of material would take either 6 regular C-60 cassettes (or four C-90 cassettes). C-120 cassettes (two hour) are also manufactured, however, their track record for reliability is rather poor as the tape itself is extremely thin, and prone to stretch, breakage, problems interacting with the shell of the cassette, etc. However, a side advantage of this disadvantage of cassettes is that individual programs can be located much more conveniently and quickly on a half dozen cassettes, than searching through a quarter-tracked 1800' reel. However, there are negative aspects to both formats. One of the negative aspects that both formats share is that they are standard analog recording mediums. This means that both will have a certain amount of tape hiss present. Steps can be taken to minimize tape hiss, however, unless digital technology is employed, tape hiss can never be entirely eliminated. There are also some negative points which are not common to the two formats.

#### A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS

The advantages of cassettes, happily, tend to outweigh the disadvantages, and collectors with large cassette collections have devised their own methods of dealing with the disadvantages. These are the disadvantages of cassettes as listed in the first Tech Guide:

1. Large cassette collections can get very cluttered. This problem can easily be minimized by use of one of the commercially manufactured (and readily available both from tape suppliers and at the retail level) storage racks, cabinets, cases, etc. The most popular cassette storage medium will hold a cassette in a slot inside a poly or Norelco box, with its spine showing for easy identification.
2. High per hour tape cost. This is actually a minor disadvantage if bulk cassettes are used. Quality bulk cassettes can be purchased that will be adequate for old time radio at prices as low as 50-60¢ for a 60 minute cassette. Even name brand cassettes (normal bias) are relatively inexpensive and at the retail level, can be purchased for approximately double the cost of the price mentioned, and a storage box is included in that price.
3. Limited recording lengths. This problem either is, or isn't a problem, depending on how you look at it. If you are concerned about recording a radio show that is an odd length, that won't conveniently fit on a standard C-60 cassette, you can always order "custom" length C-65 (or C-70, or whatever length you choose) from one of the bulk cassette suppliers. If you are looking at the problem when comparing directly to reel, it is true that you can't buy a reliable, quality cassette that will run continuously on one side for an hour and a half straight, as you can with open reel.
4. Longer lengths, especially lower quality tapes, more prone to jamming. This is true, with C-120 and TDK's extremely low output and fragile C-180. In the case of C-120's, only brand names should be used, if at all, and you should not use a C-120 as a "shelf master." Basically, for true archival quality, only C-60's (or C-62's) or C-90's (C-92's) should be used for OTR.
5. Drop outs in tapes more apparent due to slower speed (on low cost tape). This is true in theory, and applies to reel as well, for that matter, on slower speed. Today's cassette tape, however, does a minimal amount of oxide shedding (especially compared to the Ampex 641, which is so popular for reel use), and this is NOT a major concern to cassette collectors, AGAIN, stressing the importance of quality tape, and not drug store triple pack cheapies in plastic bags.
6. Very inconvenient to edit or repair through splicing. This is also true, however, very good electronic edits can be made with the better quality cassette decks.

Let us now look at reel to reel disadvantages. There is one disadvantage to reel which was not mentioned in the first Guide, and that will be added to the end of the list.

1. Take more time to load on the machine. This is probably one of the major fears cassette-only collectors have of reel. With reel decks, you just can't slap a cartridge in, and push the button. You have to thread the tape by hand, around the guides, between the pinch roller and capstan and up around the take up reel. With some more advanced decks, this is a little trickier than the basic bare bones reel machines. But like anything else, once you've done it a few times, it's like brushing your teeth--second nature. One tape recorder enthusiast who recently visited me claimed he could thread my reel machines with his toes...then he actually proved it by doing it, and pushing the start button.
2. Individual tapes somewhat bulky. This is a minor concern, because with four track mono, as much as six hours can be stored on a single reel, if recorded at 3-3/4 i.p.s. speed.
3. Limited selection of equipment still being manufactured (for consumer use). This is a major disadvantage, and relates to the newly added disadvantage.
4. Very expensive for "workhorse" grade decks. True. And this is basically, all that's being manufactured today that should even be considered.
5. Limited selection of "reasonably priced" reel tape available. If you are talking about name brands, also true. If you'd rather not use the government surplus tape, you will end up with only about 4 brands to choose from, if you don't count Radio Shack's line, which by the way, is not recommended. The best grades of reel tape are probably the professional lines intended for mastering use, manufactured by 3-M and Ampex. They tend to be quite costly when purchased brand new, and this is the reason most collectors use the "used" grades of Ampex 641, and others discarded by the U.S. Government, recording studios, etc.
6. Equipment is very heavy and bulky. Very true, especially of 10 1/2" models.
7. Costlier to operate (consume more energy). True. Reel decks of good quality contain three relatively large motors, plus the electronics. Cassette decks can contain one, two, three or even four motors, but all are very small, often times operating on 10-12 volts provided by the cassette decks' electronics.



## A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS

If you spend a lot of time listening to or making recordings of radio programs for others, it may be slightly less expensive to run a cassette deck than a reel deck, although this may vary from one model to another, and the difference is not likely to be very significant on your electric bill.

8. The last disadvantage to reel to reel use for old time radio is the fact that this format for home use, is rapidly becoming an obsolete one. In less than five years, it is likely that NO ONE will be manufacturing open reel machines for home use. The used market in recent years has brought forth new reel equipment for some collectors, and this is likely to be the ONLY source for reel decks in the coming years, outside of those intended strictly for professional use, none of which are usually fitted with quarter track heads and 3-3/4 i.p.s. speed.

It is clear that cassettes have brought about the downfall of domestic reel equipment, as they have certainly wiped out the eight track cartridge of the past some years ago. This combined with the fact that virtually all of the newcomers to the hobby are using cassettes exclusively leads one to the logical conclusion that the future of the hobby is cassettes. This does not mean that no one will be using reels 10 years from now, although it would seem likely that the reel collector with a large collection will be the exception rather than the rule, in future decades.

In the first GUIDE, it was recommended that "If you plan to build a program collection of any size at all (perhaps over 100 shows), it is strongly recommended you adopt the reel to reel format." Today, with all the odds stacked up against reel, if you already have a substantial investment in cassette equipment, and a large collection of cassettes, you will probably be better off in the long run sticking with cassettes. It is true that reels have some major advantages when you're talking about storing/collecting extra large accumulations of programs, but it appears that the future does not include reel to reel for home use, and that most of us will end up transferring our entire collections to cassette, before the end of our lives, merely for the sake of preservation. It is possible that before then, however, an even more advanced digital recording medium may become the accepted standard. A transfer from a cassette, by then, however, may be simpler than from a reel. This same type of situation can be compared to what it would be like today transferring a wire recording to a reel or cassette. The biggest problem is LOCATING A WIRE RECORDER that still works, or is repairable.

Cassettes of course have a very major advantage of portability, and always have over reel. You cannot easily play a reel in the car, nor can you take a walk around your neighborhood with a reel deck clipped on your belt.

For those of you already committed to reel to reel for your "primary" masters you are probably well advised to purchase a couple of spare reel decks, either used or new, in the interest of always having "back-up" decks around so you'll have a means to play your collection in the years to come. As long as radio stations and pro studios are still using  $\frac{1}{2}$ " reel tape, we will probably still be able to buy the blank tape for many years to come, so there will not be any abrupt end to the format. But it is likely that spare parts for machines long out of production, will become harder and harder to find, and as your machines start to wear out, your serviceman will have a harder and harder time keeping them running for you, as the format sinks deeper into obsolescence. Currently, this is not a major problem with the major-brand reel decks, although there are some models out of production a decade or more by companies no longer in business. It's those reel machines that have already been scrapped by collectors, if they are unable to get them working with jerry-rig parts or other modifications. Now you see why it is recommended that all collectors involved in reel to reel recording STOCK UP on spare equipment. Buy only brand names. Do not buy equipment manufactured by companies that have gone completely out of business. By doing this (both buying the equipment and getting the good brands), you'll be saving yourself an awful lot of trouble and heartache in the future. Major brands that come to mind include Teac, Sony, Pioneer, and Akai. Even if the company isn't making reel machines any more, (as is the case with Pioneer and Sony), the parts continue to be stocked by their servicecenters located at various locations throughout the country.

If you are a cassette collector, you have no such concerns. For many many years to come, you will continue to be able to purchase newly produced cassette decks. If your current deck dies a few years from now, throw it out and buy another. The reliability of high quality cassette machines is just as good as with reel decks, and a good cassette deck should last you at least five years. By then, you'll want to buy a new one anyway, to take advantage of improving technology.

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## CHAPTER 3 - DOUBLE SPEEDING, DOUBLE TRACKING &amp; CASSETTE DUPLICATORS

One of the problems an old time radio show collector encounters early in his or her "career" in the hobby is that of time -- mostly that enough of it isn't available to the average collector. Those collectors who develop substantial collection sizes and numerous trading friends may find they are so busy making up tapes for others, that little time remains for their own personal enjoyment, as far as listening to the many programs they are receiving.

There are a variety of ways collectors have dealt with the problem. Reel to reel collectors who have adopted the four track mono format as their standard, take advantage of the four track stereo capability of their machines, and the higher speeds, as compared to the normal playing speed of the tapes they have. The term "Double Speeding" was probably invented by reel collectors in the hobby. It implies "high speed duplicating," and basically, that's what it is. It is possible with both reel and cassette decks. One of the features that most reel machines have that is not usually found with cassette decks for the most part, is the ability to select the speed at which the reels can be recorded and played. The higher the speed, the better the recording quality, but the poorer the tape efficiency (and hence, the higher the cost for blank tape). The most common speeds are 1-7/8 inches per second (or "i.p.s."), 3-3/4 i.p.s.,  $7\frac{1}{2}$  i.p.s., 15 i.p.s. and 30 i.p.s. The speeds, being measured in inches-per-second, relate to the amount of tape that passes across the heads in a seconds' time. In other words, for every SECOND of audio material you wish to record, at  $7\frac{1}{2}$ , for example, exactly seven and one-half inches of tape must pass the heads (assuming the machine is running on pitch). The standard speed for cassette is the slower, 1-7/8 i.p.s. With reel, the most widely used speed is 3-3/4 i.p.s., among radio show collectors. Although  $7\frac{1}{2}$  i.p.s. would yield better results, a compromise is made by most reel collectors to minimize cost and storage space. And because most of us don't have the equivalent of a warehouse to store our collections which would be required to store a moderate to large collection recorded at  $7\frac{1}{2}$  i.p.s., full track, it is probably a good standard for us to have inherited. The  $7\frac{1}{2}$  speed is the common professional speed among broadcasters and studios. For editing, it's easier to work with, and it is indeed, better in terms of audio fidelity. 15 and 30 i.p.s. are speeds primarily used by major recording studios involved in making records, and these are the speeds at which the multi-track (8 and 16 track) using inch wide tape operate. Studios may spend a few hundred dollars for a SINGLE reel of tape in this format. This is entirely unnecessary with old time radio, and none of us are multi-billionaires with limitless storage space, so scratch the inch width tape, and the 15 and 30 i.p.s. speeds. As old time radio collectors, we can make limited use of the  $7\frac{1}{2}$  speed on reel. For the transferring of electrical transcriptions (original discs) to tape as "master" copies, and because the tape is so much easier to edit at that speed, disc skips and other noises which are unwanted can be removed with greatest ease, and with a minimal loss of quality. While there are collectors who make  $7\frac{1}{2}$  as there permanent master speed, the 3-3/4 speed is still regarded as the primary standard. It is the speed most regularly traded among collectors, and the standard speed among dealers who are offering "complete" reels for sale. Do not use a slower speed than 3-3/4 on reel equipment. The poor quality exhibited by reel decks running at 1-7/8, combined with the compatibility problem encountered when dealing with other collectors make use of this speed a major mistake. You may wonder if this is such a terrible speed to use with reel equipment, why was it adopted as the standard on cassette? You should first realize that when cassettes were originally developed, they were intended strictly for not critical voice work (as in dictation), ONLY. Later, someone came up with the bright idea that cassettes might be handy to record music on, and work was done to improve the quality of the cassette, which continues to this day. Because of highly advanced tape formulations of today's cassette, low noise electronics, combined with low distortion and high signal to noise ratios, today's cassette will actually exceed the quality of reels even operated at 3-3/4. This FACT has been mentioned before in this book, and cannot be stressed too strongly. At any rate, when we consider that 3-3/4 is regarded as the standard old time radio reel standard, we can observe that the "broadcast" standard of  $7\frac{1}{2}$  i.p.s. is exactly double the OTR standard. Of course, when you play a 3-3/4 recording at double its speed, the sound that comes out sounds like a bunch of mice acting out your radio program, certainly, useless to listen to. However, when you play back at this speed, and RECORD THIS on a separate deck also operating at the higher speed, you get something else, indeed. Your copying of this "micey" sound, is actually the technique mentioned, usually referred to as "DOUBLE

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"SPEEDING" among collectors. You are duplicating a reel TWICE as fast as what it would take you to record it in actual time. On the low cost, low grade, dual decks manufactured at the consumer level for cassettes, this is often the same technique employed. The copy recorded in this manner should in theory, be identical to the original. With reel equipment, this is usually achieved, when a pair of well maintained decks are used. With the low cost double-cassette machines, good results are not always to be expected, although barely passable results are probably possible for old time radio use. Some of these "dubbing" cassette machines are actually portable, with built in speakers and radio, and a flashy appearance--your basic "blaster" radio, designed to impress the consumer by looks, but in terms of making quality cassette copies, they are not to be trusted.

With reel machines operating in this manner (which admittedly, they probably were not even originally designed for), you can duplicate a 6 hour, quarter tracked, 1800" reel in three hours, track by track, and achieve results that will be accepted by virtually any collector--even the most demanding collectors. If you compare the copy to the original, assuming your equipment is in good shape, you should hear no difference in sound, other than the normal amount of slight additional added noise which is normal (and would be there even if copied in actual time). The hiss level which is added will be directly determined by the quality of the tape used, the bias and equalization settings (a little experimentation will determine optimum settings for "Double Speeding" which may be the exact same settings used when recording in actual time). Another factor involved is the condition of your heads (whether dirty, worn or out of alignment). As will be more heavily emphasized in coming chapters, maintaining your machines is extremely important. Remember also, that the "bias" settings will only affect the tape deck doing the recording--which is in the recording mode (true also of cassettes). The "EQ" may affect only the recording deck, but it may also affect the playback deck in the dubbing process. With cassette decks, often the bias and EQ is combined into a single switch, and settings are determined by the tape type being used. With reel decks, if you're using the popular "Ampex 601", the normal settings may be correct, for best results. With "Double Speeding", as mentioned, a little experimentation is in order, however, you should only stray from "normal" bias settings if you are unsatisfied with the recording quality.

"Double Tracking" with reel machines, is a somewhat more questionable practice. A lot of problems have been caused in our hobby by collectors who carelessly double tracked, with no regard to how well it was duplicating the shows, and not bleeding through from one track (or program) to another.

"Double Tracking" involves recording both the left and right channels in duplicating a four track mono recording, simultaneously. Certain reel decks do not permit recording of these two channels separately. The current Teac line is one example. With these machines, "Double Tracking" is the only way to duplicate on these decks, if the four track mono format is to be preserved from the master to the copy. The Sony decks, the Akais, the earlier Teacs (including the popular "A-2300SX"), the Pioneer 707 all DO allow track by track recording. If we all had limitless amounts of time to devote to old time radio, I would not mind recommending to everyone to record all their reels, track by track. Because this is not the case however, and especially when regarding limitations of currently manufactured equipment, I cannot recommend this with a clear conscience.

Is it wise to "Double Track?" My response to that question is perhaps it is an acceptable practice, only if your recording set up (reel) passes the following tests:

1. Engage recording mode on both left and right channels of your "recording" deck.
2. Select a four track mono, reel -- mount and play on your "playback" deck which is connected in the usual way -- directly into the recording deck (left output of "play" deck to left input of "record" deck, and right output of "play" deck to right input of "record" deck).
3. Turn the OUTPUT of ONE channel of your playback deck all the way down, while turning the output of the opposite channel all the way up. If you have no way of turning the outputs of individual channels down on your playback deck, select or make a recording using ONE channel only, of the deck, and proceed.
4. Level the meters on the recording deck so they're higher than normally set... let them "peak" into the "red" quite frequently.
5. Turn the input gain on the recording deck of the channel NOT being fed with audio, ALL THE WAY UP. You will then be recording only tape hiss/deck electronics noise on this channel.

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6. Record at least five minutes of material, rewind and play back the channel you recorded only the hiss/noise on. Turn your monitor amplifier ALL THE WAY UP (preferably with headphones). If you can make out any of what's going on, on the opposite channel, proceed to the next step. If NOT, you have an excellent set up, and it should be safe for you to record BOTH "Double Speed" and "Double Track."
7. If you can hear what's going on in the opposite track in your "blank" track, try first turning down the OUTPUT and/or disconnecting the output patch cord on the "recorded" track. If that eliminates the channel leakage, you still have a very good system, and you can "Double Track" with little fear of imposing channel leakage. If the leakage is there still, you should think twice about EVER using the "Double Tracking" technique, except for non-critical recordings you make for yourself, and not others.

If all you hear are "swishes" or modulation noise, then that's probably OK. The sounds that are most likely to bleed through are the higher frequencies, at around 4,000 hertz and above, depending on how well the deck was designed with respect to separation, head characteristics, etc. If you hear definite and distinct voices, then you should be concerned to the point of not making recordings for anyone which are "Double Tracked" -- although you may spend twice as much time making tapes for your trades than what you normally would want to.

If you haven't had your tape deck serviced for some time and/or it's more than a couple years old, you should have it checked. Make sure your service technician checks head alignment (and condition of the heads), and channel separation. Have him see that all specs are up to the manufacturers specs. As mentioned, quarter track reel decks were not necessarily designed for the high speed duplicating that most of us are using them for. Most reel decks in general use were originally intended by the manufacturer for the recording of stereo music in the home. Some compromise in channel separation would be acceptable in this case, however, with four track MONO, we have a totally different program going on between the left and right channels. If our system does, indeed, work well, we can thank the manufacturer for such an excellent design in terms of channel separation.

Some warnings have also been made about the consumer grade "dubbing" cassette decks. While these warnings are not based on personal experience, and a top of-the-line consumer grade dubbing deck may well do a very respectable job of copying an old radio cassette onto another cassette, based on reviews I've seen in such magazines as Audio, Stereo Review and High Fidelity, the current crop of dubbing decks are not very highly thought of in the industry. For this reason, I recommend the use of only commercial grade high speed cassette duplicators.

Cassette duplicators of this type operate at a speed of eight, ten, sixteen, or even more times the actual playing speed of the cassette. This means that depending on that factor, cassette duplicators of this variety operate at speeds of upwards of 20 inches per second!! You may think that as with reel, the higher the speed, the higher the quality, but instead, the reverse becomes true. The higher speed/higher quality factor only comes into play when the recording is being done in actual time. In other words, if your radio show were recorded originally at the same speed the high speed duplicator is running, then the sound quality would be higher. However, if that were the case, a standard C-60 cassette would only have a playing time of 3-4 minutes!! In the high speed duplicating process, a frequency from the audio spectrum of say 5,000 hertz, when played back at 10 times the normal playing speed, as in a high speed duplicator, that frequency becomes 50,000 hertz. This means that in effect, a high speed duplicator, in order to accurately reproduce a recording with a frequency range up to that level, must be able to reproduce audio well above the range of human hearing. This requires a highly advanced design of both the play and record heads and the electronics themselves. There are duplicators that can handle frequencies of 10,000 hertz and above (intended for music reproduction). This means that they must be able to handle frequencies at 10 times than range, if that in fact is the speed of the duplicator. In order for duplicators to be designed for these ranges, the best design usually includes a slightly slower operating speed. The lower the speed, the more easily the unit is to design, although of course, the poorer the "production rate" of the duplicator. By production rate, we're referring to the number of cassettes that can be run in a given amount of time. Typically, a C-60 can be run in 3-4 minutes. A duplicator running at a faster speed can also be employed, however, if quality copies are to be achieved, a 10 or 16 X duplicator should be employed, with a preference on the slower speed. Duplicators running at 18 or 20 X speed are intended strictly for non critical voice copies, and not recommended for old time radio.



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We should also clarify the TYPE of duplicator to which we are referring. The cassettes you see sold in record stores, department stores, etc. with pre-recorded music are NOT run on the type of duplicator with which we will be concerned. In massive quantities, a cassette is most efficiently duplicated on a system where the actual cassette tape is copied before it goes into the shell, and becomes a cassette as we know it. If one of the major record companies had to hire a lot of extra personnel to manually load cassette tapes into "our" type of duplicator, the production cost of say a run of 100,000 copies of a certain record on cassette would probably double the cost of a pre-recorded cassette (and the cassette would never have taken over the standard record in terms of sales and popularity!). Instead, they are set up with a master "loop" which plays the same segment over and over, and a bank of slaves, which are in effect, reel machines designed to handle thin cassette tape, and an entire "hub" of raw cassette tape is recorded with many many copies. Automatic equipment, able to sense the beginnings and ends of each segment, winds the segments into individual shells. That's in very basic terms, how the really big volume duplicators handle it. For smaller volume, the popular "in cassette" (meaning duplicated "inside the shell") duplicators are used.

### THE USE AND OPERATION OF COMMERCIAL GRADE, IN-CASSETTE DUPLICATORS

Some brands and models have more features than others, and as already mentioned, come in a variety of "speeds." Some are designed for stereo operation. Some have external meters and level controls, while others do not, and the recorded level of the copy tape is determined by the level of the master tape. In general, a lot of the same common sense guidelines that apply to regular tape recorders can be applied to high speed copiers. However, there are a few factors that come into play in their operation that may not be apparent right away, but first let's look at their operation.

One of the things you may wonder about duplicators is how they copy the second side of the cassette. Do you have to turn the cassette over? If you wish to, in order to record something different on the second side other than what's on the second side of your master cassette, you may, however, that generally is not how they are run in general use.

With a cassette duplicator, the heads and electronics are designed so that side one and side two are copied simultaneously. In other words, one pass across the heads, and your cassette is done. Side two is on the opposite edge of the tape physically, so it is not a difficult design problem to add an extra gap (or two extra gaps, with stereo) to accommodate the extra track which would normally be recorded during the second pass of a tape in the opposite direction in a standard cassette recorder. With a cassette duplicator, however, you are actually recording the second side BACKWARDS during the copying process, however, when played in the normal manner in a regular cassette player, it reproduces exactly as it would if it were recorded in the normal forward manner. I've actually read reports indicating that an audio recording made backwards could actually be better done, and have improved transient response than a traditionally recorded tape. Whether this is necessarily true with cassette duplicators is uncertain, but is only mentioned to point out that this aspect of a duplicator does NOT cause an inferior recording on the second side.

After the duplication process is complete, however, your cassette is ready to play "SIDE 2." A feature very handy in most duplicators is an automatic rewind right after the duplication process, so that when the entire cycle is complete, both the master and duplicated copy are rewound to side one, ready to play, and the master is of course, ready to make the next copy. How simple are duplicators to operate? In many cases, they are simpler to operate than a tape recorder, because the level setting is done when the master tape is prepared, and on most models that are in widest use, no level setting is done (or possible) on the duplicator itself. All that one needs to do is put the master and a blank in, and push the button, and in just a few minutes, you have an hour of recording done. It's possible too, to pull the cassette out of the duplicator before its auto-rewind cycle, rewind the tape in an external "rewinder" while plugging in another master and blank in the duplicator, to increase production.

One most crucial factors involved as far as AUDIO fidelity produced by a duplicator, is the quality of the master tape used. You may need to make several test recordings at various recording levels to achieve best results. The better duplicators will allow you to record at a "normal" recording level on a cassette deck, and then reproduce that level on the copy with no distortion. If you adjust the equalization when making up the master, you must be very careful not to "over-equalize," as the duplicator may be sensitive to certain frequencies, and distort them or the entire recording. It is a good practice to use a high grade cassette for the master, although with radio shows, a moderate grade cassette may produce results that you'll be just as happy with.

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Another factor of high importance is the quality of the blank cassette you use. You should not use a high bias cassette for old time radio -- they are unnecessary for the frequency spectrum of the source material is limited, and the advanced formula of a decent normal bias cassette should more than serve your needs. Furthermore, it is likely that your duplicator is designed (or internally biased) for normal bias recordings. It may be possible to have it re-aligned for high bias, but with old time radio, there is no need for this. If you try running a high bias blank in a duplicator not set up for it, you will of course, cause no damage, only produce a harsh, raspy and distorted (or tinney) recording with very low recording levels. Use the appropriate blank tape for your duplicator. Use a good quality "bulk" cassette purchased from one of the suppliers of these products. Don't use drug store cheapies. They will wear your heads unnecessarily, and many may be "rejected," tangled, or otherwise destroyed by your duplicator, if the tapes don't destroy the duplicator! Remember that the tape is running at a speed much higher than it would have ever run in a regular recorder. Although the better duplicators are not necessarily rough on tapes, they do move them quickly, and poor quality slip sheets inside the shell (for example) are just one of the many things that do not contribute to successful operation of a duplicator.

Don't forget about cleaning the heads! And remember that for every cassette you run through the duplicator, that's equivalent to an hour's worth of recording tape passing the heads on a regular tape recorder. If you normally clean your tape recorder's heads every 10-12 hours of use, it follows that you should clean your duplicator's heads every 10-12 CASSETTES that are run. This may mean you'll be cleaning its heads twice an hour. It is in this case, where use of a good cassette both in the master position and the copy position, will make the cleaning a very quick and simple task. The better grades of cassettes will not shed nearly as much oxide as the typical reel name in most popular use by reel collectors. The quality of the master copy is even more crucial if you expect to be making hundreds of copies of the same exact tape.

### DUPLICATORS -- GENERAL COMMENTS

In general, it is better not to buy the cheapest model, although that would largely be determined by what you plan to do with the copies you make. If you are an old time radio dealer, more and more dealers are starting to invest in duplicators designed for stereo duplicating. This may seem like an overkill situation with old time radio, but there are definite reasons some (including myself), have taken this step, even though OTR may be the only thing that will go through the machine. #1, Duplicators designed for music reproduction do produce better fidelity, as they run at the lower speed. There will be somewhat greater clarity at the higher end, and possibly somewhat less hiss. #2, for collectors listening on stereo decks, the channel balance will be much better than what is often possible on a mono deck, although there are certain brands (particularly Sony), that although a certain duplicator model may be mono, the balance on a stereo deck will still be fairly good. The price on the Sony line, however, is quite high. If you plan only to trade cassettes, perhaps you will be satisfied with a mono unit, although there are more recent productions you may wish to trade which are available in stereo, and lacking this ability, you will be unable to offer stereo copies to your traders, unless you reproduce in actual time on regular cassette equipment. If you can afford it, it is recommended you invest in stereo equipped duplicators. If not, buy a high grade mono unit. Some duplicators are "expandable" in such a way where you can add extra recording slaves to the basic unit. This is probably not as useful a feature, unless you plan on copying several copies of the SAME tape. The more advanced models, however, feature more than one "copy" position in a single unit, although there are certain "single copy" position dupers than do an excellent job, as well.

Here are some prices you can expect to pay for duplicators of the type we've been discussing in this section:

"BARE BONES" MONO DUPLICATOR - \$300-450

BETTER GRADE (POSSIBLY EXPANDABLE) DUPLICATOR - \$500-750

STEREO DUPLICATOR - \$800-\$3,500+

One feature you may also want to look for is duplicators with erase heads. If yours does not have erase heads, you will be able to copy on blank cassettes, only. To "re-use" cassettes, you will need to purchase (if you don't already have one) a bulk eraser. The most powerful, yet lowest priced bulk eraser I've been able to find, and can recommend, is made by FIDELIPAC, a company whose primary product is cartridges designed for professional broadcast use. The specific product I recommend is their hand-held "BLANK-IT" bulk eraser.





One popular brand of high speed cassette copiers among old time radio dealers and collectors is Pentagon. Pictured above is Pentagon's basic unit. The least expensive is their non-expandable mono unit, which sells for under \$400, the model C-20. Another expandable model is the CM-270, and companion "slave," the CS-271, which sells for under \$800 per unit, also mono. The stereo version of the CM-270/CS-271 is the CM-470/CS-471, which sells for under \$1,500 per unit. Pentagon also makes some more advanced models with more than single "slave" positions within a single unit. All of the specific models mentioned resemble the photo above. The differences are the head configurations, speed and whether or not additional "slaves" can be attached to the basic "master" unit. The units feature digital logic, DC servo controlled motors, automatic levels, track selector switch, automatic rewind and on the CM-270/CS-271 system, built in erase heads. As many as 72 C-60 cassettes can be run on the combination. 10 additional slaves can be added, making the maximum production a 10 fold multiple of that! The manufacturer claims a frequency response of 40 to 10,000 hertz, although I've been informed they will duplicate frequencies up to 20,000 hertz (assuming proper tape is used)...obviously, this brand is highly recommended.

As mentioned, there are other excellent brand duplicators on the market. A dealer who is seriously interested in providing a quality product should commit himself to something above the bottom-of-the-line unit. This doesn't necessarily mean the cheaper duplicators won't perform in an acceptable manner. What it DOES mean is the better duplicators will produce better sounding copies. A person using a duplicator to service his customers who can't AFFORD a decent quality unit, even if it means taking a year or two to pay off his credit card for it, shouldn't even be offering duplicated OTR cassettes.

I've run thousands of cassettes through my Pentagon, and can confirm the durability and ruggedness of the transport, and have been satisfied overall, with the quality of the reproduction on the stereo model.

## CHAPTER 4 - TO PRESERVE OLD TIME RADIO, YOU MUST PRESERVE YOUR EQUIPMENT!

The title of this chapter should be a statement engraved in the front panel of every collectors' main recording machines. With reel machines in particular, the better you take care of them now, the less problems and expense they will give you in years to come. What we're talking about here is preventative maintenance. You may go through a ritual with your automobile every so many thousands of miles, changing your oil, air filter, spark plugs, chassis lube, etc. Well, the same type of tender loving treatment should be given to your tape recorder. There's a lot of electronics there, a number of electro-mechanical devices, motors, flywheels, bearings, etc. If you trade or listen to old time radio in any quantity at all, on a regular basis, you are asking for trouble if you don't take your decks in for a check up periodically, even if there seems to be nothing wrong. I cannot stress the importance of this enough for collectors who are using reel to reel equipment. It is probably impossible by now, to buy a brand new deck just like the one you own (unless it's one of the recent Teac models still being made). With reel machines, if they are of a good grade (3 motor transports), even if the repair costs more than what you paid for the machine originally, it is still worth the cost of repairs. A really good technician can restore that machine to like-new condition, and it's just like BUYING a whole new deck, if you have it completely rebuilt. With cassette decks, it is debatable whether they are worth fixing up or not. If they are in the \$150 or less price range, and especially if they are more than a few years old, you are better off junking the deck, and buying a current model. It is probable you will find one you'll like that will outperform your old cassette machine, for the same or even less money than what you paid for the old deck. If your cassette deck is in the \$300-600 price range, and is only a few years old, it may be worth it to have it repaired, depending on what's wrong with it. Preventative maintenance is also a good idea with cassette recorders, and cassette duplicators. A good cassette deck is worth an occasional check up, to assure its working properly. If its a cheap one, after a few years of heavy use, you are wise to retire it, at least as far as serious recording goes.

As I have stated in the previous Tech Guide, first refer to the owners manuel that came with your machine. If anything contrary to what is stated here is noted, go with what the manufacturer suggests. If you don't have an owners manuel, or had one and lost it, you can probably obtain a new copy from the manufacturer for a small charge. The suggestions below are somewhat generalized, but will apply in most cases, to both reel and cassette recorders, as well as cassette duplicators. They are in no particular order of importance.

1. Unless the machine is specifically designed for portable use, you should avoid moving the equipment around more than necessary. Reel decks are bulky and heavy, and for the most part, not designed for portability. Dragging them about a lot from room to room increases the chances that heads can become jarred out of alignment, switches, tape guides, or other outside parts can be easily bent or broken, not to mention the chance of scratching the cabinet itself, or worse yet, the tape heads. The same advice applies to larger cassette decks and duplicating equipment not designed for portable use.
2. Do not store/operate the equipment in areas exposed to direct sunlight, high humidity or extremes in temperature. The internal electronics are designed to be operated only within certain temperature tolerances, and remember the temperature INSIDE the machine will be MUCH higher than room temperature. Of course, at certain times during the year, some extremes cannot be avoided and to some extent, your machine should be able to take a periodic 90 degree plus day, with continuous use -- if it's a good machine. In general, however, you should protect your "babies" from the elements as much as possible.
3. CLEAN YOUR TAPE HEADS, TAPE GUIDES, CAPSTAN AND PINCH ROLLER as often as you feel is necessary. The "heads" are the heart of any recording system. They are costly to replace, and should be treated with great respect, as their performance (or lack of) can have more effect on the quality of your recordings and reproduction of tape, than any other component. You can not clean your heads too often. If you feel so inclined, you can clean them after every hour of use. Frequency of head cleaning is even more important if you're working with a poor quality reel or cassette prone to excessive oxide shed. But regardless of how good of a tape you use, it is still important to clean your heads at regular intervals whether they appear to need it (from visual inspection) or not. Visual inspection, such as with an inspection mirror used by your dentist (available in specialty tool shops, and by mail from companies like Jensen Tools). The use of this type of tool is also helpful during the head cleaning process. Older machines which use

pressure pads (reel to reel machines) will tend to put more stress on the head structure. Not only the pressure pads themselves can wear out, but the pads themselves will likely increase the amount of oxide shed on the head. The added pressure on the head, by the way, will wear the head out more quickly than on later machines without pressure pads. This is the major reason why tape machines were designed to operate without pads in later years. Be aware of this, if you use such a machine, and make sure you keep the PADS reasonably clean and free of excess residue.

As already indicated, the intervals between head cleaning varies. Once a week may be enough for you, but it all depends on the amount of hours that have gone through the machine, and the tape grade used. There are some older and poor grades of "Shamrock" tape that are so bad that head cleaning every FEW MINUTES of use is necessary to prevent loss of signal, and having the tape bind up and send a squeal out that can be heard for blocks. A similar situation has been observed with older cassettes, of an inferior grade. If you're using a premium tape, once every 100 hours may be all that's necessary. With average grade tape, once every 15-20 hours of use may be more in order. I would say that the government surplus Ampex 641 everyone is using falls into the "average" category. There is a fair amount of oxide shed with this tape, although it isn't anything to be concerned with. The same can be said with the "typical" bulk cassette used by collectors (average grade).

**PROTECT YOUR TAPE HEADS.** Use extreme care in keeping all metallic items away from the tape heads. A bad scratch across the surface of the head's face can destroy your tape recorder's performance--until you REPLACE that head.

**CLEAN YOUR HEADS WITH A GOOD SOLVENT** - A pure form of alcohol, such as that used with medical syringes is an acceptable product to clean heads and all metal parts along the tape path with. There are other commercially made head cleaning chemicals you may be able to obtain for the same price, or even less than the "pure" alcohol. For the most part, the "good" head cleaning products contain no alcohol, and will leave no residue. Two products which I recommend, are made by Nortronics (a major manufacturer of recorder heads), which is available from AUDIO TAPES, INC. (see their ad elsewhere in this book) and Teac Head Cleaner HC-3, which is available in hi-fi stores, and by mail from some of the mail order hi-fi companies. One word of caution--Don't clean the rubber parts of your tape recorder with either the alcohol, or the products mentioned. The pinch roller must be cleaned with a separate product. Do not use alcohol on your pinch roller. The rubber will prematurely age, harden and crack. There are products specifically made for cleaning pinch rollers. Some are available both by mail and at the retail level by radio/electronics parts suppliers, others are marketed strictly for tape recordists for the very purpose we have in mind. My number one recommendation goes to Teac Rubber Cleaner RC-3, available from the same sources as the head cleaner from Teac. Again, there is no alcohol in this product, however, its chemical make up is much different compared to head cleaner. It has a strong odor and must be handled with care. The other product is called Rubber Re-New, available from Rocky Mountain Tape Co. This product also has a very strong odor, and is also flammable. Judging from the scent, it has a different chemical make up than the Teac product, intended for the same purpose, although it seems to work reasonably well. Both products seem to do the job, although I recommend the Teac above the other, because I found the Teac rubber cleaner to do the job more quickly and with less mess than the other, AND from a safety standpoint, the Teac product is NON-FLAMMABLE, like its head cleaner. It should also be pointed out that heads and metal parts should NEVER be cleaned with rubber cleaning products, and keep the rubber products well away from plastic parts. Just a few drops of either product on a cassette tape, for example, will ruin the cassette. It will also deform, and in effect, melt down plastic trim on tape recorders, and other equipment. After you're through with a Q-Tip dipped in these products, throw them away, somewhere safe without delay! An innocent looking used Q-Tip becomes a menace to your tapes and equipment, when dipped in rubber cleaner! Throw them out, FAST. How often should pinch rollers be cleaned? Again, it depends on the number of tapes you record and the grade of tapes on the machines. The rubber cleaner can be used on both reel and cassette equipment, but again, don't let it come into contact with the plastic cabinets. Perhaps a pinch roller cleaning once a month will suffice, if you're interested in getting the maximum life out of this part of your tape recorder. Otherwise, a once or twice a year cleaning may be sufficient. Instructions on their use and application come with the products.

### DEMAGNETIZING YOUR HEADS

Another step toward maintaining the quality of old time radio, and more specifically, the performance of your tape equipment and preservation of your tapes is demagnetizing your heads. In many machines, however, this may be an unnecessary or less important aspect, and many collectors seem to think demagnetizing is really more important than it really is. Some heads will actually demagnetize themselves while in operation. Your owners manual will give you an idea of how important the manufacturer feels demagnetizing is for your particular machine. A more specific answer to the question of whether your particular machine needs demagnetizing may be available from the manufacturer of your equipment. If you do demagnetize the heads, the frequency need not be more than once every 100 hours of use, unless your owners manual specifies otherwise. The original theory for WHY you should demagnetize involves the build up residual magnetism within the head structure, and possibly other metal parts that come in direct contact with the recording tape. Those "other" metal parts may be the parts most prone to becoming magnetized, although in many machines, those parts are made of stainless steel, or brass (coated with stainless steel) and they are not prone to magnetism in the first place. Over a long period of use, the recording tape passing across the heads and tape guides may become magnetized. If this condition occurs, your recordings you make will start to sound dull and hissy. Worse still, magnetized heads even in PLAY mode can and will partially ERASE your valuable master tapes, though the machine isn't even in the record mode. The point that's important to realize, however, is that this build up of magnetism on the heads, if it happens at all, will take A VERY LONG TIME to accumulate, and in the worst case, you may be able to get by demagnetizing only ONCE A YEAR, and still not notice any difference. A demagnetizer, basically, jumbles up the magnetic poles which have acquired a "charge" in a magnetized metal part. It does that through imposing a very strong alternating current (60 hertz, from your house current) within the vicinity of the heads or part. What in fact happens when a tape recorder is in the record mode, is a bias signal is fed into the erase and record heads. The bias is in fact, alternating current. While it is at a much higher frequency than your demagnetizer, it is also fed directly through the head. Also, the structure of the head itself can be a major factor as far as how easily it will be magnetized. Using the theory that the bias current will self-demagnetize the head, this would seem to imply that the PLAYBACK head would be the most prone to becoming magnetized. For this reason, it is still advisable to demagnetize, although as already mentioned, it need not be any more frequent than once every 100 hours. If your cassette or reel tape recorder has a combination record/play head (common in lower cost cassette machines), demagnetizing may be entirely unnecessary. If your machine is one with separate record and play heads, as are the better grade cassette decks, and most reel decks in use today, extreme care should be taken in doing the demagnetizing. You can do more harm than good in demagnetizing, if you don't do it properly.

1. Use a demagnetizer with a plastic or rubber tip.
2. DO NOT turn the demagnetizer on or off (or unplug it), until it is at least three feet away from the deck.
3. Keep your recorded tapes away, while demagnetizing.
4. Keep the demagnetizer as far away from VU meters as possible (electronic metering does not apply. Only the older, traditional meters with mechanical movements -- i.e., "needles" apply in this case)
5. Turn the demagnetizer on while AWAY from the machine, then bring it very slowly up to each head and tape guide. You may not have to demagnetize the erase head.
6. Pull the demagnetizer very slowly away from each item being demagnetized. Do not turn the demagnetizer off until it is well away from the tape deck. The demagnetizer need not touch any of the items being demagnetized. If it comes within one millimeter of the surface being demagnetized, that should be sufficient to do the job properly.

Heads and metal parts can also be demagnetized with a bulk eraser, however, because of the potentially more damaging and less focused field, it is not recommended.

### MECHANICAL OPERATION

Some tips on this can be found elsewhere in the section written by Ed Cole. Unless you are experienced in servicing equipment, the internal mechanical adjustments



adjustments should be done by a professional. A once a year check-up on your reel decks is strongly suggested. If any of the solenoids or brakes are malfunctioning, or components have aged causing the motors to put incorrect tension on the tape, your machine may wind the reels too tight or too loose. This will cause damage to the tape when stored for any period of time (particularly when wound too tight). The tape will suffer edge damage and all the programs on the left tracks will have severe volume fluctuation as a result. Another problem could be that the tape "skews" off the pinch roller without warning, causing the bulk of your recording to be WAY off speed, if recorded at all.

It is also important that your machine is correctly adjusted INTERNALLY for maximum performance with the brand or type of tape you record on the most. To minimize hiss, distortion, and maintain best frequency response, this is an important consideration. It is especially important with reel collectors. If you find someone else can make a better recording than you on the same brand and type of reel tape, it is likely than your machine simply IS NOT BIASED properly for the tape in use. If you use primarily Ampex 641, or Scotch 177, bring a reel of blank tape in when you have the deck serviced. Have your technician "peak" the bias and EQ for the specific tape you use. By doing this, you are guaranteed the finest old time radio recording possible with your equipment. Cassette collectors can take similar steps with their equipment.

Keeping your equipment in top operating condition is one major contribution you can make toward preserving old time radio. By preserving your equipment, you are assuring it will record for you with all the quality that was originally designed into it. It is an extremely important concern to all collectors... but of equal importance is how the operator uses his recorder.

#### CHAPTER 5 - LEARNING HOW TO RECORD OLD TIME RADIO PROPERLY

Whether you are a newcomer to old time radio, or you've been at it for 20 years, PLEASE READ THIS SECTION. While I do not claim to know everything there is to know about recording, I have had a lot of experience with collectors who obviously know NOTHING about recording, or are so careless or ignorant of what they are doing that the tapes they send out are actually damaging the overall sound in circulation. If you've received a poorly recorded tape, it probably was caused by someone who didn't know better, or just didn't care. Maintaining equipment is one major step toward preserving old time radio, but a tape recorder can be in mint condition, and a completely useless tape can be produced on it. The person running the tape machine can make all the difference in the world, when it comes to a quality recording. If you're a veteran collector, you already have your own ideas about how to set the levels, ride gain if (AND ONLY IF) necessary, and what to do before and after programs start on the tape. First a few comments on what I call "TAPE ETIQUETTE." If there are any major "glitches," "clicks," "rumbles," "static," or other noise at the beginning of your master, it is a good practice to FAST FORWARD on your master to a point where they all end--as close as you can get to the beginning of the program, without having the opening "wow." Don't duplicate the sloppy work of others. Second, BEFORE YOU START RECORDING, FAST FORWARD the blank tape you're recording the copy on (or let it run with no signal being fed in for several minutes) several feet. NEVER, NEVER, EVER record on the first six inches or couple feet of a reel. Assuming you don't use leader tape, the ends of a reel are the areas most likely to get crinkled after repeated threadings, and may eventually break off. Give your fellow collector a break! Even if you do use leader tape, it is STILL a good practice to let a considerable amount of "dead tape" go by. At some point, your leader tape may become detached, depending on the splicing tape used and the quality of the splice. For this very reason, I do not recommend the use of leader tape on reels at all, unless there's a specific purpose for it to be there. It's an unnecessary expense, and takes time to attach it. Record "dead tape" at the beginning--besides, there's almost always five to ten minutes excess tape at the end of each side anyway. If you feel so inclined, you can add leader at the end of a reel (although unnecessary), but if you use the "famous" self-threading reel supplied with most Ampex 641, you will find the "self threading" reel to be pretty useless. Leader tape doesn't grab properly. With cassette, the problems mentioned with reel are not considerations, and I would suggest starting a recording a few inches after the leader tape passes. Unless you have an extra length blank cassette, you will run out of tape at the end of the side, if you have too much dead tape at the beginning.

#### SETTING THE LEVELS

Assuming you have a reasonable amount of lead in time on the tape, you are now ready to set the recording levels. This is extremely important, and one of the things that is the most difficult to do properly, and MOST OFTEN DONE IMPROPERLY by collectors. Adjust the input to the recorder so the meters peak at 100% ("0" VU)--perhaps an occasional peak into the "red," but never so high that the needles are "pegged" at +3 VU or more! Adjust levels according to your manufacturer's instructions, but also adjust them so they're leveled as high as possible without overmodulating (saturating), thereby, DISTORTING the tape. Play your master for several minutes (without recording) to find your highest peak, if necessary. If you personally, originally recorded your own masters, hopefully, your levels will be fairly consistent. If not, you'll have to adjust accordingly, as you copy various tapes. Remember that if you record at too low of a level, your recorded copy will have a poorer signal-to-noise ratio (wanted sound vs. tape hiss). Use care in making these adjustments. After you're certain the levels are correctly set, THEN start to record. If you find you've set the levels too high, go back and start again. Nothing is more annoying than seeing meters suddenly blast into the red near the beginning of a tape, then see them abruptly drop down to a more normal range. Don't be guilty of this bad practice. The extra seconds you spend starting over will be greatly appreciated by others. Not only that, it doesn't do your reputation much good to send out sloppily recorded tapes. Also coming under the category of TAPE ETIQUETTE is "Which tape deck to start first--the one doing the playing or the one doing the recording?" The answer is START FIRST the recorder doing the playing, THEN the machine doing the recording. This may take a little practice, if you "cued" your master up near the start of the show, to avoid clipping off the beginning of a program, but makes for a much more professional sounding tape. And if you do by accident clip off the beginning of a show, have the courtesy to go back and try again. At the end of the last program on a tape, it is preferable to turn down the input level on the recording deck so you don't duplicate the hiss that is present on your master tape. With cassette, it is preferable to turn down the level at the end of each side, right after the program ends, for the same reason. If you're in a hurry though, sloppy recording at the end of a tape is more excusable than at the beginning, because your trading friend will have hopefully shut off and fast forwarded the tape (or rewound) when the program ends anyway--and if making a duplicate of the tape you gave him, hopefully, he will have followed the procedure I'm describing himself. Of course, he has the option of recording "dead tape" at the end, if he's that picky.

If you're assembling reel masters "track by track," show by show, you should turn the input of your recording deck ALL THE WAY DOWN between shows, and make the space between the shows a constant number of seconds--use a stop watch. 20 or 30 seconds should be enough. Don't make spaces between programs last several minutes. It gets very annoying when listening, to have to fast forward the tape, and it also makes the reel run long, if the shows are a full half hour each.

RIDING GAIN SHOULD BE DONE VERY DISCREETLY. If you make level adjustments during a recording, make them VERY GRADUALLY. Don't make any sudden level changes that would be noticeable. If you're recording on an older or less sophisticated cassette deck with a "peak limiter," levels should be first set with the limiter OFF, then you may make the recording with the limiter on, although you may obtain best results with the limiter OFF AT ALL TIMES. Many limiting circuits in cassette decks are of a primitive design, and may be "frequency conscious." They may "chop" and "thump" all the lower frequencies, giving a poor quality recording, while allowing excessive high frequencies pass which are the ones most likely to saturate and distort a tape. Use your own ears to judge whether to use the limiter or not. If in doubt, DON'T USE IT.

There are other "gain riding" devices available -- however, most of the ones that would give respectable performance are of the professional class, and out of the price range of most collectors.

#### THREE HEAD MACHINES

If you have a three head cassette or reel deck with separate record and play heads, you have the option of monitoring (or playing back) or tape, WHILE IT'S BEING RECORDED. You will have a monitor switch with a "source" and a "tape" position on your machine somewhere. With the switch set in the "source" mode, you will hear the audio that's going INTO the machine. In the "tape" mode, you'll hear a split second after it's recorded, WHAT you've recorded



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as it's coming out of the play head of your machine. The VU meters are also connected to this switch, and you'll be able to compare the level you're putting into the tape to what's coming off the tape. If the tape is poor, or has drop outs, or your heads are dirty, the loss of signal is immediately apparent, if you pay attention to the recording as it's being made, and don't walk off into the next room after starting the recording. One question which came up during a talk I gave at one of the FRIENDS OF OLD TIME RADIO conventions was where that source/tape switch should be when setting the initial levels, before starting the tape. I strongly feel that the initial levels should be set in the SOURCE position, and not the tape. You should then COMPARE the source to the tape levels to make certain that there are no signal losses. The reason for this is I feel it very important that the tape is not OVER-DRIVEN. A poorer grade of tape will not have as high of an output as a better tape. If you have to PUSH an extra two or more decibels into a tape to get the output to show a "normal" level, there is a good chance you will also be "pushing" an extra amount of distortion into the tape. If your machine is operating properly, has good clean heads, is properly biased and correctly calibrated for the tape being used, there should be no major difference between the input and output levels. A half decibel or even as much as a full decibel of difference may be permissible, but beyond that, something clearly is not right. In any case, the fact that you realize things are or are not as they should be right away, is clearly because of the three head feature. Cassette machines with this feature are becoming more and more common, as well.

If you have a two-head deck, certain compromises in head design had to be made, and the performance will be less than what could have been achieved with the same electronics, but separate record and play heads. You saved a bit of money in not getting this feature, however, and you can STILL get very satisfactory recordings from a recorder of this nature. You should be even more aware of the quality of the tape you use, and keeping your machine clean. It's also a good idea to check your recordings AFTER they're made, since it's impossible to check them AS they're being made with a two-head machine.

To wind up this whole topic on recording old time radio, my final piece of advice is to BE AWARE OF WHAT YOU'RE DOING. Too many collectors get so wound up with the fever of old time radio, that quantity becomes more important than QUALITY. I attach absolutely no value to 1,000 reels of muffled, garbled radio shows, but I attach a great deal of value to just 10 reels of clear, crisp, carefully recorded old time radio, with good levels and speed. I think most serious collectors who are worthy of the hobby feel the same way. If you are a dealer within the hobby, remember a good reputation established from your good recordings, can do nothing but HELP your business.

## CHAPTER 6 IMPROVING THE SOUND OF YOUR COLLECTION

Certainly, it is a good practice to always be on the look out for better copies of your favorite programs in terms of audio fidelity, and to deal with collectors or dealers who have a good reputation as far as sound. There will come a time, however, when you simply cannot find better sound than what you already have. Certainly, part of PRESERVING old time radio should be IMPROVING upon the sound of the programs we already have in our collections. There comes a point however, that a program will reach a stage when no amount of additional signal processing can be done to it to significantly improve it further. At that stage, it is hoped that you will come to the realization that a FAIR copy of a program is better than NO copy. Of course, you can always be LOOKING for a better copy. From the standpoint of improving the sound of radio shows, it is good to be able to know the difference between problems with shows that CAN be corrected and problems which CANNOT be corrected. Over a period of time, a collector can wind up with as many as 10 different copies of the exact same program. One copy might have a little distortion, another might have commercials missing, but otherwise be perfect, a third might actually be the best copy, but have a layer of hiss that can't be removed without affecting the program, and be a little off speed. How do you decide which copy to keep, and which to get rid of? First, make sure they are all indeed, the same IDENTICAL programs, and not repeat broadcasts. Next, if there are distorted copies, or any with noticeable crosstalk, or channel leakage, those copies should be IMMEDIATELY THROWN OUT, or BULK ERASED. If there are parts missing, get rid of those programs, too, especially

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if you have a better or more complete copy. You can never ADD something to a program from a totally different source without making abrupt tonal changes, no matter how good your edit job. I personally, also frown on the practice of "patching in" openings and closings to shows that are missing openings and closings. The theme may actually be the wrong theme, as certain shows, such as Gunsmoke, used DIFFERENT themes or slightly different arrangements during the many years the show was on the air. Distortion, crosstalk, channel leakage, interference or bleed through, tape print-through all are defects that once they are there, they are virtually impossible to remove. They can be made less noticeable to the listener, but this will also affect the program itself. Crosstalk or channel leakage can NOT be removed PERIOD. Problems like tinney sound, excessive bass, speed running too fast or slow, tape hiss, etc. are all flaws that can ALL be corrected to some extent. Many collectors refer to programs with muffled sound as bassy--meaning excessive bass. That is an inaccurate description of the program, as far as I'm concerned, because what they really mean is the show LACKS everything except bass. Why not simply say what's lacking--or use a more accurate word like MUFFLED, meaning poor clarity due to insufficient middle to high frequency response. There are a lot of collectors who think that bass is bad for a radio show to have, and intentionally DELETE all the bass from their radio shows, leaving a hollow or somewhat flat and unrealistic-sounding recording. If you have a good clean sound, that's fairly close to source, I personally like to HEAR the lower tonal qualities of an actor's voice. I personally, like a reasonably "warm" sounding recording, unless it really is necessary to reduce bass to improve clarity. If you have a good sounding recording to begin with, bass is something that should remain part of the recording, along with the other frequencies that are supposed to be there. Once you decide which shows you cannot improve on in terms of sound quality by getting copies from other sources, you should make an effort to improve your collection, electronically. The most common way to improve the sound of old time radio is through the use of an equalizer. Equalizers come in a few different sizes and price ranges. Some are designed for professional use, while others are intended for home use. Professional-use units will likely be out of your price range, and their added features are probably not useful. A typical 10 band equalizer used by collectors will fall into the \$150 price range. This type of equalizer falls into the category of being a "GRAPHIC" equalizer. Its controls roughly resemble a graph, and consist of 10 (or however many) fixed frequencies at which the equalizer can boost or cut a given number of decibels. Decibels, in general terms a measurement of the relative loudness of sound, or strength of the sound--with an equalizer, the relative loudness of the sound at a specific frequency.

A second type of equalizer is a "PARAMETRIC." With this type, there are no "fixed" frequencies from which you have to pick for a boost or cut. There are controls which allow you to zero in on two or three specific frequencies of your choice, and other controls which boost or cut each of those frequencies as in "GRAPHIC" equalizers. The advantage of the "PARAMETRIC" is you can select ANY frequency within its range to affect. A disadvantage is you can only do it with a limited number of frequencies at one time. The advantage of the "GRAPHIC" equalizer is you can manipulate many different frequencies at one time (some models have as many as 15 or 20 bands). The cost is considerable lower for the GRAPHIC units, AND they're easier to operate and simpler to understand. For these reasons, our discussion on equalizers will be limited to the GRAPHIC type. Basically, EQUALIZERS are very sophisticated tone controls. They're like the bass and treble controls on your receiver, except they're much more precision. The bass and treble controls probably affect several different frequencies or bands at one time, each time each individual knob is adjusted. The bass may boost deep low bass, mid bass and upper bass, all with the rotation of a single knob. An equalizer will divide these bands up on perhaps three different controls...except they aren't labeled "deep bass," "mid bass," etc. Instead, specific bands or frequencies on which they have an effect are shown--perhaps 30 hertz, 60 hertz and 125 hertz. A hertz, while sounding like something painful, is actually a unit of frequency equal to one cycle per second. If you were sending straight tones through an equalizer of 60 hertz, the wave form would be swinging back and forth at a rate of 60 times per second. If you move the control for 60 hertz up or down on the equalizer, the output of the equalizer would show a boost or cut of the level of that tone by however much you adjusted the control.

Just how can equalizers improve the sound of old time radio? That question and others will be answered before you finish this chapter!

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Besides the "bass" frequencies already mentioned that are adjustable on an equalizer, there are also "midrange," and "treble" controls as well. Typically, they are split up on a graphic equalizer into the following bands, or frequencies: 250, 500, 1,000 (or 1 K), 2,000, 3,000, 4,000, 8,000 and 16,000 hertz. The equalizer will cut or boost any of these as described. Complex waveforms can also be processed in addition to straight tones. Music and old time radio programs fall into this category, as does most any other analog recording of aural information. An equalizer will shape the sound to compensate for poor room acoustics. Actually, this is what home equalizers were originally intended for -- to act as sophisticated "tone shaping devices," to put it crudely. They are not necessarily designed as notch filters or midrange boosters for recording as we use them for old time radio. The factors that were taken into consideration for their design were not for the most part, taking low fidelity transcriptions and filtering and reshaping their audio characteristics. Yet a consumer equalizer of reasonable quality, can be used with great success in IMPROVING your old time radio collection, if you know how to use it, can recognize its limitations, and assuming it's a stereo model, you hook it up feeding one channel into the other. Because the radio programs are mono anyway, why leave one channel of your equalizer unused. Hook up your equalizer as follows:

1. Connect the output of one channel of your playback deck to the input of the left channel of the equalizer.
2. Connect the output of the left channel of the equalizer, to the input of the right channel of the equalizer.
3. Connect the output of the right channel of the equalizer to the input of the tape deck on which you're recording.

By taking these steps, you will double the effect of the equalizer's controls. Depending on the front panel layout of the equalizer, a 10 decibel cut in any frequency, can actually be made into a 20 decibel cut, because the signal is being fed through the equalizer TWICE.

This is of considerable help in reducing tape hiss, getting rid of rumble and has a positive effect on the middle frequencies as well.

With an equalizer, the best way to tell if you're "doing it right," is to listen to what you're doing. At times, it may be difficult to determine which settings sound best. Some collectors also have as part of their equalizer, a spectrum analyzer display. I do not feel this is particularly useful, outside of seeing just how wide your range is on your source material. The spectrum analyzer cannot tell you visually, how the overall sound of the program is with a certain mixture of frequencies, resulting from equalizer settings. A spectrum analyzer cannot tell the difference between hiss and unwanted noise, and parts of the audio that are wanted. For those unfamiliar with a spectrum analyzer, basically, it is a very sophisticated VU meter. It has a display that moves with the relative loudness of each frequency. In other words, there is a separate display for 60 hertz, 125 hertz, 250 hertz, etc. A regular VU meter on a tape recorder will register a movement regardless of whether it's caused by a fluctuating loud hum, or a digitally recorded passage of music. It knows no difference. The same is true of a spectrum analyzer. It is not an important feature for old time radio equalizing--not as much as your ears. ...handy in some circumstances? Perhaps. Certainly impressive looking, but not something that you should pay extra for when investing in an equalizer. Use your ears to equalize. That's your best indicator, although it's also somewhat subjective. Try one setting that to your ears, gives the best program clarity without making it sound tinny, or harsh or unnatural, then go back and listen to what you've done the next day. You may find what you thought sounded good one day, could be improved upon in still another way. It takes a little practice to get the "feel" of equalizing. There are, however, some general guidelines which may give you some ideas to get you started. If you've had one a few years, these tips should also be helpful. It would be worthwhile first for us to analyze what we're equalizing. Old time radio programs, to be sure, but let's look specifically at old time radio in terms of specific sounds --and how they got to you from an era of the past.

## OLD TIME RADIO SOUND QUALITY ANALYSIS -- REVISITED

OTR comes to us largely through storage on transcription discs. Some of the later shows were preserved on tape--either at the source of the broadcast, or by individual stations, off network "lines." The original source plus how the radio shows were stored and under what conditions they were stored has a lot to do with how the sound quality will be that gets traded around today. It is likely the best sounding programs of today were recorded on disc by the originating source (network, syndicator, etc.) at the time the actors, sound people and announcers created the show from a script. Professional,

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rather bulky transcription recorders were used. Perhaps the show was recorded on a full track reel to reel machine, running at  $7\frac{1}{2}$  i.p.s. (a professional model), although, as you may gather from reading the chapter on tape recording history, much of early radio was already happening, before tape recording became a more widespread practice. Transcription discs were the accepted format for many years. If the transcription was recorded at the studio site of the program being produced, the sound quality will be MUCH better than if it was recorded by a station recording of the network line (cutting the disc). Network feeds add a peculiar "hollow" sound to the show, and have very limited high frequency response. Even modern network lines (basically, a telephone line) leave something to be desired in terms of sound quality. It has only been in more recent years that microwave links, and satellite transmission has made high fidelity possible in sending signals around the country. National Public Radio was a pioneer in the area. Major networks have followed, and now high fidelity stereo is becoming more and more commonplace even in television broadcasting.

But old time radio happened far before satellite transmission was in general practice, and because of this, the sound quality of some of the shows is not as good as it could have been.

Another method that was originally used to preserve shows was through home disc recordings, wire recordings, and in the 1950's and 1960's (and to this day, for that matter) home tape recordings. If the show was saved on a wire recording, it's almost a sure guarantee that the sound is pretty terrible and thousands of dollars of signal processing equipment won't even put much life into it. Home disc recordings are probably almost as bad. Home discs mostly had short recording lengths (at least the discs that survived today), and a single half hour show might be split up on three or four discs (with portions missing, while discs were changed).

The home taping method probably has the best chance of having reasonable sound quality from the very early days, however, because earlier tape machines and techniques were so primitive, there's also likely to be severe uncorrectable problems with the recording. In the "home recorded" methods mentioned, a crystal or ceramic microphone was probably used (poor quality) placed near a radio (prone to local interference and static), and any room noise would also become part of the recording. Sounds pretty bad, huh? Well, believe it or not, there are some shows that WERE preserved by these methods, and if it weren't for a very primitive recording, these shows WOULD NOT EXIST AT ALL, TODAY. There are some shows broadcast in the 1960's that are of reasonable sound quality, that WERE taped off the air, however, it appears that the recordist was advanced enough to connect his tape recorder directly to the radio. The actual recordings, however, still are not as good as the disc or master tape recorded at the originating source, because the broadcast station from which the recording was made, probably was fed from a network line...and of course, the signal had to travel through its transmitting equipment and the radio it was received on, before it made it to the recorder.

Assuming our favorite shows ARE preserved on discs recorded at the source of the show on professional equipment, the only thing we have left working against us is time. All those years the show sat around on discs unplayed, it could have been shuffled around, set stacked in some dirty, dingy storage closet, attic or basement, or who knows where. It may have been stashed with a bunch of other discs with no protective cover, stored in extremes of heat or humidity, handled carelessly by studio technicians, janitors or anyone else who may have attached no particular value to the show. As a result, the disc may have suffered injuries that may be impossible to completely remove. Those scratches and maybe some of the hiss you hear today on some of your shows may have been the result of this aging process. There are some costly pieces of signal processing equipment made today which can minimize the effect of this noise, but it is nearly impossible to completely eliminate much of the noise.

Assuming the disc is completely clean, how can the sound quality be lost? At the very earliest stage, it can be lost by the person in our hobby who is replaying the disc onto tape. Unfortunately, there have been people who have made major disc finds who have done terrible jobs in transferring the discs to tape. They rigged up crude "disc players" (to play 16" discs) out of low cost portable phonographs--which are already full of distortion-- attempted a crude connection to the phonograph's speaker, and recorded what came out. The stylus (needle) used was improper, the equipment might have hum, rumble and distortion, and the resulting recording was poor. The wrong styli was



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the first mistake. A modern one (for LP, for example) is too narrow for most discs, and will ride on the very bottom of the groove, picking up noise from the dirt and dust particles ground into the groove over the years, creating a very noisy recording. A 78 stylus, however, may also be the wrong type, being possibly too wide, tracking the top edge of the groove, picking up noise from the outside surface. Any surface scratches that may be present will REALLY stand out, in this case. For more on disc dubbing, see Chapter 16 DISC DUBBING (page 33) of Vol. 1 of A TECHNICAL GUIDE TO COLLECTING OLD TIME RADIO.

Assuming a proper job was done transferring the disc to tape, and the audio is fantastic, how then can the sound worsen before it gets to you? By passing through the hands of collectors, and being subject to...

1. Poor equipment (or poorly maintained equipment).
  2. Poor or sloppy recording techniques.
  3. Inferior recording tape used at one or more stages.
- All of the above problems were CAUSED by careless collectors, or collectors ignorant of what they were doing. All the problems could have been prevented by collectors. Unfortunately, some but not all of these problems can be corrected by collectors a few generations down the line. You can usually determine just what went wrong in a recording by listening to the flaws present. Let's first go over what we WANT in a recording of OTR. Since radio programs consist largely of speaking parts, you will be especially concerned about the frequency range in which the human voice falls. In addition, there are sound effects, musical openings and closings, and perhaps a few musical selections during the show. If it's a music show, it will of course, be largely music. If it has minimal music content, however, you will not be concerned about sacrificing a few decibels of high frequency content to get rid of some unwanted tape hiss (as if there was a such thing as WANTED tape hiss!!). In most cases, you won't want much or anything above 5-6,000 hertz. Many radio shows do not have frequency response above this range in the first place, as this was the upper limit of AM broadcasting in the early days, anyway. If you have a perfect recording, all you'll hear in this range that would come out of the human mouth would basically be "S" sounds, and saliva in the mouth! The "S" sounds also fall partially into frequency ranges BELOW those mentioned. To improve the clarity and crispness of the speaking, and make musical segments brighter, a boost at 4,000 hertz will help. A 2,000 hertz boost will also improve the clarity of the show, but should be used a little less generously. The 1,000 hertz control on an equalizer may also be boosted, although the show may sound best if left "flat" in the center position (no cut or boost). At both 500 and 250 hertz, I've found a very slight cut, will improve the clarity of the show, but use your own ears to judge. Use controls sparingly, so as not to make the show sound unnatural. The 100-125 hertz range is probably the bottom range of the human voice. Depending on the quality of the show, you may want to leave this one flat, or boost a little if the characteristics of the music are improved, or you like a slightly warmer sound. Use this one sparingly, too, because too much boost can make the show sound muddy or muffled, especially after it gets a few generations from you. At 60 hertz and below, there is usually no voice content, but maybe a slight amount of musical content. So depending on the frequency response of your original tape, and if it has any problems with hum or rumble, you can either leave this control flat, or cut it as much as possible. 30 hertz should ALWAYS be cut as much as possible with most shows, because there's nothing here that should be here!

So far, we've looked at the use of an equalizer to primarily improve the clarity and crispness of a show. The comments made can be applied to almost ANY show, and some improvements may be realized. An equalizer can also be used as a filter to REMOVE UNWANTED THINGS. More generalized comments also apply with regards to using an equalizer as a filter. Almost any radio show you will ever encounter will contain hiss. Hiss is something unavoidable with analog tape recorders. There are hiss suppressing circuits, such as Dolby which may be used, but they do nothing to remove the already-existing hiss in an old time radio recording. Reel to reel equipment, unfortunately, yields POOR signal-to-noise ratio operating at 3-3/4 i.p.s. with regards to hiss. Noise suppressing circuits are not common features on most reel equipment collectors use. Furthermore, the use of economy recording tape and low recording levels tend to compound the problem. These are all good things to know, but being aware of them doesn't help much when you have the problem caused by someone else, and you're trying to correct it.

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Hiss largely falls in the 8,000 hertz and above range. It is normal for a collector of OTR to fully cut (attenuate) the 16,000 hertz control. I can guarantee you that there's nothing in this band with 99% of all old time radio recordings. At 8,000 hertz, there MAY be some musical content, but usually not. More often than not, I cut this frequency (8,000) also by as many decibels as possible. If there is some content you want to save at 8,000, you can leave it flat, or cut it by a smaller amount. You'll have to decide how much high frequency musical content you'll want versus the amount of tape hiss present. Tape hiss may also be present in the 4,000 hertz range, however, this control will also affect the "brightness" of the show, and "clarity," as already mentioned. Again, use your ears. Decide for yourself what sounds the best to you. If you have a reasonably clean recording, there shouldn't be too much hiss at 4,000 hertz.

Hum, buzz and rumble are mostly low frequency problems. Hum is almost always the result of a defective or poorly designed tape deck, or one that is improperly connected--perhaps with defective patch cords. Hum can also be induced in the disc copying stage (this is also true of tape hiss). Hum usually results from audio wiring picking up stray fields from house AC wiring. This can happen INSIDE a tape deck with a poorly designed power supply, poor shielding of tape heads or tape head pre-amp electronics or a combination of the two. Hum usually comes in the form of 60 hertz--the household line frequency, bleeding into the recording system somehow, and modulating the tape. Fortunately, because in the U.S., it is at a standard frequency of 60 hertz, it can also be conveniently attenuated with the 60 hertz control on your equalizer. If the hum is bad enough, it may also be distorting the main part of the audio signal, but if it's fairly faint, you should be able to remove most of it. With some shows, you may remove a portion of the bass content of the music content, but if it's bad enough to have hum in the first place, it's nothing to be very concerned about losing.

Rumble is caused by the transcription player used when the disc is transferred to tape. Basically, rumble results from the mechanical vibrations of the disk player's motor and the platter itself, being picked up by the phonograph cartridge. Rumble is more easily removed, and less offensive to the ear when present. The low frequency controls from 30 hertz all the way up to 125 hertz will help you to remove rumble.

Buzz on a radio show may have been caused by the connecting cables between two tape decks. The cables may have been defective, or one plug may have been partially out of a socket on the end of the audio cable, or any number of things. Buzz can also be induced when operating tape recorders near a television set which is on. If the radio show was recorded from an AM radio station, buzz can easily be picked up on an AM radio from local interference--which would include a television set operating ANYWHERE in the household. Buzz is basically, hum with additional high frequency content. It is nearly impossible to remove entirely without greatly affecting the quality of the radio show across the entire audio spectrum.

Muffled sound, or as is sometimes mistakenly or misleadingly called, "bassy" sound, is usually caused by excessive generations of tape, dirty, worn or out-of-alignment tape heads, or otherwise improperly operating tape equipment. Anything that prevents proper tape-to-head contact in either play or record mode, will cause muffled sound. If you have a tape that's 20 generations from the source, this will obviously, be pretty muffled. Everytime you copy a tape, using an analog system (as opposed to digital), you lose a tiny amount of "wanted" sound in exchange for tape hiss. The better the tape you use and the better the equipment (and its proper alignment both with regards to heads, and bias and EQ for the tape used), the less difference you will notice between your "master" tape and your "copy" tape. Muffled sound can be improved by the methods already described: Boost at 2,000 and 4,000 hertz, perhaps cut slightly at 250 and 500 hertz, and cut or leave everything else flat in most cases. Remember that "over-doing it" can bring out some distortion in the original recording that might not be as noticeable. So, in all cases, LISTEN to what you're doing.

Distortion itself, may only appear around a certain segment of the audio spectrum of a show--most notably, the high frequencies can have a "squashed" or "splattery" sound to them. With recordings containing a lot of "S" sounds or silblance, the distortion will create an unnaturally loud almost "soft static" sound everytime a word starting with S is uttered. Depending on the



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percentage of distortion present, this type of situation may be helped at least marginally by attenuating the frequencies in which the distortion is most noticeable, with an equalizer. If the recording is heavily distorted on all frequencies, there is simply no hope for the recording. If your playback deck shows the meters constantly "pegged" in the red, chances are whomever made the recording for you was at fault for the distortion. In other words, the distortion "occurred" when your tape was made. If your meters are averaging a pretty normal level, perhaps your source has the over-modulated copy. If his masters are fine, then it was somewhat ahead of him who was at fault (and so on). It is also possible that the ORIGINAL DISC or MASTER TAPE had distortion recording in the studio or airchecked. Every copy made from that will have the same distortion, plus whatever tape hiss or other noise gets added along the way. As already stated, distortion, depending on the severity, can never be completely removed from a recording. It can only be made less noticeable-but it will always be there. The only way to REALLY remove it, is to FIND A CLEAN COPY of the show (if it exists) and ERASE the distorted copy.

Much has already been said about tape hiss. I personally hate tape hiss. I am sorry we have all had to compromise on quality by use of a fairly low reel to reel speed--with no noise reduction--as an OTR "standard" among the reel collectors, but that is what we have, so that is what we'll have to live with. There are things than can be done to MINIMIZE tape hiss at any speed, and with both reel to reel and cassette. If everyone would religiously pay attention to what they're doing when making recordings, we would be in much better shape as far as minimizing tape hiss.

If everyone would record at a higher recording level, use better tape, and record and a faster speed and/or use Dolby or other noise reduction (with cassette, happily, this is an accepted standard--at least Dolby B is), the hiss problem would become less of a problem. Because of the SHEER VOLUMES of old time radio available, however, the average collector is more concerned with economy than quality. A collector can't afford to spend \$6-10 for EACH REEL of blank tape, so a lower cost tape is used. Although the used Ampex 641 tape so widely used by collectors is a reasonable tape, it is by no means, a high grade tape by today's standards, although excellent results can be obtained if used in an optimal situation. Such is frequently not the case.

The average collector cannot afford an outboard Dolby unit to use with his reel machine--and why bother? No one else is using it, so what's the point of even having it in the first place? Perhaps if his or her entire collection is re-recording using Dolby, at least the benefit of Dolby encoded masters can be had, but in re-copying, an extra generation of hiss is still be added to the collection! Also, in playing back a Dolby encoded tape, it must be played on a deck that is so equipped with Dolby in order to gain the benefits of that particular system. Obviously, there is no simple solution.

The second most common problem we've already discussed is muffled sound. If you receive a radio show that's muddy...difficult to understand...you have a muffled radio show--it's as simple as that. We've discussed muffled sound to some detail already, and what you can do about it. If you ever receive an entire reel or group of cassettes with this problem, you should not tolerate the problem at all! There's no excuse for muffled sound among today's OTR collectors. Both reel and cassette collectors and dealers have access to excellent equipment at very reasonable cost, capable of excellent reproduction. If you receive a batch of programs that are badly muffled, RETURN THEM IMMEDIATELY TO YOUR SOURCE.

If there's only one or two shows like this out of a larger group, then it PROBABLY isn't the fault of your source--the trader or dealer you acquired them from. If you are concerned about those particular programs, you might send him a note asking him if his masters are of the same quality, and if NOT, then ask for an upgrade. Mistakes can be made occasionally, and sometimes equipment can fail without your trader or dealer being IMMEDIATELY aware of it. You're actually doing a dealer a favor, by informing him of problems he may not have known existed. It saves having him hear the same thing from other customers. Of course, not every show can be expected to be perfect, at the same time.

It also makes sense to check with other sources if you're still unsatisfied with sound of any particular show. But it is also worthwhile to get involved yourself with the "tinkering" of the sound of old time radio. After all, to borrow a phrase from collector, Bob Proctor, we're dealing with "LO-FI in a HI-FI" age!

### A FEW INTRODUCTORY WORDS By Bob Burnham

After an old time radio collector is in the hobby for a few years, he may find himself falling into one of two classifications of types of collectors. The reason he falls into one or the other category may be directly related to the reason the collector collects in the first place, the personality of the collector, and perhaps the general attitude the collector has toward the idea of preserving a part of broadcasting that has long departed.

There are collectors who are preserving old time radio in a certain way, by the manner in which they collect, then there are simply those who are simply collecting old time radio just for the sake of collecting. There are also collectors who fall somewhere in the middle.

The collectors who are preserving old time radio are very quality conscious. They take extra time to make sure the tapes they provide to their trading friends in the hobby are the best possible copies they are capable of providing. If they don't have the best copies available, they are always looking for better. This type of collector also may have a comparatively small collection. But it is also likely that they have actually listened to a larger percentage of the programs in their collection than the "other" type of collector, whom we will discuss in a moment. The first type of collector we are talking about however, collects QUALITY, not quantity. I could not even guess what the percentage of collectors who are QUALITY collectors are compared to that "other" type of collector, but there probably are not enough collectors of this type around, unfortunately.

The second type of collector collects in LARGE QUANTITIES. He or she will double speed and double track everything in they send out. They will perhaps, make a regular practice of trading material from their collection that they, themselves, have NEVER EVEN HEARD for themselves. A collector in the hobby who is this extreme could probably be regarded as a dangerous collector, as far as the welfare of old time radio is concerned. He or she is going against everything I personally have ever believed in, and had as a basic philosophy in authoring the many articles I've written in various publications, and publishing the "Tech Guide" books. This second type of collector is the VOLUME collector that we are discussing. Happily, there are some volume collectors who are more careful about sound than others, although when ones collection starts to reach a certain size, it becomes increasingly difficult to keep up in terms of monitoring the sound, and being able to pin point the sound on a given program.

Many years ago, I became so frustrated with the subjectiveness of sound, and frazzled by my own indecisiveness about what constitutes a "VG+" show and just a "VG" show (for example), that I tossed out the whole idea of "rating" any of the shows in my collection. At one point, I had a 10 point grading system for that very reason. Also, as I acquired better and better copies, I soon decided that my old "EXCELLENT" rating was now only a "VERY GOOD" rating. If I couldn't decide myself what was to be a good permanent system and criteria to use, for my own personal reference, how could I expect others who read my catalog to be on the same level I was on? My ultimate solution was to look for only the best sound on every show I could, upgrade whenever possible, and equalize every reel in my collection, in actual time, show by show, before attaching my own reel number to it and listing it. Then, if a show still had bad sound, make an effort to point out the problem in the catalog. I have been criticized by some for completely abandoning sound ratings. For those traders or customers who are concerned, I am always willing to point out the shows that are particularly outstanding in general terms, at either end of the spectrum. I can say that for a person with a collection of my size, of around 30,000 programs, I feel that overall, I have better sound than most. There are plenty of shows I have I won't even list at all, because of sound problems. Of course, those just might be the very shows you're looking for. You may be able to buy them in the same sound from another dealer who has listed them.

It is possible too, that the "substandard" sound of this show might just be good enough to satisfy you, and you will be happy (or at least "reasonably" happy) with what you have gotten from the "other guy." But that show you just got from the other guy will never get any better when you trade it--it will only get worse, until it is total garbage. I may have lost the sale or the trade, but at least I wasn't the start of spreading a mediocre show around. I do not mean to imply that everything I have is great. By no means! When trying to put complete runs together in dated order of a certain series, from time to time, compromises in sound must be made. It is better to have a poor copy of a show, than NO copy--or a blank spot on a reel as is sometimes done. But at the same time, if I get in a full reel of a popular series that I KNOW

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would be a hot item to trade or offer to my customers, that's full of muffled shows, distortion, objectionable hiss, and it's beyond the help of my signal processing equipment, I use the bulk eraser on that tape. I've gotten rid of hundreds of shows in this very manner. It is in fact, this very aspect of old time radio that got me discouraged as far as trading in the hobby. In the late 1970's, collector Ron Barnett, introduced me to the concept of old time radio buying groups, which I have been a "fan" of ever since. This method of building an old time radio collection is discussed in greater detail elsewhere in this book.

It has only been within the last couple years that my faith in trading was restored, as far as it being a good means to acquire QUALITY SOUND. Of course, I always knew it was possible, to trade for quality sound, and I knew other collectors who HAD quality sound, but it had always seem to me the easiest way to obtain the sound was through purchasing the shows. This is only partially true. There are several dealers that can be relied on for quality sound, however, there are also many individual collectors who DO NOT SELL, who also have quality sound. In some cases, some of those "non-sellers" were the people who had originally traded with the "sellers." If there is a possibility of trading with those "non-sellers," why not do it? The conclusion I ultimately reached is that it is good to build a collection from a combination of sources. Many shows, in fact, are originated by dealers of old time radio. Their copies are closest to the source, whether it be a 16" transcription, master tape or even wire recording. However, this same claim can be made of individual collectors who are not in the selling game. It varies from show to show, or series to series. If you know the right people, can offer something to them in return, and have the time and patience, you can probably acquire second or third generation copies of most shows, but that's a mighty tall order to fill! Perhaps a compromise of dealing only with collectors, whether they sell programs or not, who offer consistently high quality sound is a more practical approach. You may not be able to get disc copies of everything available, but if they are clean, relatively free of hiss, and no muffled shows are offered, you are certainly on the right track.

In 1986, I had the pleasure of becoming associated with collector, Bob Proctor. Proctor clearly fell into the category of a QUALITY collector. I gathered that from our first conversation. Proctor had been involved in old time radio a great many years--longer than some of the younger collectors in the hobby had been alive. His catalog reflects a tremendous amount of time and effort which he had put forth to evaluate his own collection, in terms of accuracy and completeness of information and in audio fidelity. During the course of our conversations, he gave me considerable food for thought in terms of examining my own collection for sound quality, and reviewing my practices as far as providing high quality to my customers and trading friends. A major point brought out was the importance of quality control. For VOLUME collectors, they employ minimal quality control, and that's one of the major things that's bad about this type of collector. While I had a sizable collection, I never quite fell into many of the habits of VOLUME collectors, I'm happy to say. It is probably this very reason that I can include Proctor as being among my friends in old time radio today.

While preparing this publication, I was surprised and pleased when he offered to author a special segment himself, for inclusion in the Listening Guide. While Proctor himself, has extremely high standards for sound quality, it is not meant to imply that he is necessarily the "god" of old time radio, and the last word, when it comes to sound. His methods and philosophies can in fact, be employed by any collector so inclined, and a similar collection of consistent -ly high quality can be built. But all at the same time, a collector like Proctor -- part of the hobby in its earliest days, with dealings of some of with some of the best and worst members of our collecting fraternity -- is a rare breed, indeed. Anyone who reads this publication and my past work, and follows the advice to the letter, can build a first rate collection of programs. It is the unusual collector however, who can not only collect quality, but also discuss it both verbally AND on paper with intelligence -- and is doing more than his share by informing the collecting public through this book. I am pleased to have become associated with so many of these types of collectors in recent years, and even more pleased to present the following article about LO FI IN A HI FI AGE, by Bob Proctor.

# A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS SOUND QUALITY

## "LO-FI" ... IN A HI-FI AGE

By Bob Proctor

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A surprising number of surviving old time radio programs are very clear audio...but even under professional studio mastering conditions, by today's home recording standards, they can only be considered "lo-fi."

Transcription discs, roughly similar to today's long-playing albums, are a major source of the early material. Wax cylinders, acetate discs, Dictaphone style belt recordings, wire recordings and finally, airchecks, are all means by which the shows we hear were originally preserved. Original masters rarely exceeded 8,000 hertz, far below the threshold of human hearing. On many programs, recorded at the transmitter site and not in the studio itself, the audio limits were literally those of existing telephone lines in place at that time, often lines manufactured in the 1920's.

That's where these shows come from...but what we collectors do with this material is what the subject of lo-fi is all about. Ideally, show was transcribed on first-rate materials by superb technicians, on professional equipment, with rapt attention paid to eliminating line hum, properly weighting the tone arm, and in choosing the ideal stylus itself. Here, a beautifully mastered disc was lovingly stored under archival conditions, and a few decades later, was then equally professionally transferred to reel to reel tape.

Ah, yes, that good old ideal.

More likely, the average collector of the 1950's took what kinds of tape could be found, at whatever low cost, and frequently built their own equipment to play back transcription discs which all too horrifyingly often sat in gross neglect, without so much as a dust sleeve to protect it against dirt, mildew, warpage, etc. Hum and surface scratch were the unfortunate results.

Some collectors say the largest group of source material now available comes from recordings made off the air, either as it was originally broadcast, or later in syndication and/or rebroadcasts. Airchecks, a boon and a bane to the serious collector, provide just as many problems in restoration work as do disc dubbings themselves. Many home "aircheckers" used regular microphones, placed directly before radio speakers, creating hollow-sounding audio, or, worse yet, environmental noises (children, barking dogs, etc.). Early recordings of any kind frequently were done at low volume, to sidestep distortion. To compensate in copying shows for others, the recordist would often set playback/input volumes too high, bringing out additional hiss and bass from their master (Not just cheap tape was the villain, here: even the industry standard, Scotch 111, was prone to hiss and bass.) "Low noise" tape, introduced about 1970, helped only to minimize these audio problems on the copy being made; to reduce noise within the master tape itself (or its copies), we all had to wait until domestic graphic or parametric equalizers were introduced, within the last few years.

This places most OTR hobbyists in the position of having to undo the damage intentionally or unintentionally spawned by others. Some improvement in home recording technology has helped...but we all can and should do our part to make programs better, not worse, before we pass them along in trades or for sale to others.

Each copy of a program adds further hiss to the program copied, even using graphic EQ units and perhaps additional sound processing such as Dolby B or C, or dbx, Inc. Laboratories various outboard processing units. A few unfortunate souls try to clean up a program by dubbing through tone controls on the front of their integrated amplifiers, which, compared to EQ units, is like using a sledgehammer to crack eggs. This, then, is the challenge to any old time radio program collector: how can I pass along a copy that is at least equal to, if not better than, my shelf copy?

Here indeed is the bad news: to do it will cost money. Beginning collectors usually acquire their first shows on conventional C-60 or C-90 cassettes. I'm told that well over 75% of all OTR dealers' sales are in this medium, though I feel safe in estimating that 75% of all serious



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trading is being done on reel to reel tape. It's getting more costly, as domestic open reel units are phased out, leaving expensive semi-pro and studio decks as the only available replacements for "Ole Bessie" and her partner dubbing deck in your system.

Cassette machines have dramatically improved in the last few years, and now a \$300-500 deck can and does supply audio than an experienced listener cannot distinguish from a 7½ i.p.s. open reel recording (Remember that 8 kilohertz "ceiling" on the original masters? Here we are talking overkill, and mega-overkill in exact audio reproduction.).

However, even the best cassette tape units seem to break down more often than open reel units. Over a period of years, including repair costs, reel to reel units do seem to cost less. You cannot easily persuade a cassette deck owner of that fact, until they have experienced enough repairs.

Other advanced collectors are now tinkering with digital audio, by placing the shows on the sound tracks of videocassettes. The usual signal-to-noise ratio is far better than a deck built about 1970, and usually beats most open reel decks built even today. Like the switch-over in consumer tastes from L/Ps to CDs, though, it will take a great deal of time, if it's done at all. In the meantime, reel to reel will still be the preferred method of storing tapes, and copying them, among most intermediate and advanced collectors.

Despite the dbx, Inc. or Dolby noise reduction systems now standard issue on better cassette decks, the tapes themselves are the real problem. Thinner tape base alone means a greater chance of tape stretching, as well as oxide loss by extended replays. "Print through," the transfer of signal from one tape layer to another, is far less with thicker (1 or 1½ mil) open reel tape.

Even assuming the very best, that the first cassette copy was mastered on a critical-quality tape and all available gimmicks were used to reduce noise on the copy, the real problem with cassettes comes in trying to duplicate them and trade them.

High-speed duplicators help cut down the dubbing time, but often make it impossible to unnoticeably correct for volume fluctuation, to name just one major problem any collector must face. Commercial-grade duplicators kept in good repair far exceed the domestic "run-'em-offs" now being offered by Radio S\*\*\*\* and other companies. The lower priced units usually run on one motor for both transports, and when something goes wrong in playback speed, it shows up in the copy. It doesn't take long for a voice to sound squeaky-high or worse-than-dragging slow.

Now multiply that by someone who trades exclusively by cassette, in huge volume, and now has 40,000 or more programs they've acquired in, say, four or five years' time. How many of these shows will be on speed? How many of those recordings will duplicate something already elsewhere in the same collection? How many collectors will take the time to locate and compare these duplicates, to find (and properly dub) a copy for you?

We all started small, no matter how high or low quality our first copies may have been. We all make mistakes, and if we are any good at all in the hobby, we all try to learn from our mistakes. Some long-time collectors refuse to trade with any person who sells programs to the public, saying that no OTR show should be sold. Others trade with dealers for a variety of reasons --- among them a chief reason being that competitive people do go out of there way to deliver the best possible audio. In general, a beginning collector who acquires shows from dealers (either in purchases or trading) is going to have plenty of company among hobbyists.

I've visited hundreds of OTR set-ups since 1970, and of them I've seen three systems where I was convinced that the other party did indeed, try to improve every copy they gave to others. Just because two of these three were actively selling shows, I did not automatically rule them out as trading acquaintances.

These two dealers took very great pains to play back their open reel masters through EQ units (and other "toys"), and put the signal onto cassette masters which usually exceeded even the "trading average" open reel tape of 10 years ago. From these cassette masters, on quality cassette units, the "sale copies" were duplicated for others. Beginning collectors who deal with "improvers" will seldom go wrong. These same dealers will cheerfully replace any tape with oxide problems or other mechanical problems, and the audio itself will be as good as modern tinkering

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can make it. If a dbx or Dolby processor is used in cassette copying, the C-60 or C-90 shelf copy can then be copied back onto open reel tape at a later date, with no appreciable loss of fidelity. But for trading cassettes, and not owning an open reel unit? Well, here I admit I am among the dinosaurs in the hobby, and I do advise against it.

Open reel tapes are relatively easy to edit, in the case of a long pause between disc sides, and in cases where a stylus gets stuck and the same phrase gets repeated. You can't do that with a cassette. You can introduce more hiss and bass, if you cut corners on cheap tape, but the same holds true for open reel...only not as much with cassettes.

I've switched over to 7½ i.p.s., ¼ track monaural dubbing, which cut my dubbing time down by a full two-thirds, and in return saw a dramatic improvement in overall program fidelity. This is the exciting part about OTR---where you don't have audio problems to nitpick, and can get properly carried away with the program itself. I get this kind of audio from people who custom record each and every program for me, listening to the playback of the copy (and not the master), paying close attention to playback volume and input volume on the copying deck. You seldom if ever, get that from someone who works in ultra-high gear. The eager beaver more intent on piling up sheer numbers of shows seems to pay less and less attention to duplicates and to correcting audio problems. Even those using commercial-grade duplicators can avoid this reputation by painstakingly mastering their duplicator masters. A regular collector who uses two independent, properly adjusted cassette decks can do much the same.

I admit that I have some differences with large-scale dealers in another area: listing audio condition of each show within a relative grading system. Ten years ago, this was an excellent reason to not do business with some dealers, for they often over-stated their material, if not lied to you outright. The trend today seems to be toward listing no audio defects, unless they're very severe. Beginning collectors should look for someone who does list their problem shows...if the basic honesty is there to admit the "bad 'uns," and we all will run across them, then chances are the bulk of the listing will be at minimum, "old timey," meaning acceptable sound or better.

Superb fidelity is available to the beginning collector. Even if they use cassettes to copy shows for others, using the right tape and plenty of time to do it right, audio will be fairly good for several tape generations. To keep the audio good for many more generations, I feel open reel should be used. But either means of duplication still produces these old shows that we hobbyists should rightly feel are our private domain, our personal gateway to yesterday.

At the risk of advertising, I cite the set-up of Bob and Debie Burnham, of BRC Productions, as a workable, cramped-quarters operation with more plusses than minuses in its dealings with the public and private traders. The Burnhams use CBS mastering and copying cassettes, and a Pentagon brands duplicator. Bob uses graphic EQ in mastering (sometimes as much as six times through the EQ) and/or in copying, before sending out a tape. His interest in helping beginning collectors is also great. A TECHNICAL GUIDE TO COLLECTING OLD TIME RADIO PROGRAMS is, on balance, a necessary tool for novice collectors. We OTR fans do tend to divide ourselves into interest groups---western lovers, soapers, etc.etc. ---but the GUIDE shows all of us how to go about the "other schtuff," the dubbing and catalog work and actual trading, that helps the beginner choose from whom to acquire material, and several good ways of how to go about it. To his credit, Bob includes ads from other major OTR dealers in the country, not just his own circle of "cronies," and this lets the beginner know that an open-minded attitude is present. Bob Burnham may not always have the best audio available, but he's in the top 5%, based on what I've heard, and he's willing to present viable comparisons for potential BRC customers and/or trading acquaintances. Another source of beautiful sound is Ed Carr, 216 Shaner St., Boyertown, PA. 19512. He uses two grading systems: "Nice" and "OK." His OK is better than four out of five dealers now selling shows. Fidelity alone isn't all the answer in beating "lo-fi" at its own game. How many hands a program passes through--and whose--is a major factor, and Burnham and Carr both are very serious about getting the best sound possible. The rest is up to the other party.

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HELLO AGAIN (Jay Hickerson), Box 4321, Hamden, CT. 06514, remains the very best introduction to general trading that a beginner can ask for. The cassettes-only traders can find others who are serious about good sound, and all indeed, will not be lost. First time collectors will also find those who sell shows, and will also build up sizable collections by keeping in touch with the general OTR population.

For any group of collectors and/or traders and/or dealers, though, I have a caveat: how long can a person or company maintain a high level of quality control? Only time...and deliberate duplication for comparison... will tell, to the recipient of any given program.

That is the bottom line in collecting: get the very best copy you can, and if you can't improve its copy, don't pass it along.

Don't you be lo-fi, too. Buy the best possible tape decks you can afford, and never buy junk tape for your shelf masters (Hundreds of open reel collectors now regret they ever heard of Concertape, DAK and other bargains.). Do buy a graphic equalizer or a parametric equalizer unit, and learn how to use it. Learning how to make good copies of these shows will be a difficult process. Beginners need not be frightened by that. Like riding a bike, once you learn how, you can't do it wrong without immediately knowing you've blundered. ("OUCH!!!")

No matter what standing you have in the relative hierarchy of OTR collecting, if you make a copy of any of your programs for another party, you can help the hobby by following good quality control guidelines. You can spread the words, evangelism of an aural yesteryear, and you can help our hobby grow.

Don't you be lo-fi. Ask for custom recordings and not "as is" reel or cassette copies. Even the best shelf copies sometimes need a second "tweaking" during the copying process, so you might as well get that extra service when you get the shows you want. And in custom dubbing, Side 2 is always what you asked for, not had to settle for, to get it at the lower price. You are among a sizable group of people of all ages, races and dispositions, who have begun collecting these old shows for a huge variety of reasons. You will find dozens of friends in this hobby, and by using quality control, you will make many more. Everyone with whom you have contact will greatly appreciate the fact that you know you deserve the very best---and will not settle for anything less.

In turn, the high quality audio that is available will then be preserved for the next generation...be it a generation of traders, as I and others have seen, or a generation of would-be collectors. Highest possible fidelity in a lo-fi medium is all our responsibility. It's an aural crusade we should all join, and encourage others to do likewise.

## FINDING QUALITY SOUND By Bob Burnham

The most frustrating thing a collector can find himself up against is locating the source of the best sounding copy of a given program. As already discussed, it's highly impractical, if not impossible to locate the disc owners of every single show that exists for one person. Many of these types of individuals will intentionally make themselves impossible to find. It is in this case, your best compromise is to locate the best sounding copies of your favorite shows. You may not always find a second or even third generation copy of every show, but if it is clean, free of muffled sound or distortion and contains most if not all of the frequency spectrum the original disc or master tape had, you are well on your way to a top notch collection. Unfortunately, there is no real easy method of following the "trail of generations." Many collectors will not reveal their sources of programs, either for their own reasons, or because their source does not want to be identified, or both reasons. Unless you regard the collector you're dealing with as a good friend, it's probably none of your business to ask in the first place, unless he volunteers that information without being asked. So what is the answer? The only real answer is only to deal with highly reputable people in the hobby. The most visible of the reputable people are dealers. This does not mean there are not any non-dealers who are reputable, however, you will be able to find

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out the most about an individuals' sound quality if he is also a dealer. Reputation, whether good or bad, travels fast by word of mouth, in old time radio, especially among those providing the commercial products. You will also be able to learn a lot about these individuals by subscribing to various publications in the hobby, and joining one or more of the clubs.

Eventually, after you have been part of the OTR game for awhile, you will learn not only from these sources, but from your own personal experiences, which collectors have the better sound. If you trade with these individuals, you will undoubtedly, have to take extra special care making recordings with the top notch collectors. It is only fair that they get the same caliber of professionalism in dubbing shows as they extend to you. If you trade with less critical collectors, you can blame no one but yourself, when you find yourself with a large accumulation of sub-standard, hissy, even muffled recordings. This is a mistake too many collectors make at their earliest stages of collecting.

There are in fact, many collectors who simply DO NOT TRADE. They are involved strictly in listening to old time radio for enjoyment. They can't be bothered with all the technical hassles of trying to copy a cassette or reel. They wanted to PLAY old time radio only, not record it. They rely on the rental libraries of clubs and dealers for their programs. Many of the cassettes in club libraries were actually DONATED to that club by a dealer. Dealers, obviously, have a big responsibility themselves, to see that the cassettes are correctly recorded.

If you are the type of individual who buys many cassettes from dealers, you may wonder which dealers are the good ones to deal with and which are not. I do not feel it is my place to name any specific names in this case, as my views are of my own opinion anyway, as well as there being some conflict of interest, being a dealer myself. In general terms, however, the same holds true all the way across the board. Deal with primarily the reputable ones. I would say there's nothing wrong with dealing with the newcomers, as they may have a lot of their own sources the rest of us don't have yet, and they might do as fine a job of recording as anyone--but it is probably a smart idea to make your initial purchases with them relatively small.

Most collectors operate with a limited budget, yet most collectors also want a wide and large selection of programs in their collection. Depending on whom you deal with, it may be unnecessary for you to endure the expense of a lot of custom recordings. High quality is very possible with high speed duplicating. Take a listen to a commercially produced, pre-recorded cassette you buy from the store (preferably one on chrome tape, or something equivalent). You will be impressed with how much pre-recorded cassettes have improved...and those commercially recorded cassettes are produced at a speed much higher than those run by old time radio dealers using duplicators that run the tape inside the shell already. This certainly is not implying that all high speed cassette copiers will do an acceptable job. The cheapest Telex units intended strictly for voice recordings (the units themselves only cost in the \$300 range) will produce poor recordings, especially if they're old and poorly maintained units. The dealer who is truly going out of his way to provide you with a good copy has invested in equipment well above the bottom-of-the-line units. Whether they are for commercial use or not, a high speed duplicator can produce poor copies...but a top notch unit, properly maintained, does a good job. Sample the various dealers' cassettes. If you see a low recording level, that's your first tip-off that this dealer shouldn't be your main source. I know of one major dealer who is guilty of this. Also, if you have a stereo player, there should be audio on both channels. If not, the dealer either doesn't know how to make masters, or is using a lower grade mono duplicator. Finally, a tip off of a dealer who is using a duplicator who doesn't know what he or she is doing--Listen to the very beginning of SIDE 2. If the beginning of the program is cut off at the leader tape, you know the master was improperly made for the cassette. It is normal for there to be a longer lead in at the beginning of side 2 than side one. This is done for your protection by the dealer. Tolerances in tape length from one cassette to another make this usually necessary to avoid the beginning of the second side from being chopped off.

As implied, you will soon know which dealers sell the best cassettes. Price is not always a factor, either. Charges for radio program cassettes are determined by what the market is willing to pay, and what the competition is charging. In recent years, there has been a dramatic DROP in the price of old time radio on cassette, as a result. I am always annoyed by customers who complain about prices. Let them go back over 10 years ago to when Radio Yesteryear was the only dealer for many years. If you wanted a cassette of radio programs back then, you paid \$12 for ONE HOUR. Today's dealers are charging as little as \$2.00 for the same thing, in equivalent or better sound!



## A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS

### GETTING YOUR COLLECTION ORGANIZED

#### CHAPTER 7 - STREAMLINING YOUR COLLECTION

One of the most time-consuming activities involved with OTR collecting, is getting your collection organized and keeping it that way. There are several ways of doing it, and depending on the size of your collection, the amount of free time you have available and whether you use cassettes or reels will determine the format of organization you use, the tools you will need to do it most efficiently.

It is important to start a regular numbering system or format very early in your collecting, and to stick with it. If you are a beginner, the sooner you start, the better off you'll be. Depending on your future goals, the programs you plan to obtain, and the size of your collection you anticipate in the years to come, your early investment in a home micro-computer could be one of the best investments you'll ever make. If you have a limited budget, however, or you don't anticipate putting together an outrageously large collection, such a purchase can probably be held off for a few years.

The simplest way to get started is to just start numbering your cassettes or reels as you obtain them. As soon as you get a reel or cassette, prepare a 3 X 5 index card with the title of each reel or cassette at the top and indicate the cassette or reel number. On that card, you can list dates, stars, sponsors, sound quality or other information, depending on how detailed you want to get. If you purchase a computer, you can also enter this same information. As you build your collection, you can organize the "card catalog" in any order you wish. Group them alphabetically if you wish, in categories of mystery, comedy, variety, music, sports, etc. You can also code your entries as you put them into the computer with the intention of having your computer being able to do the same type of organization that can be done manually using index cards. If you're using the "non-computer" system with the cards, you will note that when arranging them alphabetically, or in any other manner, the organization will be such that they will not be in the same order as your reels are cassettes are numbered, however, that should be of little concern as you'll undoubtedly want to add more in the future, and as long as the card system allows you to quickly locate any program or type of program of your choice within your collection, plus allows you to group them as you wish, the system, though simple, is flawless. Depending on the data you have, you can arrange programs with cards OR a computer, in such a way that you can refer to all the groups of shows featuring a certain STAR, or every show broadcast within a certain YEAR, or however you wish. A computer makes this "listing" easiest, but it is also possible using other methods. Regardless of whether index cards are used, or a computer, the results will be the same when you decide to prepare your own catalog for others. Your reels or cassettes hopefully, will be listed in an organized manner so that others (besides yourself), can find any programs of their choosing with relative ease without having to shuffle through endless pages of random listings.

Another method of organizing your collection was probably pioneered by collector, David Siegel, of Croton-on-Hudson, New York. Dave has one of the largest collections in the country. His method of organizing reels consists of organizing shows strictly by alphabetical order. There are various "sub-categories" among the collection (groups of shows featuring certain stars, major large group topics, etc.). Each group of reels of the same show or types of shows have their own set of numbers (Suspense reels 1 through 76, or Dragnet reels 1 through 18 for example). If you have a large collection with no numbering system yet established, this method might prove to be the easiest and quickest way to get your collection organized without using index cards. With this method, you can easily store your tapes on the shelves in the same order they're listed in your catalog. The advantage of the OTHER system mentioned is you can more easily keep tabs on the size of your collection (if that's important to you), if you don't skip numbers. Sometimes, however, you may feel the need to skip numbers, with the OTHER system, to enable you to group all tapes of a certain series in a certain spot on your shelves. There's no problem with this, however, as long as you don't assign the same reel number to two different reel numbers.

The cassette collector may have the easiest time of organizing, for the simple reason that only two shows are contained on a C-60 cassette, and the actual cassettes can be grouped and organized in much the same way as

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the index cards are. If you use cassettes, you may be able to make a written list up directly from your cassette masters.

Preparing a catalog or a listing of your collection is part of getting organized and getting your act together. If you plan on doing much trading, or if you plan to sell programs, a catalog is an essential tool. It will represent a substantial investment of both your time, and if it is a large collection, money, for printing or copying. If you are selling programs, a catalog also will reflect the image you paint of yourself to your customers. If you are using a cheap, manual typewriter, with a blotchy cloth ribbon, your catalog will not look very good to either your customers or traders when copied. If it is not organized to some degree, that will further cheapen your image.

Rex Bills of "Golden Age Radio," of Portland, Oregon, published one of the very first "truly" organized and professional catalogs many years ago. He organized it by category (Mystery, Science Fiction, Comedy, etc.), then indexed by show alphabetically in the back. Programs were then listed with corresponding page numbers on which the programs were listed. This is of great help in organizing reels of "mixed" programs. It is probably the best way to organize your collection, however, if you use the method used by David Siegel, you need only list your tapes in the order in which they appear in your collection. In doing so, you'll have a well-organized listing, making any show easy to find. The "mixed" reels can be listed at the end, then indexed separately, if you wish.

In addition to being neatly organized, your catalog should have EACH PAGE NUMBERED, and your name and address should appear at the top of each page, if your catalog pages are not securely attached to each other. It's very easy for people you send listings to, to mix them up with, and confuse them with the listings of others.. Keep this in mind, and after you get into the habit, it will become automatic for you to type your name and address at the top of each page, before you start typing in the programs.

#### YOUR TYPEWRITER OR COMPUTER PRINTER

The quality of your catalog projects your image. If you don't have a good typewriter, or printer, you will be turning out a sub-standard catalog. Resist the temptation to use that old, battered, manual typewriter that has been in your family for decades. A decent typewriter will make your catalog preparation go much faster, and will end up looking better, when copied or printed. You'll be spending a LOT of time typing--why scrimp?

If your budget is limited to the extent that you simply cannot under any circumstances afford to purchase one, it may be worthwhile to rent a typewriter to prepare your catalog. I would recommend an IBM Selectric II or III if you must rent.

If you decide to purchase, make sure you purchase a typewriter which can use film (carbon) ribbons. There are some lower-priced electronic typewriters which DO NOT have letter quality print. They are basically, cheap computer printers with keyboards. There are, however, some excellent electronic typewriters. Both Smith Corona and Royal produce some top notch machines in the \$200-400 price range, which I would recommend. Some can be connected directly to computers, so if you decide to purchase a computer in the future, their usefulness is doubled.

The top of the line typewriter is the IBM Selectric III, retailing for nearly \$1,000. The Selectric II is no longer produced, but can be acquired on the used market for a few hundred dollars less. This typewriter has been used for many years by some of OTR's biggest dealers. The major advantages of the IBM line include the easily changed typestyle, the lift-off correction key, the cartridge ribbon, and of course, the quality.

With computer printers, I have seen a variety of qualities exhibited by those collectors using them from fair to poor to very good. Some computer printers have a feature that allows them to go over letters twice. Although they may be relatively low grade printers, good quality or at least reasonable quality type can be obtained with them, although it won't be as good as a printer or a typewriter using a film type ribbon.

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## THE FINAL STAGES OF CATALOG PREPARATION

The method you choose to print or copy your catalog is of course, up to you. Only you know how much you wish to invest, or not invest. Many collectors who are using computers let their computer printer print up a catalog for them, so their collecting friends are not getting a photocopy, or a mimeo or ditto copy, or an offset copy. What they are getting is a single "typed up" copy--although the computer did all the work of typing. Of course, at some stage, the collector had to key all that data in, so the computer would know WHAT to type.

If you are starting out with a small collection, but expect that it will grow much larger, and expect to do a lot of trading and/or selling, it is unwise to print your catalog on a ditto or mimeograph machine. With ditto, the print quality is poorest and the "spirit masters" have only a limited life, before they become worn out and unusable. Mimeograph, while much better print quality, generally requires heavier (and more costly) paper--especially if you plan to print on both sides of a sheet. This can cost you more in postage when you mail out the catalogs. In addition, many mimeo machines are very messy to operate, and rather inconvenient. Their stencils have a long print life, but extremely messy to store, and better off thrown out after a single run. Both types of machines, while very economical per copy, do not offer reduction of page size, which in actuality makes them more expensive to prepare catalogs on than other methods.

High quality office copiers -- those which copy on plain paper on both sides are a better choice for preparing your catalog on. Visit several print shops. Most should have several copy machines available, and someone there to show you how to use them. In addition, they may have models which may be used to reduce copy for you, or at least they'll have other equipment which can do this for you. This is highly desirable. With their assistance, you should be able to reduce the size of your typed page to a size small enough to fit TWO sides on one side of a sheet of paper, making it possible for you to fit FOUR pages of your typewritten copy on one sheet of paper copied on both sides. This will make assembling your catalog much trickier, but will save you money in copying charges, as well as postage in mailing.

I do not understand why so many collectors will send out catalogs that are not only printed "full size," but aren't even copied on both sides of a page. This seems like such a waste of paper and postage!

One of the other advantages of using the "high quality copier" method is you can type on plain typing paper. The importance of using a good typewriter has already been stressed. It is essential, if you're having copy reduced, or if not, it will greatly improve reproduction, regardless of final print size.

You may also see copy machines in libraries, post offices, and other more "public places." Perhaps you have access to one where you work. In general, these machines do not seem to be as well maintained. Some may use a coated type paper, or paper using long rolls of paper rather than sheets, that cannot be printed on both sides. In addition to the possible poorer quality, the cost of using a coin operated machine can be quite high--as much as 10-25¢ per copy. A print shop will generally only charge you around 5¢ per copy, and the quality will usually be much better. So, in short, avoid "public" copiers for critical work and high volume, and let a business that is in the printing/copying business take care of your needs.

If you plan on doing a LOT of trading or selling of programs, the final method which is also the best method in terms of quality, can also be done by your local printer. This method is the professional "offset," or "lithographic" method. This method is NOT very economical if you're not going to have very many printed, but for longer press runs, past perhaps 200 copies, it starts getting less expensive than the previously discussed method. The more copies you print, the less expensive it is PER COPY. The method of preparing your "originals" is not much different from the above, except that your printer does all the "dirty work" of operating the printing equipment. Your originals can again, be typed on regular typing paper, and again, typed on a high quality typewriter with a "film" ribbon. Having copy reduced for economy is recommended, and you should be able to find a printer willing to do that at no extra charge. You may have to work with him a little to make certain all the pages are assembled in the right

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order, on the right sides, but that should be no problem, if you have a good printer. Your printer also can assemble and staple or bind your catalog for you for an extra charge, if you don't have time to do it yourself.

So far, we've looked at various methods for putting together a PRINTED catalog to mail to others. It is entirely possible, however, to have a thoroughly organized collection which you can thoroughly ENJOY, without having ANY printed catalog to send to ANYONE, and at the same time, still be able to trade with others. And of course, you'll certainly be able to build your collection, regardless of whether you trade or not, by making purchases from dealers.

Certain collectors use the "index card" method which has been described, for their cataloging purposes. Their "catalog" is their "card" file. A growing number of collectors are using a computer diskette to store their catalogs, and then print individual copies of their catalog only when needed. They may be able to print specialized westerns-only catalogs, comedy-only catalogs, BBC science fiction-only catalogs, etc. for their trading friends who are interested in only ONE type of program in their collection. This is one of the obvious benefits of using the computer to help in collecting.

Other collectors may use a 3-ring looseleaf binder with dividers for various categories, as a means to manually catalog their collections. This is, in effect, THEIR CATALOG PERIOD, of which only one copy may exist, which meets their needs quite nicely. If this method is used, without a printed or copied version of the MASTER COPY of the catalog, you'll find yourself writing a lot more detailed letters, making a few phone calls perhaps, and simply TELLING people what you have (since you won't have a listing of what you have that you can send), and seeing if they're interested. If you don't trade much or at all, this method, however, may actually be perfectly satisfactory for you, and suit your needs well. You may find yourself running to the copy machine to copy a few pages from your loose leaf binder catalog anyway, whether just for your own needs, or for others. But this really doesn't cause any problem.

Of course, those collectors without sight have to be particularly innovative to create organized collections. Certain individuals who are in the hobby that are blind, have however, been extremely successful in conquering this organization problem that suits their needs. For that matter, some of OTR's most successful collectors in many aspects, are part of this special segment of the hobby.

The collectors who will really be ahead of themselves and be at a far greater advantage than most of us who started in the hobby 10 years or more ago, are those who have the benefit of a home computer from the very START of their collecting. The flexibility, convenience and relative ease with which one can produce, re-arrange and modify catalogs, keep files of their trading friends names and addresses (and be able to prepare shipping labels with which to send tapes or catalog updates) is unmatched by any manual method. Collectors who are also dealers are also at a great advantage with the use of a computer. Besides keeping track of customers, and the cataloging ideas already mentioned, they can also use a computer to print cassette labels, reel play cards, invoices, purchase orders, checks (for the REALLY advanced dealers!). A graphics program can also help to design, lay out & print a camera-ready advertisement, catalog covers, etc. etc. One thing to realize, however, is that getting all this out of a computer isn't always as easy as it sounds. Depending on your experience with them, the computer you purchase, the pre-made programs you use (or if you have the knowledge to create your own), it may take some time to get ALL THESE THINGS out of your computer, assuming it and your printer has the capabilities.

Two collectors who have personal experience in the area of computerizing their collections have prepared the following special articles on this topic. As the interest in this area becomes more widespread, I'm sure more and more collectors will start to computerize, myself among them, in the coming year.



## OLD TIME RADIO COLLECTING &amp; THE COMPUTER

By Tom Monroe

(EDITOR'S NOTE- Tom has a growing collection of radio programs, and is among the growing number of collectors who have harnessed the power of the home computer to simplify the organizing and cataloging of their collections. Tom gave a presentation at the 1985 Friends of Old Time Radio convention in Newark, on the topic, and it is in the spirit of that presentation that I'm pleased to have his article a part of the Tech Guide II...Bob B.)

Tired of three copies of the same program...want to get away from hand posting on file cards...want to have a nice looking swap catalog that's easily updatable??? We offer you THE COMPUTER.

Have you read about computers being able to print out endless volumes of lists, process data, and do marvelous things that might apply to old time radio? Well, if you're prepared to spend \$6,000, then spend six months to a year in classes, you can probably get the type of computer system that will do just that. For under \$600, however, you can get a personal computer, disk drive, monitor and printer which will do similar to the more expensive computers. My experience is with a Commodore 64 home computer, but others have done similar things on other computer systems.

First, we have to decide what we want to do with our system. I wanted to be able to print a trading catalog, packing list, and be able to find individual programs. Initially, I tried several "pre-canned" programs. None of them seemed to have the capabilities of printing what I wanted. After working my way through several false starts, I started reading up on what was available, and settled on a word processing program. The particular one I purchased was Word Pro 3/plus 64, which has now become Fleetwriter. Most of the word processors are similar in their capabilities. Compute Magazine had an excellent article comparing the various wordprocessors and what they could do.

For those who collect on cassettes, I would suggest the following format for storage of material:

(SAMPLE)  
TITLE: Hall of Fantasy

Date	Title	Location Code
2/9/53	Dance of the Devil Dolls	BRC 2234-A
4/27/53	The Wild Huntsman	NW 3055-B
8/17/53	The Stone's Revenge	RS 346-A

When another program in the series is obtained, it's a simple matter to insert the entry in the correct line. That way you would have each series stored as a LOG, and it would be updated with a minimum of difficulty.

For those who collect on reel to reel, I would suggest that the individual reel be the main storage medium. Once the individual reel has been stored, it can be brought back up and merged with other reels to form a CATALOG for trading, or it can be merged with other reels of the same series and then with a bit of word processing, a log can be developed.

Whatever plan you devise to work with your computer, try to keep it as simple as possible with regards to updating. I spend less than eight hours a month "updating" my lists and files. If you try to make it too complicated, you will find that it is not worth the bother of updating all the time.

The computer really can make collecting OTR material easier. The key is to develop as simple a system as you can at the start. If you can use this approach, you'll find working with it less of a chore, and you'll enjoy the many hours it saves you, and the many more hours you can spend simply enjoying listening to your collection!

## MORE ON THE USE OF COMPUTERS IN OLD TIME RADIO

Terry Salomonson has been very active in old time radio for many years, and in many different specialized fields. In both this publication, and the initial Terry has discussed the use and importance of logs in our hobby. I have had a few discussions with Terry about what he's been able to do with his computer to streamline his own collecting, and it was a pleasant surprise to me when he offered the following article. With Tom's article, you found out that even if you've never even touched a computer, you will be able to put it

to work organizing your collection with a minimum of hassle. Tom found out much of what he knows about using the computer to catalog his collection the hard way through trial and error. Now that Tom Monroe has convinced you that computers aren't as evil and nasty to tame as you might have thought, you've become convinced that you want to take the plunge, so you go out and buy one. You now have an owners manual in front of you, and it's pretty thick and pretty confusing. You realize it will take a little more than just pushing a button and suddenly you have an instant catalog, to get your "baby" going. For those who are at this stage, or about to enter this stage, or maybe you've BEEN at this stage and still don't have it under control, Terry's article should be of interest... BB

## COLLECTING OLD TIME RADIO &amp; USING THE COMPUTER

By Terry G.G. Salomonson

This chapter may only be of mild passing interest to most collectors, but as time goes on, more and more of you will find that this information just might be very valuable. I have seen, in the last couple years, a growing interest among collectors on how to use the computer to help them manage their collections. I purchased my IBM-PC in June of 1984. I found, very quickly, that my computer helped me in categorizing my collection, putting together my cassette and reel to reel catalogs, printing content labels for each reel, and labels for cassettes, writing articles for this book and other magazines, writing letters to other collectors, and putting together logs that I have authored, like my log on THE LONE RANGER. That entire log was done on my computer, and every part of the information contained in it is easily accessible in a matter of a few seconds, by the computer.

Many other areas became very useful to the old time radio collector and his relationship to other collectors -- like the printing of mailing labels and envelopes, maintaining price lists, telephone numbers and addresses, etc. All of this is done with the computer, the informational facts that you load into the computer, and the database program that you are using.

Without getting into a lot of details on programming, let's give you a couple terminology definitions of what is used in a database. If you're not experienced in computer programs, you'll find that all of the following are simply the same type of considerations you'd make in listing your old time radio programs in your catalogs. So don't let the following names scare you:

Byte - No, this isn't what you do at meal time, but it is a single character of information that you put into the computer. Each and every time you press down on a key on the keyboard, you enter into the computer one "byte" of information.

Field - This is the information that is made up of one or more bytes. Fields are more recognizable to you if I tell you that these are the categories like: a program title, a date of broadcast, a script title, a network identification, an actor's name, sound quality, etc. A field may hold a number, a name, a yes-no answer, or even a page of text. It is equivalent to a single fill-in-the-blank line or box on a paper form.

Record - In this case, not what you'd put on your turntable, but all the different information that you have in the above fields pertaining to one program and your record of that program. As an example, a record could contain the following information: HAVE GUN, WILL TRAVEL, 11/23/58, #1, Strange Vendetta, w/John Dehner, CBS, Western, Excellent Sound, Reel 504. This information would tell you the name of the star, network it aired over, type of program, sound quality, and the reel you have it on. Think of a record as a single folder in a filing cabinet made up of all the information that you know about that radio program.

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## File -

Internally, to the database, the file is considered a collection of records, which in turn, are made up of fields, which are made up of bytes. Some databases can work with multiple files open at the same time. There are generally in your more expensive databases, and is not that important of an item for our use.

## Database -

The collection of all your individual records that make up your database.

Now you say, what good is all this information in a database once you finally type all of it into the computer? As a quick example, you could have your computer search through all of the records that you have in your database, and print out all of the programs you have that starred John Dehner. Or list only all of your western programs into a western catalog. Print out a list of the Suspense programs that you are missing. List only NBC programs in your collection. List only the programs in your collection that aired on a certain date. Find all the programs you have that aired before 10/1/33, etc.

To list all of the above information, you need to sit down ahead of time, and figure out just what type of information you want to list in your database. Don't worry if later you want to add some new information to each one of your records, because it is easy to add a new category, or take one away. But write out on a piece of paper what information you want first. That way, you won't be doing a lot of adding to, or taking away from your database, and possibly causing yourself some minor troubles.

Most database programs will allow you to create a record screen so that you will see all the information that you have for each record one at a time. Most programs will also help you move automatically from one field to another, as you enter information about each. Nothing could be easier.

I know of 64 different database packages that are available to me as an IBM -PC owner/user. While most of these programs could be used by any old time radio collector with a computer, I would strongly recommend two of them. I am not saying that there is anything wrong with the other 62 programs, but we do not have the time nor the space here to discuss each program.

The first program which is the cheapest, and probably easiest to use is PC FILE III. The cost of the program, the last I heard, was a very affordable \$45.00. It has been around since mid-1982, and well-liked by a lot of computer users. PC FILE III will support 41 fields per record (so that is a lot of information on each program in your collection), 254 characters per record, 65 characters per field size, and the number of records per file is limited to what the disk will hold. Your computer needs to be equipped with at least 160K of disk storage, and 96K RAM memory. 320K or more, disk storage is recommended, however. If none of this makes any sense to you, your local computer expert, or computer store can fill you in on what I just told you. Chances are your computer is already equipped this way. You can get a copy of this program by contacting Jim Button, ButtonWare, P.O. Box 5786, Bellevue, WA. 98006. This wins the best buy category!

The second program is almost the exact opposite in all areas. Ashton-Tate's dBASE III is the standard of the computing world. It has been around since mid-June 1984, and gets you the most power out of your computer that you will ever need. dBASE III will support 128 fields per record, 4,000 bytes in the datafile, 512 kilobytes in memo text files per record, 4,000 bytes per field size, and the number of records per file is again limited as to what the disk will hold. You will need a computer equipped with 256K RAM of memory, two disk drives or one disk drive and a hard disk, and DOS 2.0 or greater. dBASE III is available from Aston-Tate, 10150 W. Jefferson Blvd., Culver City, CA. 90230. The cost of this program varies depending on where you buy it. Shop around in your computer stores and through the mail by checking in different computer magazines. I've seen the price from \$365.00 on up. Again, well worth the money.

I hope I haven't confused anyone. Like I said at the beginning of this piece, more and more collectors are using computers to aid in keeping track of their collections. So don't be scared off by new technology. Put it to your use. It makes life so much easier than re-typing pages over and over every time that you bring out a new catalog, or add a new program to your collection. And besides, hundreds of typewritten pages can be stored on one computer diskette, which by itself, saves a lot of shelf room for more reel to reel or cassette tapes of old time radio.

## CHAPTER 8 - BUILDING A RADIO SHOW COLLECTION

Putting together a collection of radio programs is sort of like constructing a high rise building. You start with a foundation of some of your favorite shows, and start accumulating favorites all from a limited number of series runs. You later discover other programs that you may like equally as well, or perhaps even more. As your collecting experience grows, in terms of numbers of programs, so does the size of your collection. The beginning and even intermediate collector has a difficult task in trying to make correct choices. Later on in this section, we'll show you how those choices can be more easily made, through THE LISTENING GUIDE'S evaluation of a great many of those programs. If you've never heard a given program, look it up in the survey, to see if it's WORTH hearing, or if you've really been missing out on a lot by NOT hearing it.

## METHODS OF BUILDING A COLLECTION

TAPING REBROADCASTS is perhaps one of the least expensive methods. It was perhaps one of the earliest methods used by collectors in the hobby's earliest years of development. "Airchecks" made directly off the radio in the 1950's and 1960's may be the only link between the programs themselves and today's collectors. Many other collectors are also recording OTR rebroadcasts today, and have been through the 1970's and 1980's. The "younger" collectors of today may have started their collections in this manner, and kindled their initial interest in the hobby through the taping of rebroadcasts. Eventually, this method is abandoned as a major source of programs, due perhaps, to the radio station's time devoted to old time radio, amount of time involved in recording off-the-air, and quality of reception encountered. The volume (as in QUANTITY) of a given series is limited by the person hosting the show you're taping from, or by the company syndicating the programs to the station. Those syndicated shows are often, by the way, heavily edited, sometimes of poor quality compared to what's circulating within the hobby, and being edited, missing original commercials (with "modern" commercials "plugged in," if it's a commercial station).

PURCHASING programs from various old time radio dealers is another method of building your collection. There are a great many sellers of OTR scattered around the country. It is wise to make your initial purchases with them small ones, to see if their sound and service is to your liking. The "purchase" method is a good one, to quickly build your collection. If you deal with the right dealers, you can usually get more consistent sound, and often times, acquire a lot of newer programs in circulation more quickly than if you trade for material that is generally making the rounds in trading circles. Again, depending on whom you deal with, this method can also become somewhat expensive.

TRADING is the most widely practiced form of building an OTR collection. It is the least expensive method of collecting, and can form the basis of many long-lasting friendships. Trading can establish the connections you may need to other groups of collectors who may have the programs you seek. Some of your trading friends may develop into lifetime friendships, that otherwise would never have happened, had you not gotten interested in OTR and wrote that initial letter requesting a trade. With your trading experiences, you will encounter collectors with all sorts of interests. Some will be far more critical than others. Some will be much more difficult than others to deal with. Depending on what you have to offer to the other guy, and your relative status in the hobby, you will only be able to easily trade with certain collectors or certain types of collectors. This does not mean you will not be able to acquire certain shows in certain sound quality, but you may have to go through other means, to secure a link to the shows you many desire, or you may have to wait a little longer for the show until it is released by a major dealer or collector into "general" circulation.

A major disadvantage of trading is that it can be highly time consuming, as it requires a certain amount of corresponding. If arrangements are made by phone, it can also become costly. It also can be time consuming to find truly good, reliable trading "cronies" who have what you want and vice versa. You will also become frustrated from time to time, by the sound quality you will get from certain traders. Just like purchasing programs, it takes a while to find out which collectors have the really "good stuff," and know what they'



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and care about what they're doing when they make up the tapes which will become your "masters." But as already indicated, once you do find that collector or group of collectors with interests common to yours, you've found a lifetime friend.

A number of collectors interested in trading may be found in the COLLECTOR'S DIRECTORY elsewhere in this book. It is also wise to subscribe to Jay Hickerson's HELLO, AGAIN, in addition to some of the club publications containing ads.

RENTING old time radio is another low-cost collection-building method. Sound quality here, depends on whom you're dealing with. Some of the OTR clubs offer lending libraries. There are also certain dealers who offer this service. You will probably be required to pay a membership fee, along with a per tape fee, however, if you have the time to copy tapes, you may be able to save a few dollars using this method. It would seem that reel to reel collectors would benefit the most by renting, over cassette collectors. The cost of old time radio on cassette has decreased to the point of where it's probably much less expensive to purchase a pre-recorded OTR cassette produced commercially by a dealer than to rent, purchase blank cassettes and then make your own copies.

BUYING GROUP PARTICIPATION is one of the most unique methods of building a quality collection of programs. A pioneer in this area in this age of collecting was collector, dealer, Ron Barnett, of Alexandria, Virginia. Ron founded a very successful group several years ago. In more recent years, other groups have formed. Basically, Buying Groups are "closed membership" groups of trading friends who pool their money for the purpose of purchasing programs from a certain source. Major advantages of Buying Groups over trading is that better sound can be more readily obtained in a shorter period of time than is often possible through trading. Also larger quantities of shows can be acquired in better sound, than what most people working as individual traders will ever be able to acquire in that period. The group can also form the basis for new friendship, like trading, a newsletter can be circulated, and various members can be appointed with certain "duties" such as deciding how packages can best be "routed" around the country for minimum delay in transit time, etc. Further details on Buying Groups can be found in Tech Guide I. To form one, all you need are some willing trading friends with common interests, two tape recorders and some money you can put in as your "share."

As you build your collection, you are well advised to look for the best sounding programs you can find. Besides being more pleasant to listen to, they will also have a higher trading value, and enable you to maintain trading relationships with more critical collectors who expect the best sound you can give, and hopefully give you the same in return. It is wise, as you get upgrades of certain shows, to completely ELIMINATE the bad copy, or lesser copy, by physically throwing the tape out, erasing it and re-using the tape, salvaging the reel the tape is on, or whatever you want to do. Just don't keep it around if you have a better copy. Otherwise, in just a few short years, you'll find yourself overwhelmed by countless "junk" tapes, and you will soon FORGET which copy is the best one and which isn't. Why keep programs around if they aren't going to be active in your collection?

## CHAPTER 9 - EQUIPMENT "COLLECTING"

As your interests grow in old time radio, undoubtedly, your need for more equipment will also grow accordingly. Any collector in the hobby who's been at it for more than a few years, will usually have a corner in a room, basement or even attic where he proudly keeps his tape recording "set-up." What his recording set up consists of is largely determined by his needs and his budget (not necessarily in that order!). If you are a cassette-only collector, your set up may be just as complicated as a reel collectors', or it may be very simple. Your equipment may consist of a small portable which you can take with you where ever you wish to hear old time radio. After a few years, the portable may wear out, and you buy another. If you're a more advanced cassette collector interested in doing some serious recording in addition to just listening, your set up should consist of at least one good quality cassette deck. All cassette "

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All cassette "decks" for home use must be used with a separate amplifier and speaker system (or receiver and speakers). These are the only machines that should be considered worthy of serious old time radio recording. The all-in-one radio/cassette/speakers "blaster" sets intended for portable use should NOT be used for any serious recording of old time radio. They are fine for listening, and non-critical personal recording for yourself, but it should not be the machine you use to make tapes for others on.

The cassette decks mentioned can be ordered by mail from a variety of mail order dealers, purchased at local hi-fi and department stores, and are manufactured by several different companies. Cassette decks are widely available in this regard, and this is one of the many advantages of cassette over reel to reel. Dolby B will be a standard feature, and you should always have it switched "ON" when making recordings. Dolby B should be sufficient for old time radio, and being that it's standard, should be used in favor of the other more advanced forms of Dolby and DBX noise reduction systems. JVC has its own noise reduction system called ANRS (Automatic Noise Reduction System) which is fully compatible with Dolby B, and should be used at all times. Dolby, as mentioned, is standard, and does not add a cent to the price of the cassette deck.

One feature to look for with a cassette or reel deck is "hard heads." Some sort of ferrite or glass material should be part of the head construction. Most cassette decks today are extremely well equipped, as far as heads go. With reel decks, it varies from one manufacturer to another

Just as important, however, is the quality of the transport in terms of durability. The transport is the mechanism or actually, groups of mechanisms consisting of motors, solenoids, relays, flywheels, etc., all whose chief function is to move the tape across the heads. A well constructed transport will have some or all of the following features:

1. Number of motors...with cassette decks, preferably two or more motors. With reel decks, THREE MOTORS A MUST.
2. SOLENOID OPERATION AND FULL LOGIC. This means that the recorder can be switched from one function to another without first having to go to stop (logic), all without snapping the tape, or causing unnecessary stress on the tape. The solenoids are electro-mechanical devices inside that help to achieve this, and also make possible very easy-to-operate push-button controls on the front of the cassette or reel machine. The old, clunky piano-key style buttons on cassette machines are to be AVOIDED. Also to be avoided with reel machines, are the awkward, hard to turn, single rotary knob function controls. Tape recorders of this latter type described are loaded with mechanical parts prone to bending, wearing out, and in the end, being very unreliable.

When purchasing a new cassette deck, buy the best you can afford, but at the same time, don't turn down a good deal for a machine in the \$100-150 range. Cassette decks in this price range are fine for old time radio. While they may only have one motor, their audio performance will be more than what you'll need, and should give you your moneys worth over a period of a few years use. Also remember to purchase ONLY NEW EQUIPMENT. That low cost cassette deck that only carries a \$100 price tag will out-perform cassette decks costing three times that much ten years ago. Features you may find that are of particular interest in the better grade cassette decks (of use to collectors) are 3 head arrangements (separate record and play heads), more sophisticated metering with which to set levels, and pitch control. Elaborate auto-search systems and metal tape capability are also common. Neither are of much use to collectors of radio programs, but are standard features on many cassette machines, and usually don't add to the cost of the cassette deck.

For collectors of reel tapes, collecting reel equipment should be almost a secondary hobby to the collecting of old radio programs. As already emphasized, the reel to reel machine for consumer-use is fast becoming an extinct beast. Happily, thanks largely to the work in rescuing the used machines by people like John Wallace and Ron Bowser, many collectors have added to their equipment set up by purchasing used reel to reel decks in very recent years. For the convenience of LISTENING GUIDE readers, the following page should prove helpful to collectors interested in expanding their reel set ups through used equipment purchases.

As of this writing, I own ten reel to reel machines. I have sold some of my older machines, and junked others. Of my basic ten, nine of them are all three motor, three head units. The "odd" one is used strictly for non-critical listening. Four of those machines are designated as "copying only" machines, and are 7" decks. The others are my "mastering" decks, and all take 10½" reels, have extra features like pitch control, remote control, etc. Some of these I purchased brand new, others were purchased used. All I regard as workhorse decks, which I discussed in detail in the first Tech Guide. I expect these machines will function fine long after I'm gone, assuming replacement parts continue to be available. I feel that if I never purchase another reel deck, I will always have at least ONE machine which is working perfectly out of these, so that my reel collection will never become completely obsolete--at least not to me. I will always have a machine I can play a tape on, to transfer to cassette (or some other medium of the future). If you're one of those unfortunate collectors with only two reel decks and a large collection, you would probably be making a smart move by looking for a couple of more reel machines as "back-ups," if not upgrades to your present set up. The used reel machines you will be able to get are better machines than most of what is currently being manufactured, and you'll get much more for your money. Here's some thoughts on purchasing used reel to reel decks:

#### BOB B.'S EASY-TO-USE GUIDE TO PURCHASING USED REEL RECORDERS

1. Purchase only brand names--machines made by companies still in business. The company doesn't still have to be making reel recorders, but at least if they're still involved in manufacturing some sort of electronic equipment, you'll have a better chance of being able to get parts for your reel deck, as needed. Somewhere in the country, one of their factory service centers will have enough parts to keep your machine running for many many years. Eventually, we can probably expect they will stop making replacement parts, and inventories will dry up on certain things, but I don't think that will happen for well over 10 years.
2. Don't even think about buying one of those REALLY ancient machines that have vacuum tubes rather than transistors--unless the price is close to nothing! Buy ONLY workhorse grade machines, that are solidly put together. They may be more expensive, but they're WELL WORTH IT.
3. Don't pass up a top of line Akai, Sony or Teac. Technics and Pioneer have also produced some good solid reel decks. EVEN IF THE MACHINE DOESN'T WORK AT ALL, a good technician can restore it to like-new condition, and the deck should last you a lifetime, if well maintained.
4. Don't be afraid to buy a machine with features you've never worked with before. 10½" decks are no more difficult to operate than the smaller ones. Auto reverse is a very handy feature, too, but if you don't like using it, YOU DON'T HAVE TO. Just turn the reel over as you always have done. On the used market, pretty much, you have to take what's available at the time. If you don't, you may never run into another machine like it, again!
5. Deal with someone you can trust when purchasing the equipment. My personal experience is with John Wallace, who handles orders for equipment by mail. His address is shown elsewhere in this book, along with a phone number. A person selling you the used equipment should be entirely fair in his description of it, and not misrepresent it. The price should be and will be a fraction of the original selling price when manufactured, and the efficiency of the transaction should also be to your liking. You will be much better off in dealing with the person, if you have a credit card, although you may be better off price-wise, by pre-paying for the equipment in the form of a check or money order. I would recommend against trying to do much bargaining in terms of price. Undoubtedly, the price is already quite low, as the format is so close to being obsolete--and as stated, probably a fraction of what you would have paid for it when manufactured...and further more, especially when dealing with one of the individuals who "service" the hobby with used equipment, THEY ARE ACTUALLY DOING YOU A FAVOR by offering it to you, and their personal profit, if any, is probably minimal. If you don't buy it, it can just as easily be sold to another collector who desperately needs it. In short, if you are offered a solid workhorse reel deck, ACCEPT THE OFFER, regardless of how hard it is to scrape up the money. In the long run, you'll be glad you did, in the years to come.

There has already been some discussion on "workhorse" decks. Let's reclarify what that means to the old time radio collector using reels.

#### QUALIFICATIONS A REEL DECK MUST MEET TO BE CONSIDERED "A WORKHORSE DECK"

If you expect long, trouble-free use, your machine must have...

1. Three motor design. It minimizes mechanical parts and excessive belts and pulleys, which are most likely to wear out.
2. Solenoid operation...and full logic to operate the solenoids(already described in this chapter).
3. Separate record and play heads...to play back your tape as it's being recorded to monitor sound quality. This feature should be standard if the above features are present.
4. Four track MONO ability...if you plan to assemble masters track by track, you need to be able to record left and right channels separately, without erasing the opposite channel when recording on one channel.

Less useful, but usually present features include mike/line mixing, variable output, dual capstan (in general), tape counters and headphone jacks. The headphone jack output is usually too low to be very useful, and allows only four track stereo listening. Tape counters, unless in real time, are fed by a pulley from the supply or take up reel. They are inaccurate, because they vary in speed as the tape winds from the center to the outside of the reel. This is also true of the typical cassette recorder tape counter. The counters don't count anything in particular, on most machines, and will vary from machine to machine (even of the same model number). They are primarily intended as reference guides to locate approximate sections on tapes. Unless your machine has a more advanced type using a digital display, which does indeed, count exact minutes, you are well advised to ignore the counter feature.

#### ADDING OTHER EQUIPMENT

In general, if you have a reasonable-quality amplifier or receiver through which to play your programs, speakers and headphones (and that doesn't mean a cheap set of Radio Shack headphones!), I would next recommend the purchase of an equalizer. Discussion and emphasis was placed earlier on a graphic equalizer for reasons already given. While there are some very good five and seven band equalizers, space doesn't permit us to go into detail about what you should look for in these less advanced models, and we would get into an unnecessarily complex technical discussion, which is not the intention of this book. For this reason, and others, it is recommended you look for a 10 band equalizer, when you start your search for new equipment. A reasonable-quality 10 band will give you enough flexibility, and enough range to be able to correct the basic flaws that are commonly found with radio shows. While there seems to be fewer equalizers aimed for consumer use available today than what was available a few years ago, the selection is still adequate. It is also possible to purchase much more advanced graphic equalizers with as many as 15 or 20 bands per channel. If you are truly serious about improving your collection, an investment in one of these units would probably be worthwhile. If you are handy with a soldering iron, and have some experience in assembling kits, some excellent equalizer kits can be purchased by mail at very low prices. The advanced units with 15, 20 or even 30 bands per channel can be purchased in kit form, and are recommended!!

Because of the boom in the video equipment business, certain companies are putting less emphasis on audio processing, and such amazing devices as the Phase Linear Auto-Correlator manufactured in the 1970's have long been out of production. For this reason, the collector interested in acquiring equipment beyond graphic or para-metric equalizers, may well be forced to invest in equipment intended primarily for professional use. This puts most of it out of the budget range of most collectors. One company, however, has manufactured a semi-professional version of its professional-use Apex II Aural Exciter. The Apex Aural Exciter Type B is priced at \$435, and is intended for studios, musicians, tape duplicators, etc., and can be used to improve old time radio, as well. It restores presence and clarity, and makes certain segments "stand out" without actually being louder. The professional version costs about \$2600, and its advantages would probably not be very beneficial to the collector, for the extra two grand plus.



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 ADDING NEW PROGRAMS & EQUIPMENT

CHAPTER 10 -- RATING THE SHOWS

Because of the nature of the topic, and the statistical content, this chapter has been one of the most time consuming for me to complete. It is possible that a new survey could be taken with a different group of panelists, either next week or next year with the same panelists, and slightly differing results would be found. In any case, the basic shows surveyed I feel are accurately rated, or at least fairly accurately. More on the thoughts that have gone through my mind in putting this together, later, along with details on the panelists, criteria, etc. etc.

First the final results, based on all the data compiled, as far as how the top favorite radio shows stacked up against each other, in two basic categories.

COMEDY - TOP FAVORITES AS DETERMINED BY LISTENING GUIDE PANELISTS

FIRST CHOICE - JACK BENNY (LUCKY STRIKE SHOWS)  
 SECOND CHOICE - JACK BENNY (JELLO SHOWS)  
 THIRD CHOICE - OUR MISS BROOKS  
 FOURTH CHOICE - 3-WAY TIE: AMOS 'N ANDY  
                                     FIBBER MCGEE & MOLLY  
                                     THE GREAT GILDERSLEEVE (WITH HAROLD PEARY)  
 FIFTH CHOICE - THE BICKERSONS  
 SIXTH CHOICE - CHARLIE MCCARTHY  
 SEVENTH CHOICE - 5-WAY TIE: BOB & RAY  
 "Honorable Mention" Shows BURNS & ALLEN  
                                     GREAT GILDERSLEEVE (WITH WILLARD WATERMAN)  
                                     THE LIFE OF RILEY  
                                     FRED ALLEN

MYSTERY, ADVENTURE, DRAMA, ANTHOLOGY, SCIENCE FICTION, ETC.  
 TOP FAVORITES AS DETERMINED BY LISTENING GUIDE PANELISTS

FIRST CHOICE - GUNSMOKE - THE ONLY SHOW IN THE SURVEY WITH A "PERFECT SCORE"  
 SECOND CHOICE - 3-WAY TIE: SAM SPADE (WITH HOWARD DUFF)  
                                     X MINUS ONE  
                                     YOURS TRULY, JOHNNY DOLLAR (WITH BOB BAILEY)  
 THIRD CHOICE - 4-WAY TIE: DIMENSION X  
                                     ESCAPE  
                                     ELLERY QUEEN  
                                     BELL TELEPHONE HOUR  
 FOURTH CHOICE - 3-WAY TIE: DRAGNET  
                                     ADVENTURES OF PHILIP MARLOWE  
                                     THE SHADOW (WITH BILL JOHNSTONE)  
 FIFTH CHOICE - 2-WAY TIE: CAMPBELL PLAYHOUSE  
                                     YOURS TRULY, JOHNNY DOLLAR (WITH MANDELL KRAMER)  
 SIXTH CHOICE - 4-WAY TIE: SHERLOCK HOLMES (ALL RUNS)  
                                     HALLMARK PLAYHOUSE  
                                     NIGHTBEAT  
                                     JEFF REGAN  
 SEVENTH CHOICE - 8 WAY TIE: BROADWAY IS MY BEAT  
 "Honorable Mention" Shows CASEY, CRIME PHOTOGRAPHER  
                                     CBS RADIO WORKSHOP  
                                     FRONTIER GENTLEMAN  
                                     MERCURY THEATER  
                                     MR. DISTRICT ATTORNEY (WITH JAY JOSTYN)  
                                     THE SHADOW (WITH ORSON WELLES)  
                                     SUSPENSE

THE STUDY WHICH FOLLOWS is the most extensive work done to date on which shows are good to listen to, and which are not. A basic recommendation list was included in the first Tech Guide, but not as much depth has ever been gone into as has been on this survey.

I am extremely grateful to the following individuals, without whose help this project would not have been possible:

THE PANELISTS BESIDES MYSELF: JAY HICKERSON, JOE WEBB, DON BRADLEY,  
 DAVID SIEGEL, AND TOM MONROE.

ASSISTANCE IN STATISTICAL ANALYSIS: DEBIE BURNHAM

A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS --- A BRC PUBLICATION  
 ADDING NEW PROGRAMS & EQUIPMENT

WHAT'S GOOD & WHAT'S NOT SO GOOD TO LISTEN TO?

This is a very difficult question to approach, but nonetheless, one that I felt deserved some close attention. With the thousands of series that are out there circulating among collectors, the newcomer to the hobby faces a bewildering--perhaps even stifling selection. If he or she is a beginning collector, many of these choices may be made by purchasing shows from a dealer or borrowing from a lending library. More advanced collectors also largely rely on these sources for materials to listen to. Except through word of mouth, or perhaps an occasional article in one of the hobby publications, those choices are often made blindly. Perhaps a beginning collector will at first be interested in only the shows they "remember" while growing up with radio--however, many of the best shows were not well known, or were on radio during its decline, while most people were sitting in front of that new gadget in their living room: Television. A lot of great radio was missed during those moments, but fortunately, much of it is still existing in our collections. One of the intentions of this section is to bring out into the open the REALLY outstanding programs available today. This section should be of particular interest to the younger collectors in our hobby -- the "born too late" collectors -- born in the 1950's and 1960's -- collectors too young to remember radio while growing up.

The reason this section is such a difficult one is that it involves personal opinion and tastes. Some collectors prefer one variety of show over another, depending on the background of the individual and how he or she can relate to the program. There is also an additional element which comes into play, and that is the "nostalgic value" of that program to the collector. Even if a show by today's standards is mediocre at best, if the person remembers it as a child, he will enjoy that program much more than a person who has never heard it. I had this in mind especially, when considering this section.

In order to develop a LISTENING GUIDE of any real value, I felt it essential to involve other people's opinions in my research. In doing so, I discovered that there were several shows that everyone or nearly everyone regards very highly. There were also several shows that were on the opposite end of the scale--ones that are generally not recommended. And of course, there are even more shows that fall somewhere in the middle. They are not regarded as top shows, but could be considered worthwhile, and worth collecting.

In putting this section together, I called upon the assistance of certain collectors whom I felt had qualifications that would make their opinions of particular value. Two of the panel members fall into the "born too late" category, and that information is shown, and their opinions on various shows tend to reflect that. Additional discussion on that later. One of the most important qualifications of the panel was that the collector obviously had to have actually LISTENED to a great many programs. In order to do that he would need to have a fairly large collection, or at least access to one. A third qualification is the amount of time spent in the hobby. This doesn't necessarily have to relate in years, but in total number of hours actually devoted to OTR. None of us of course, know how many thousands of hours we spend on OTR, but that more closely describes this third qualification of our panelists. A collector can collect shows for 10 years, and only accumulate 1,000 programs. There are other collectors who can accumulate that many shows in a single month of trading, purchasing, borrowing from libraries, etc. Of course, the size of a collection a person has, has absolutely nothing to do with how much of it they actually listen to. Unfortunately, there are many collectors with tens of thousands of programs who couldn't tell you what happened in a common Suspense episode like "The House in Cypress Canyon." None of those types are in our listening panel!

Some shows of a more obscure nature were only graded by a small number of panel members. This does not mean the show is any better or any worse than what is reflected--simply that it is not as common of a show, perhaps not as widely circulated, or only a limited number of episodes exist of that series--which may or may not be a sufficient number to grade the series as a whole. In those cases, it can be assumed that the panel was grading the series based purely on the available episodes to collectors today. For additional data on available programs in circulation, refer to Jay Hickerson's publication, EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT CIRCULATING OTR SERIES (But Could Never Find Out). Finally, it should be noted that this study should not be regarded as an exacting scientific study. Since it involves opinions, there is no way it can be made as such, without surveying every collector in the world--then the data becomes

# A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS ADDING NEW PROGRAMS & EQUIPMENT

merely a statistic, which would probably be no more accurate or tell you much more than this survey. Only certain types of collectors would be willing to participate in such a survey, anyway. So what I've presented here is a general overview of the most common (and a few not-so-common) comedy and mystery/adventure/drama anthology programs. I have limited the study to these two categories because they are the most popular among collectors and the collecting body as a whole. Not included are the more recent productions which have been aired, such as those on National Public Radio. Also not included are foreign programs. It has only been in more recent years that a reasonably large number of these shows have become available. While some of our panelists have large collections of these types of shows as well, it was felt that the large number of these types of programs would be sufficient some day to develop a survey of only foreign programs -- as to listening enjoyment. Categories such as music programs and daytime dramas (although a few regarded as "crossover" programs such as comedy/variety were included) may also be worth taking a listening poll on, if there is sufficient interest.

For the major part of this survey, we have gone through and actually graded over 300 programs (series). A five point grading scale has been used. The better the show, the higher the number. A show not recommended AT ALL was given a "1" as shown. The numbers represent the following information:

THESE NUMBERS WERE THOSE  
ACTUALLY GIVEN BY EACH  
INDIVIDUAL PANEL  
MEMBER.

GRADINGS REFLECT  
PURELY OVERALL LISTENING  
ENJOYMENT OF SHOW  
IN QUESTION.

## LISTENING VALUE

- 5 = HIGHLY RECOMMENDED PROGRAM
- 4 = GOOD SHOW-WORTHWHILE ADDITION TO COLLECTION
- 3 = AN ACCEPTABLE QUALITY SHOW, ALTHOUGH SHOULD NOT BE GIVEN HIGH PRIORITY BY A COLLECTOR
- 2 = ONLY A FAIR SHOW. ONLY RECOMMENDED TO DIE HARD FANS OF CERTAIN ACTOR OR ACTRESS APPEARING... MANY FLAWS, POSSIBLY POOR ACTING, POOR WRITING, LOW BUDGET, ETC.
- 1 = A TERRIBLE SHOW - ONLY FOR COLLECTORS WHO WANT EVERYTHING IN THEIR COLLECTIONS

## INTERPRETING THE DATA

It was felt that to provide a very meaningful grading, it was not necessary to publish the individual gradings of each panel member. As has already been stated, there is a lot of personal opinion as well as that "nostalgic value" which comes into play. What one person may rate as a "5" and REALLY regard as a great show (because they remembered it, or the aura surrounding the show, because they remembered it being on), another person may not remember it (or as in the "younger" set, didn't exist when the show was broadcast). It was felt that the fairest most accurate gauge of just how "good" a show was to be listened to would be an average grade. The panelists who did not fall into the "born too late" category, for the most part, could be regarded as "typical" collectors as described in the statistics section of this book. The figures in the "TYPICAL COLLECTOR" column in the data that follows represents the average rating given to the show by the panel members who did NOT fall into the "born too late" classification. If you fall into this category, it is likely that you, yourself, would for the most part, agree with the "TYPICAL" COLLECTOR grading for each show--with exception to the shows you may remember growing up with.

If you were born in the 1950's or 1960's, you should take special note of the ratings or gradings given by the panelists who are in your same age bracket. While these collectors have their own personal favorites, they tend to be much more critical of many of the "all time favorite" radio shows, as they are judging them almost entirely as how they view the program as being entertaining by today's standards. Many collectors may differ with some of their gradings, although it is very likely that those collectors who are under age 35 will agree with their gradings having heard the program. The "BORN TOO LATE" column represents the average of the two panelists responding who fall into that category.

The "TOTAL PANEL" column represents the average grading given by ALL the panelists in both categories. This column is the one which really helps to illustrate which programs REALLY stand above the others in terms of quality entertainment today. In this case it is safe to assume that any show which has a 4.00 rating or better in the TOTAL PANEL column would be an excellent choice for anyone interested in that type of program to collect--purely for its entertainment value.. It could also be considered a sure bet that any show with a 4.20 or better rating could be regarded as top notch entertainment for ANYONE interested in that type of program, and that the shows will generally be consistently of the same high quality from episode to episode. Collectors will generally be in agreement as far as the quality of those programs. The shows graded 4.17 are also excellent shows, however, not all collectors will be in agreement on the consistency of these shows, and some may like them more

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or less than the grading our panel has given.

The final number given in the last column is provided primarily for reference. As indicated, not all of our panelists have heard every single show in our survey. Some shows were heard by only ONE panel member. The number given in the last column labeled as "RESPONSE" is the total number of panel members who have graded the show in question. This is also one of the numbers used to determine the "TOTAL PANEL" grading. Each number awarded to each individual show provided by each member was added up. That total was divided by the total number of panelists responding to the survey on that show (number in the "RESPONSE" column).

Finally, in some cases, some of the particularly rare shows were examples of programs not heard by a certain side of our panelists ("TYPICAL" or "BORN TOO LATE"). In cases of where no members of either or any of the parties of the panel had heard the same, a 0.00 number appears in that column. That number was ignored in computing the TOTAL PANEL grading, as computations applied ONLY to the number of panelists who had actually heard the program.

An additional breakdown of the statistics based on the total panel gradings appears at the end of the data. There was only ONE series which was passed the survey with flying colors, receiving a solid "5" rating among ALL of our panel members. You may be able to guess the show from the information which we will present next, which gives a little more personal insight into how some of our panel members felt about certain shows.

## GENERAL COMMENTS ON SHOWS PROVIDED BY PANELISTS

ABBOTT & COSTELLO - "All they do is scream at each other" (low rating given)  
AL JOLSON "4 if you love Jolie" (rated a '3' by this member)  
AMOS 'N ANDY "2 if you grew up in the 1960's" (given a '5' by this member)  
BABY SNOOKS 'Good News' "Over-rated"  
BING CROSBY "Higher, if you like Bing" (given only a '2' by this member)  
BOB BURNS "Hopelessly dated"  
BRIGHT STAR "Opening theme sickens me, but a 'cute' show"  
DENNIS DAY "Don't like his singing."  
EASY ACES "4' if you've got a good sense of humor and don't need a laugh track"  
FIBBER MCGEE & MOLLY - "A neat show, but nothing ever happens other than people visiting."  
GOLDBERGS "I guess you had to be there" (Given a '2' by this member)  
JACK BENNY - "Hilarious character..." "First rate in every way."  
JOE PENNER - "Really dated"  
JUDY CANOVA - "Stupid."  
KOMEDIE KAPERS - "Yuk!" "Designed to fill airtime."  
LIFE WITH LUIGI - "'2' if you're Italian" (Given a '3' by this member)  
LUM & ABNER - "Too slow moving for me..."  
MEET THE MEEKS - "I can't stand these people..." "Is there anything lower than a '1'?"  
MISADVENTURES OF SI & ELMER - "Lum & Abner rip off."  
MY LITTLE MARGIE - "Better on TV."  
PHIL HARRIS-ALICE FAYE - "Good, but Benny is still better!"  
ABC MYSTERY TIME - "Disappointing. ABC should know better."  
ADVENTURES IN RESEARCH - "Boring..."  
ADVENTURES OF PHILIP MARLOWE/ADVENTURES OF SAM SPADE - "Action-packed."  
AVENGER, THE - "Shadow rip off."  
BIG JON & SPARKIE "I remember them" (Given a '5' by this member)  
"Sorry, it sounds dumb to me" (Given a '1' by this member)  
BOLD VENTURE - Given a '3' by this member "Only because of Bogie"  
BOSTON BLACKIE - "Acting & characters OK, but writing not so hot"  
BOX 13 - "Good show." "Shows what you can do with a small budget."  
BROADWAY IS MY BEAT - "It's really good."  
CALLING ALL DETECTIVES - "Dumb."  
CHANDU THE MAGICIAN '32-'35 - "Dull."  
CISCO KID - "Boo! Pancho is an idiot."  
CORWIN, COLUMBIA PRESENTS - "4, if you were in WWII" (Given a '3' by this member)  
CRIME CLASSICS - "Not bad."  
CRIME CLUB - "Interesting stories."  
DAMON RUNYON THEATER - "I enjoy it."  
DIARY OF FATE - "Whistler rip off"  
DIMENSION X - "Best SCI FI on radio, along with X MINUS ONE"  
DR. SIXGUN - "Low technical values"  
DRAGNET "Webb (Jack) is great as Friday."



ESCAPE - "Varies by episode." "Consistently good listening" "Some are excellent"  
FIREFIGHTERS - "Kiddie show. Dumb."  
FORT LARAMIE - "Top notch Burr."  
FRONT PAGE DRAMA - "Typical 1930's radio..yawn."  
GUNSMOKE - "Few,if any shows, compare." "None better." "More than a western."  
I FLY ANYTHING - "So bad, it's fun!"  
I LOVE ADVENTURE/I LOVE A MYSTERY - "Incredibly over-rated." "Not as great as  
some claim."

INNER SANCTUM - "Very dated."  
JEFF REGAN - "Very tight stories. Well done."  
JERRY AT FAIR OAKS/JERRY OF THE CIRCUS - "Farfetched,unrealistic & dumb."  
LASSIE - "A real dog!"  
LATITUDE ZERO - "Hard to judge with just 1 show extant." "Over-rated."  
LET GEORGE DO IT - "'3' if you like Bob Bailey" (Given a '2' by this member)  
LIGHTS OUT - "Very dated."  
MAN BEHIND THE GUN - "'4' if you loved WWII" (Given a '2'by this member)  
MAN CALLED X - "Very contrived." "Disappointing."  
MAN FROM HOMICIDE - "Unintentionally funny."  
MR.KEEN,TRACER OF LOST PERSONS - "Terrible writing."  
NIGHTBEAT "Lovejoy is great."  
PINTO PETE - "Mostly cowboy music."  
PLAYER, THE - "Interesting, at best."  
RICHARD DIAMOND,PRIVATE DETECTIVE - "Even Powell's singing is bearable!"  
SCREEN DIRECTOR'S PLAYHOUSE - "Best of the movie shows."  
SHADOW, THE - "I'm a Shadow-holic." (Gave a '5' to all Shadow runs)  
SIX SHOOTER - "Good adult western."  
SPACE PATROL - "Theme grates on my nerves." "So bad, it's entertaining."  
SPEED GIBSON - "Dumb."  
STAND BY FOR ADVENTURE - "Cheaply done, and sounds like it."  
SUSPENSE - "Spotty in story quality." "Many excellent shows,but not all."  
WHISPERER,THE - "Dumb."  
WHISTLER, THE - "Early shows=4" (Given a '3' by this member)  
YOURS TRULY,JOHNNY DOLLAR - "Wrigley commercials on early shows bug me."  
"Too bad scripts were sub-standard."(on Kramer shows)

OUR PANELISTS WERE ASKED TO GRADE VARIOUS SHOWS IN TERMS OF PREFERENCE.

In this section, shows were broken into various categories, and members graded the shows in terms of preference. In this section, the show listed as "number 1" is regarded as the members top choice or preference in that particular category. Rather than put together a statistical study for this section, each member's individual rating is given, and the reader, if he or she desires, may draw their own conclusions from this. Members are given in a random order, and no distinction is made between the "BORN TOO LATE" and "TYPICAL" collector in this section.

COMEDY	PANELIST:	A	B	C	D	E	F
BURNS & ALLEN		6	4	6		6	7
FIBBER MCGEE & MOLLY		2	5	4	2	3	4
FRED ALLEN		3	2	6		5	2
GREAT GILDERSLEEVE		4	6	6	4	2	3
JACK BENNY		1	1	1	3	1	1
PHIL HARRIS-ALICE FAYE		5	3	6		4	8
OTHER					1 Our Miss Brooks		
				2 Amos & Andy			5 Aldric Fam.
				3 Our Miss Brooks			
				5 Vic & Sade			6 Baby Snooks

## REASONS GIVEN FOR #1 CHOICE IN ABOVE

A: Excellent Acting, Production, Character, Plot, Writing, Liked Story, Held My Attention, Remember it When it was first broadcast.  
B: Cast & Writing is excellent.  
C: Just as funny today as it was then.  
D: Liked Story, Remember it when first broadcast, Held My attention.  
E: Excellent acting, production, character. No comedy in radio compares.  
F: Scripts, Delivery, Cast, Memory.

ADDITIONAL COMMENTS/REASONS PANELISTS CHOSE GUNSMOKE:

"Good adult drama. Shouldn't even think of it as a western!"  
 "Along with Jack Benny, it is one of the two best OTR shows available!"  
 "There are other good westerns, but none compare to Gunsmoke."  
ONE MEMBER OF OUR PANEL CHOSE SIX SHOOTER AS HIS FIRST CHOICE. HERE'S WHY:

"Because of its adult nature, and Stewart's delivery."

MOST REMEMBERED CATEGORY (IN ORDER OF PREFERENCE)

MUST REMEMBERED CATEGORY (IN ORDER OF PREFERENCE)  
This is a group of shows that people new to old time radio often first think of. Outsiders to old time radio will frequently ask a collector if he has these shows in his or her collection, when talk of hobbies come up in a conversation. These are the shows the beginning collector is most anxious to get, before discovering that there are many other shows available that are just as good, if not better. This is not meant to imply that any of the shows are necessarily bad (although some are not very highly thought of by our panel!!). This is simply meant as a guide to collectors who are interested in ONLY the shows they remember, or they've heard so much about, and how they stack up against each other. Comedy shows are not part of this category.

PANELIST:	A	B	C	D	E	F
GREEN HORNET	5	3	6	3	4	5
LONE RANGER	3	4	4	1	5	4
SGT. PRESTON	4	5	5	1	3	6
THE SHADOW	2	1	1	1	2	3
TOM MIX	6	6	3	35	6	7
SUSPENSE	1	2	2	2	1	2
OTHER						1-Escape

THE DRAMA SHOWS (IN ORDER OF PREFERENCE)

This is the final basic category that was examined in terms of preference rating. Two or three major shows stand out here, although one in particular has found favor among the panel.

	PANELIST: A	B	C	D	E	F
LUX RADIO THEATER	1	2	1	1	1	1
ACADEMY AWARD THEATER	4	5		4	3	5
SCREEN DIRECTOR'S PLAYHOUSE	5	1			2	3
HALLMARK PLAYHOUSE	3	3		5	4	4
SCREEN GUILD THEATER	2	4			5	2
STARS OVER HOLLYWOOD		6			6	6
OTHER				2 Mercury Th. 3-Campbell		

Playhouse

## REASONS DRAMA SHOWS WERE GIVEN #1 SLOTS

A: (None given)  
B: Best of a bad lot. High production values  
C: No show is comparable  
D: Overall best drama  
E: Lesser of evils...some Lux are extremely good.  
F: Star value, DeMille, & Memory

MOST REMEMBERED CATEGORY -- REASONS GIVEN FOR #1 CHOICES

A: (None given)  
B: The Shadow is the perfect radio character.  
C: When I was growing up, all us kids made sure we were home at 4:30 on Sunday to listen to The Shadow.  
D: The Lone Ranger, Sgt. Preston & The Shadow are all shows I remember.  
E: My favorite show when I first started collecting, and still enjoy.  
F: Memory, scripts & fright effect.

## DETECTIVES (IN ORDER OF PREFERENCE)

	PANELIST: A	B	C	D	E	F
SAM SPADE	1	4	3	5	2	1
PHILIP MARLOWE	2	3	4	7	3	2
CANDY MATSON	7	7	7	1	7	7
CASEY, CRIME PHOTOGRAPHER	6	5	6	4	6	5
RICHARD DIAMOND	3	2	2	6	4	3
MICHAEL SHAYNE	5	6	5	3	5	6
JOHNNY DOLLAR	4	1	1	2	1	4
OTHER						

## REASONS GIVEN FOR #1 CHOICE IN ABOVE

- A: (no reason given)  
 B: Bob Bailey is perfect in the role. Stories make sense.  
 C: Never realize what an excellent show until B.B. circulated the show through CA.  
 D: Liked story, excellent acting & Plot (same for Johnny Dollar).  
 E: Bailey is especially good. Suspense, mystery & great detective show all rolled in one series.  
 F: Good scripts, clever situations, Howard Duff.

## BASIC MYSTERY, ACTION &amp; ADVENTURE SHOWS (IN ORDER OF PREFERENCE)

This is the broadest category, and the most difficult for us to rate, as many shows are "tied" for various positions, and others simply could not be decided upon by some members. The data that was accumulated appears below.

	PANELIST: A	B	C	D	E	F
SUSPENSE	1	4	2	2	2	3
ESCAPE	2	2	2	1	1	2
WHISTLER	4	3	5		5	7
I LOVE A MYSTERY	12	11	1		10	4
NIGHTBEAT	11	1	7	5	3	11
DRAGNET	5	5	3	4	4	10
MYSTERIOUS TRAVELER	3	9	5		8	6
THE SEALED BOOK	10	8		6	9	5
TRUE DETECTIVE MYSTERIES	7	12			12	9
GANGBUSTERS	6	7			11	8
UNDER ARREST	9	10			6	12
THIS IS YOUR FBI	8	6			7	13
OTHER:						

3 Broadway is My Beat

1-

Lights Out

## REASONS GIVEN FOR #1 CHOICE IN ABOVE

- A: Excellent acting, production, plot, writing, remember when first broadcast.  
 B: Nightbeat is a unique series-- Frank Lovejoy is excellent.  
 C: Loved the show when I heard it in 1939 and 1940's and still do.  
 D: Liked story, excellent acting, production & plot. Suspense/Escape a close second, because there were so many shows. All could not "hold" me.  
 E: Escape is one of the more constant shows in terms of story quality.  
 F: Fright effect -- Oboler scripts.

## ADULT WESTERNS (IN ORDER OF PREFERENCE)

	PANELIST: A	B	C	D	E	F
GUNSMOKE	1	1	1	1	1	2
HAVE GUN, WILL TRAVEL	2	2	4	4	3	3
FRONTIER GENTLEMAN	4	3	2	3	5	4
FORT LARAMIE	5	4	5	2	2	5
LUKE SLAUGHTER, OF TOMBSTONE	3	6	6		6	6
THE SIX SHOOTER	6	5	3		4	1
OTHER						

7\*

IN THIS CATEGORY, AS IS SHOWN, THERE IS REALLY ONLY ONE FIRST CHOICE.

\*Panelist F noted "Lone Ranger" as his 7th choice, although this show does not qualify as an "adult western."

HERE ARE REASONS OUR PANELISTS MADE GUNSMOKE AS THEIR FIRST CHOICE--  
 EXCELLENT: Acting, character development, plot, production, writing, liked stories, remember when broadcast, held my attention, plus additional comments on next page.

## ALL TIME FAVORITES

AN ATTEMPT WAS MADE TO PIN DOWN PANEL MEMBERS ON WHAT SHOWS THEY WOULD REGARD AS THEIR TOP THREE FAVORITES IN ORDER OF PREFERENCE.

Old time radio shows mean various things to various people. To the basic collector, the mean high entertainment values, and possibly reliving a part of their lives from the distant past.

Because they are entertainment, they rely on a combination of factors to bring about the feeling to the listener of being entertained. Depending on the type of program it is, and the many factors which went into making it the type of program it is, from the writers, producers, actors, sound effects men and certainly, the directors---a program which may rely on our sense of adventure, may not necessarily relate to another show which relies on our sense of humor to entertain. The intent of asking for "top favorites," was not necessarily aimed at direct comparisons between the show. The rankings were meant more or less to be made based on "gut feelings." If a person likes comedy more than mystery, that would come into play, here, along with the "nostalgic value" --if a person REMEMBERED the show fondly-- he would enjoy it possibly more, or at least prefer it if only subconsciously over another.

One member indicated the reason he did not complete this portion was that each show has a different reason for where it is and why. Another factor which is certainly one to be considered is that are panelists are individuals. They each have their own philosophies and attitudes toward collecting, what they collect and why they collect. Some of our panelists enjoy a wider variety of shows than others, although they may have special favorites and definite dislikes--but they don't necessarily like one show over another just because one is a detective show and the other, a straight mystery or science fiction. They may like a certain comedy and a certain detective show equally, and would have no preference if they were stranded on an island and told they could have shows from only one category for the rest of their lives. Well, maybe under those circumstances, they could be forced to make a decision, as unhappy as it may be.

In any case, the ALL TIME FAVORITE category was a fun one to think about, and perhaps with a little prodding, the readers of this publication could come up with a "TOP 3 LIST" for a possible update to this publication in the future.

## TOP FAVORITES IN ORDER OF PREFERENCE

	PANEL MEMBER: C	E	F
FIRST CHOICE	JACK BENNY	GUNSMOKE	ESCAPE
SECOND CHOICE	GUNSMOKE	JOHNNY DOLLAR	LUX RADIO TH.
THIRD CHOICE	I LOVE A MYSTERY	ESCAPE/JACK BENNY	LIGHTS OUT

\*\*\*\*\*  
 YOU HAVE NOW HAD A TASTE OF WHAT THE MEMBERS OF OUR PANEL THINK OF VARIOUS SHOWS AS INDIVIDUALS.

As has already been stated, it is felt that providing a show-by-show list of each panel member's personal numerical grading (other than the general overview already presented) would not be as meaningful as an overall panel averaging system. That has already been discussed in detail. The following data represents the top picks based on the total panel statistics (which follow in coming pages). Refer back to the paragraph on Interpreting the Data, which applies to the remainder of the information that follows in this section of this publication.

## BASED ON PANEL STATS, HERE ARE THE TOP RATED COMEDY PROGRAMS

- #1 JACK BENNY (Lucky Strike & Jello shows)- 4.83  
 #2 OUR MISS BROOKS - 4.67  
 #3 (3 WAY TIE-4.50 EACH) - AMOS 'N ANDY, FIBBER MCGEE & MOLLY, THE GREAT GILDERSLEEVE (SHOWS WITH HAROLD PEARY)  
 #4 THE BICKERSONS - 4.20  
 #5 CHARLIE MCCARTHY - 4.17  
 #6 (5 WAY TIE-4.00 EACH) - BOB & RAY, BURNS & ALLEN, GREAT GILDERSLEEVE, (WITH WILLARD WATERMAN), THE LIFE OF RILEY, FRED ALLEN.



A panel of six collectors were asked to rate the following radio shows. The first 63 entries below represent a sampling of the most common comedy programs. The remaining shows fall into a generalized category of mystery, adventure, drama, anthology and science fiction. Data supplied is name of series evaluated, a grading given by panelists who met age criteria for the "typical" collector, "born too late" panelists who fall into the "under 35" age bracket, and total panel gradings. The final figure is the total number of panelists who rated that particular show.

#### GRADING SYSTEM USED

A numerical format has been adopted to simplify computations of the panel gradings as a group. The equivalent grading if the show were a school assignment would be as follows: 5 = A, 4 = B, 3 = C, 2 = D, 1 = E.

A more comprehensive description of the panel gradings is as follows:

=5= The show does an excellent job of entertaining today's collector. The show is highly recommended to any mystery and/or comedy fan.

=4= A good show worthy of everyone's collection. Recommended.

=3= An "OKAY" show--mediocre at best. Not bad, but should not be given high priority as far as important new additions to your collection.

=2= Only a FAIR to POOR show. Only recommended to die-hard fans of a certain actor. Many flaws in the show. Not very entertaining to listen to.

=1= A TERRIBLE SHOW. Only collectors who want everything should bother with it.

SERIES EVALUATED	"TYPICAL" COLLECTOR	"BORN TO LATE"	TOTAL PANEL	RESPONSES
1. Abbott & Costello	3.75	2.50	3.33	6
2. Al Jolson	3.75	2.50	3.33	6
3. Aldrich Family	4.00	2.50	3.50	6
4. Amos 'n Andy	4.50	4.50	4.50	6
5. Archie Andrews	3.25	2.50	3.00	6
6. Arthur Godfrey	2.67	1.50	2.20	5
7. Baby Snooks ("Good News" run)	4.33	2.00	3.40	5
8. Baby Snooks Show	4.67	2.50	3.80	5
9. Beulah	3.25	3.00	3.17	6
10. Bickersons	4.00	4.50	4.20	5
11. Bing Crosby	4.25	3.00	3.83	6
12. Blondie	3.33	3.00	3.80	5
13. Bob & Ray	4.00	4.00	4.00	5
14. Bob Burns	2.75	2.00	2.15	6
15. Bob Hope	3.75	2.50	3.33	6
16. Bright Star	3.00	3.00	3.00	3
17. Burns & Allen	4.25	3.5	4.00	6
18. Charlie McCarthy	4.50	3.50	4.17	6
19. Day in Life of Dennis Day	3.50	2.00	3.00	6
20. Duffy's Tavern	3.75	3.00	3.50	6
21. Easy Aces	3.00	2.50	2.80	5
22. Ed Wynn	3.00	2.00	2.60	5
23. Eddie Cantor	4.00	2.00	3.20	5
24. Ethel & Albert	3.00	3.00	3.00	5
25. Father Knows Best	3.00	2.00	2.60	5
26. Fibber McGee & Molly	5.00	3.50	4.50	6
27. Frank Sinatra	3.67	2.50	3.20	5
28. Fred Allen (all shows in gen.)	4.25	3.50	4.00	6
29. Fun at Breakfast	3.00	1.00	1.67	3
30. George Jessel (30 Min. to Hlwd)	2.50	1.50	2.00	4
31. Goldbergs	3.67	2.00	3.00	5
32. Great Gildersleeve (Peary)	4.75	4.00	4.50	6
33. Great Gildersleeve (Waterman)	4.25	3.50	4.00	6
34. Hardy Family	3.00	2.50	2.80	5
35. Jack Benny (Can. Dry/Chev/Gen T)	4.50	2.50	3.83	6
36. Jack Benny (Jello/Grape Nuts)	4.75	4.50	4.67	6
37. Jack Benny (Lucky Strike)	4.75	5.00	4.83	6
38. Jack Carson	2.75	2.00	2.50	6
39. Jack Haley	3.00	2.00	2.60	5
40. Jimmy Durante-Garry Moore	4.00	2.00	3.20	5
41. Jimmy Durante Show	3.67	2.00	3.00	5
42. Joe Penner	3.00	2.00	2.60	5
43. Judy Canova	2.67	1.50	2.20	5
44. Komedia Kapers	2.00	1.00	1.50	4
45. Life of Riley	4.00	4.00	4.00	5
46. Life With Luigi	4.00	3.00	3.60	5
47. Lum and Abner	3.25	2.50	3.00	6
48. Magnificent Montague	3.00	2.00	2.50	5
49. Martin & Lewis	3.75	2.00	3.17	6
50. Meet Corless Archer	4.00	2.00	3.20	5
51. Meet the Meeks	2.33	1.00	1.80	5
52. Mel Blanc Show	2.75	2.50	2.67	6
53. Milton Berle	3.33	2.50	3.00	5
54. Misadv. of Si & Elmer	2.00	1.50	1.67	3
55. My Favorite Husband	3.00	2.50	2.83	6
56. My Friend Irma	4.00	3.00	3.60	5

#### ADDING NEW PROGRAMS & EQUIPMENT

SERIES EVALUATED	"TYPICAL" COLLECTOR	"BORN TOO LATE"	TOTAL PANEL	RESPONSES
57. My Little Margie	3.00	2.50	2.80	5
Our Miss Brooks	5.00	4.00	4.67	3
58. People Are Funny	2.67	2.00	2.40	5
59. Perry Como	3.50	3.00	3.33	6
60. Phil Harris-Alice Faye	4.00	4.50	4.00	5
61. Rudy Vallee	4.00	3.50	3.20	5
62. Stan Freberg	3.67	3.50	3.60	5
63. That's Rich (Stan Freberg)	3.50	2.50	3.00	4
64. ABC Mystery Time	3.00	1.00	2.33	6
65. Academy Award Theater	3.25	3.00	3.17	6
66. Address Unknown	2.50	2.00	2.25	4
67. Adventures By Morse	3.50	3.50	3.50	6
68. Adventures in Research	2.00	1.00	1.33	3
69. Adventures of Frank Farrell	2.00	2.00	2.00	3
70. Adventures of Frank Merriwell	3.00	2.50	2.80	5
71. Adventures of Frank Race	3.33	3.50	3.40	5
72. Adventures of Phillip Marlowe	4.25	5.00	4.50	6
73. Adventures of Sam Spade (Duff)	4.75	5.00	4.83	6
74. Adventures of Sam Spade (Dunne)	3.75	4.00	3.83	6
75. Adventures of Superman	3.67	2.00	3.00	5
76. Adventures of the Thin Man	3.75	2.00	3.17	6
77. Afloat With Henry Morgan	2.67	1.50	2.20	5
78. Air Adv. of Jimmie Allen	3.00	1.00	2.33	3
79. Amazing Mr. Malone	3.00	3.00	3.00	3
80. Arch Oboler's Plays	4.50	2.50	3.83	6
81. At Home With Lionel Barrymore	2.00	1.50	1.67	3
82. Avenger, The (not S. African)	2.33	1.50	2.00	5
83. Barry Craig, Conf. Investigator	3.00	3.50	3.25	4
84. Beau Brummel	2.00	0.00	2.00	1
85. Bell Telephone Hour (Music)	4.67	0.00	4.67	3
86. Best Plays	4.00	3.00	3.50	4
87. Beyond Tomorrow	4.00	3.00	3.67	6
88. Big Jon and Sparkie	3.50	1.00	2.67	6
89. Big Show	3.67	2.50	3.20	5
90. Big Town	2.75	3.00	2.83	6
91. Biography in Sound	3.50	3.50	3.50	4
92. Black Castle, The	3.00	2.50	2.75	4
93. Black Mass, The	2.50	3.00	2.75	4
94. Black Museum, The	3.00	2.50	2.80	5
95. Blackstone, the Magic Detective	3.00	2.50	2.67	3
96. Blair of the Mounties	2.00	2.00	2.00	3
97. Blue Beetle, The	2.00	2.00	2.00	3
98. Bobby Benson	2.75	2.00	2.50	6
99. Bold Venture	3.75	3.00	3.50	6
100. Boston Blackie	4.00	3.50	3.83	6
101. Box 13	3.75	4.50	4.00	6
102. Broadway is My Beat	4.25	4.00	4.17	6
103. Buck Rogers in the 25th Cen.	3.00	2.50	2.80	5
104. Bulldog Drummond	3.75	2.50	3.33	6
105. Calling All Cars	2.33	2.00	2.20	5
106. Calling All Detectives	3.00	1.00	1.67	3
107. Campbell Playhouse	4.50	4.00	4.33	6
108. Candy Matson	3.67	3.00	3.40	5
109. Captains of Industry	2.00	1.50	1.75	4
110. Cases of Mr. Ace	3.00	2.50	2.67	3
111. Casey, Crime Photographer	4.25	4.00	4.17	6
112. Cavalcade of America	4.50	3.00	4.00	6
113. CBS Radio Workshop	4.25	4.00	4.17	6
114. Chandu the Magician ('32-'35)	3.67	2.00	3.00	5
115. Chandu the Magician ('48-'49)	3.67	2.50	3.20	5
116. Charlie Chan	3.50	2.50	3.00	4
117. Cinamon Bear	3.33	2.00	2.80	5
118. Cisco Kid	3.00	2.00	2.67	6
119. Clock, The	3.00	2.50	2.75	4
120. Columbia Workshop	4.00	3.50	3.83	6
121. Confession	2.00	3.00	2.50	2
122. Corsican Brothers	2.00	2.00	2.00	2
123. Corwin, Columbia Presents	4.25	3.00	3.83	6
124. Count of Monte Cristo	3.50	0.00	3.50	2
125. Counterspy, David Harding,	4.00	3.00	3.67	6
126. Crime Classics	3.50	3.50	3.50	4
127. Crime Club	3.50	3.00	3.33	6
128. Crime Fighters	3.00	1.00	2.00	2
129. Crime Files of Flamond	3.33	1.00	2.75	4
130. Crisis	3.00	3.00	3.00	3
131. Curtain Time	4.00	2.00	3.00	4
132. Damon Runyan Theater	4.00	3.00	3.60	5
133. Danger, Dr. Danfield	3.50	1.50	2.50	4

A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS  
ADDING NEW PROGRAMS & EQUIPMENT

SERIES EVALUATED	"TYPICAL"	COLLECTOR	"BORN TOO LATE"	TOTAL PANEL RESPONSES
134.Danger with Granger	3.50	2.50	3.00	4
135.Dangerous Assignment	3.75	2.50	3.33	6
136.Dark Venture	5.00	2.50	3.33	3
137.Death Valley Days	3.50	2.00	3.00	6
138.Deerslayer	2.00	2.00	2.00	3
139.Diary of Fate	2.50	2.50	2.50	4
140.Dick Cole	3.00	2.00	2.33	3
141.Dick Tracy	3.50	2.50	3.00	4
142.Dimension X	4.50	5.00	4.67	6
143.Doctor Fights, The	4.00	2.50	3.25	4
144.Dr. Christian	3.50	2.00	2.75	4
145.Dr. Kildare	3.00	3.00	3.00	4
146.Dr. Sixgun	3.25	3.50	3.33	6
147.Dragnet	4.50	4.50	4.50	6
148.Dramas of the Courts	3.00	2.50	2.67	3
149.Dyke Easter,Detective	3.00	2.00	2.33	3
150.Eerie Stories	4.00	3.00	3.50	2
151.Ellery Queen	4.00	2.50	3.40	5
152.Escape	4.75	4.50	4.67	6
153.Exploring Tomorrow	4.00	2.00	3.33	6
154.Falcon, The	3.75	2.50	3.33	6
155.Family Doctor, The	2.50	1.50	2.00	4
156.Family Theater	2.00	1.50	1.67	3
157.Famous Jury Trials	3.67	2.00	3.00	5
158.Fat Man,The (J.Scott Smart)	4.00	4.00	4.00	6
159.Favorite Story	3.75	2.50	3.33	6
160.FBI In Peace & War , The	3.75	3.50	3.67	6
161.Firefighters	2.00	1.00	1.33	3
162.First Nighter, The	4.00	2.50	3.50	6
163.Five Minute Mystery	2.50	1.50	2.00	4
164.Five Star Matinee	3.00	1.00	2.00	2
165.Flash Gordon	3.00	2.00	2.60	5
166.Forbidden Cargo	3.00	2.00	2.33	3
167.Fort Laramie	3.67	4.00	3.80	5
168.Four Star Playhouse	3.00	1.00	2.33	3
169.Freedom USA	3.00	2.50	2.67	3
170.Front Page Drama	3.00	2.00	2.33	3
171.Front Page Farrel	3.00	2.00	2.67	3
172.Frontier Fighters	3.00	1.50	2.25	4
173.Frontier Gentleman	4.25	4.00	4.17	6
174.Frontier Town	3.67	3.50	3.20	5
175.Fu Man Chu, Shadow of	3.50	2.00	2.75	4
176.Gangbusters	4.00	3.50	3.83	6
177.Gasoline Alley	2.50	1.50	2.00	4
178.Ghost Corps	3.00	1.50	2.00	3
179.Grand Central Station	4.00	2.50	3.50	6
180.Green Hornet, The	3.75	3.00	3.50	6
181.Green Lama, The	3.33	3.00	3.20	5
182.Gunsmoke	5.00	5.00	5.00	6
183.Hall of Fantasy	4.25	3.50	4.00	6
184.Hallmark Playhouse Hall of Fa.	4.00	2.50	4.20	5
185.Halls of Ivy	3.25	4.00	3.50	6
186.Haunting Hour,The	4.33	3.50	4.00	5
187.Have Gun,Will Travel	4.00	4.00	4.00	6
188.Hawaiian Fantasies	2.00	1.00	1.50	4
189.Hearthstone of the Death Sq.	3.00	2.00	2.67	6
190.Hercule Poirot	3.67	2.00	3.00	5
191.Here Comes McBride	3.00	3.00	3.00	2
192.Hermit's Cave,The	4.50	2.50	3.83	6
193.Hollywood Soundstage	3.00	1.00	2.00	2
194.Hollywood Spotlight	3.00	1.00	2.00	2
195.Hollywood Star Playhouse	3.00	1.00	2.33	3
196.Hollywood Theater of Stars	3.00	1.00	2.00	2
197.House of Mystery, The	4.50	1.50	3.00	4
198.I Confess	2.00	2.00	2.00	3
199.I Fly Anything	2.00	3.00	2.40	5
200.I Love a Mystery	4.00	2.50	3.50	6
201.I Love Adventure	3.75	3.00	3.50	6
202.I Was a Commun.for the FBI	3.33	3.00	3.20	5
203.Indictment	3.00	3.50	3.33	2
204.Inner Sanctum	4.25	3.00	3.85	4
205.Intrigue	4.00	2.50	3.00	3
206.It's a Crime,Mr. Collin	3.50	3.00	3.25	4
207.Jason & the Golden Fleece	4.00	3.50	3.80	5
208.Jeff Regan	4.00	4.50	4.20	5
209.Jerry at Fair Oaks	3.00	1.00	1.67	3

A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS  
ADDING NEW PROGRAMS & EQUIPMENT

SERIES EVALUATED	"TYPICAL"	COLLECTOR	"BORN TOO LATE"	TOTAL PANEL RESPONSES
210.Jerry of the Circus	3.00	1.00	2.00	4
211.Johnny Madero	4.33	3.00	3.80	5
212.Jungle Jim	3.00	1.50	2.25	4
213.Lassie	3.00	1.50	2.25	4
214.Latitude Zero	4.00	2.50	3.25	4
215.Let George Do It	3.33	2.50	3.00	5
216.Let's Pretend	4.00	2.50	3.50	6
217.Lights Out	4.50	2.50	3.83	6
218.Little Orphan Annie	3.00	2.00	2.60	5
219.Lone Ranger, The	4.50	2.50	3.83	6
220.Lone Wolf,The	3.67	2.50	3.20	5
221.Luke Slaughter of Tombstone	3.50	3.00	3.33	6
222.Lux Radio Theater	4.50	3.00	4.00	6
223.Magic Island, The	2.50	1.50	2.00	4
224.Magic Key, The	4.00	1.00	3.00	3
225.Mama Blooms Brood	2.50	1.50	2.00	4
226.Man Behind the Gun	4.00	2.50	3.25	4
227.Man Called X, The	4.25	2.50	3.67	6
228.Man from Homicide, The	3.00	3.00	3.00	4
229.Man in the Iron Mask,The	2.00	1.00	1.50	2
230.Mandrake the Magician	3.00	1.00	2.00	2
231.Mark Trail	3.00	2.00	2.67	6
232.Matthew Slade	3.00	1.50	2.25	4
233.McCoy, The	3.00	2.00	2.33	3
234.Meet Miss Sherlock	3.50	2.00	2.75	4
235.Mercury Theater	4.50	3.50	4.17	6
236.Michael Shayne	3.33	4.00	3.60	5
237.Molle Mystery Theater	4.25	2.50	3.67	6
238.Movietown Radio Theater	3.00	1.50	2.00	3
239.Mr. & Mrs. North	3.50	3.00	3.33	6
240.Mr. Chameleon	3.75	1.50	3.00	6
241.Mr.District Attorney(Jostyn)	4.25	4.00	4.17	6
242.Mr.District Attorney(Brian)	3.75	2.50	3.33	6
243.Mr.Keen,Tracer of Lost Pers.	4.25	2.00	3.50	6
244.Mr. Moto	3.33	2.50	3.00	5
245.Mr. President	3.67	2.50	3.20	5
246.Murder & Mr Malone	3.50	3.00	3.25	4
247.Murder At Midnight	4.33	3.00	3.88	5
248.Murder By Experts	4.00	2.50	3.00	3
249.Mysterious Traveler	4.50	3.00	4.00	6
250.Mystery House	5.00	1.50	2.67	3
251.Mystery is My Hobby	4.00	2.00	2.67	3
252.NBC University Theater	3.33	1.50	2.60	5
253.Nero Wolfe	4.00	2.00	3.20	5
254.Nick Carter,Master Detective	3.75	2.50	3.33	6
255.Nightcap Yarns	3.00	1.00	2.00	2
256.Nightbeat	4.00	4.50	4.20	5
257.Nightmare	4.00	2.00	2.67	3
258.Nightwatch	3.00	3.00	3.00	4
259.O'Hara	3.00	2.33	3.00	3
260.Obsession	3.00	2.50	2.67	3
261.Official Detective	3.67	2.50	3.20	5
262.On Stage	3.00	3.50	3.33	4
263.Once Upon Midnight	0.00	3.00	3.00	1
264.Out of the Deep	2.00	2.00	2.00	4
265.Pat Novak for Hire	4.00	4.00	4.00	5
266.Peril	3.50	2.50	3.00	4
267.Perry Mason	3.00	3.00	3.00	6
268.Pete Kelly's Blues	4.00	4.00	4.00	5
269.Phillip Morris Playhouse	4.00	2.00	3.60	5
270.Philo Vance	3.33	2.00	2.80	5
271.Pinto Pete	2.00	1.00	1.75	4
272.Player, The	2.00	2.00	2.00	3
273.Police Headquarters	2.50	1.50	2.00	4
274.Popeye the Sailor	2.00	1.50	1.67	3
275.Price of Fear	3.50	2.00	2.75	4
276.Pursuit	3.00	2.50	2.80	5
277.Radio City Playhouse	3.67	2.50	3.20	5
278.Radio Readers Digest	4.00	2.50	3.25	4
279.Red Ryder	3.00	2.00	2.67	6
280.Renfrew of the Mounted	3.00	2.00	2.67	6
281.Results, Incorporated	3.50	2.50	3.00	4
282.Richard Diamond,Priv.Detect.	4.25	3.00	3.83	6
283.Rocky Fortune	3.33	4.50	3.80	5
284.Rocky Jordan	3.33	3.50	3.40	5



SERIES EVALUATED	"TYPICAL"	COLLECTOR	"BORN TOO LATE"	TOTAL PAN. RESPONSES
285. Roger Kilgore, Public Defender	3.00	2.50	2.67	3
286. Rogers of the Gazette	3.00	2.00	2.67	6
287. Rogue's Gallery	3.67	3.50	3.60	5
288. Romance	4.00	3.00	3.60	5
289. Roy Rogers Show	3.30	1.50	2.60	5
290. Saint, The	4.50	2.50	3.50	4
291. Scarlet Cloak, The	3.00	2.00	2.50	4
292. Scarlet Pimpernel	3.50	2.00	2.75	4
293. Screen Director's Playhouse	4.00	4.00	4.00	6
294. Screen Guild Theater	4.00	2.50	3.50	6
295. Seahound	3.50	2.00	2.75	4
296. Sealed Book, The	4.25	2.50	3.67	6
297. Secret Agent K-7 Returns	3.67	1.50	2.80	5
298. Secret Mission	3.00	1.50	2.00	3
299. Sgt. Preston of the Yukon	4.00	2.00	3.33	6
300. Shadow, The (Welles)	4.75	3.00	4.17	6
301. Shadow, The (Johnstone)	4.75	4.00	4.50	6
302. Shadow, The (Morrison)	4.75	2.50	4.00	6
303. Sherlock Holmes (Gorden/Lovell)	4.00	2.50	3.40	5
304. Sherlock Holmes (Rathbone/Bruc)	4.67	3.50	4.20	5
305. Sherlock Holmes (Geilgud/Richa)	4.00	4.50	4.20	5
306. Sherlock Holmes (Hobbs/Shelly)	4.33	4.00	4.20	5
307. Six Shooter	3.75	3.50	3.67	6
308. Sky King	4.33	2.50	3.00	6
309. Smilin' Ed Buster Brown Gang	4.33	1.50	2.67	6
310. Smiths of Hollywood	3.00	1.50	2.00	4
311. Space Patrol	3.00	2.50	2.67	3
312. Speed Gibson of Int' Secret P.	3.00	2.50	2.75	4
313. Stand by for Adventure	3.00	1.50	2.00	3
314. Story Behind the Song	2.50	1.00	1.75	4
315. Straight Arrow	3.00	1.50	2.50	6
316. Strange	4.00	2.00	2.67	3
317. Strange Adventure	3.00	1.00	2.00	2
318. Strange As It Seems	4.00	2.00	3.00	2
319. Strange Dr. Weirid	3.33	2.50	3.00	5
320. Studio One	4.50	3.50	4.00	4
321. Suspense	4.50	3.50	4.17	6
322. Suspicion	4.00	2.00	3.20	5
323. T Men	4.00	2.00	3.00	4
324. Tales of the Texas Rangers	3.67	2.00	3.25	4
325. Tarzan	3.00	2.00	2.50	4
326. Tennessee Jed	3.67	1.00	3.00	4
327. Terry & the Pirates	3.33	2.00	2.80	5
328. That Hammer Guy	3.50	2.00	3.00	6
329. Theater Five	3.75	3.00	3.50	6
330. Theater Guild	4.00	2.50	3.50	6
331. Theater of Romance	4.00	2.00	2.67	3
332. This is Your FBI	3.50	3.00	3.33	6
333. Tom Corbett, Space Cadet	3.00	2.50	2.80	5
334. Tom Mix	3.50	1.50	2.83	6
335. True Detective Mysteries	3.50	2.00	3.00	6
336. Twenty-First Precinct	3.75	2.50	3.33	6
337. Two Thousand Plus	4.25	2.50	3.67	5
338. Under Arrest	3.30	2.50	3.00	6
339. Unexpected, The	3.75	2.00	3.17	5
340. Vic & Sade	3.00	2.50	2.80	5
341. Voyage of the Scarlet Queen	3.67	3.00	3.40	5
342. Weird Circle, The	4.25	2.00	3.50	6
343. Whisperer, The	3.50	1.50	2.50	4
344. Whistler, The	4.25	3.50	4.00	6
345. Wild Bill Hickok	3.00	2.00	2.33	3
346. Witches Tale	4.25	2.50	3.67	6
347. X Minus One	4.75	5.00	4.83	6
348. You Are There	4.50	3.00	4.00	6
349. Young Dr. Malone	3.00	2.00	2.50	4
350. Yours Truly, Johnny Dollar				
(Russell)	4.25	2.00	3.83	6
(O'Brien)	4.50	2.50	3.83	6
(Lund)	4.25	2.50	3.67	6
(Bailey)	4.75	5.00	4.83	6
(Readick)	4.25	4.25	3.50	6
(Kramer)	4.25	4.50	4.33	6

PRIVATE EYES FOR PUBLIC EARS: A SURVEY OF GOOD, BETTER AND BEST  
By Jim MacLise

((NOTE FROM BB - Jim MacLise is a collector in California, whom for many years has authored a long running series of articles on radio detectives-- first in Collector's Corner, and more recently in Old Time Radio Digest. I am delighted to present his special survey which he has prepared especially for this publication.))

From October 20, 1930, when Sherlock Holmes first made his first deductions on NBC for George Washington Coffee until Johnny Dollar signed his last expense account on September 30, 1962, radio detectives jammed the airways (especially during the 1940's as this survey will make evident). Though no one probably knows the exact number of detective shows aired during three decades of heavy broadcasting, what follows tries to be a reasonably comprehensive and compact compendium of radio's better private eyes, freelance investigators, amateur sleuths, gumshoes, and mystery-solvers for hire. To include all those categories is to be fairly flexible, but nevertheless straight police shows (Dragnet), spy shows (Dangerous Assignment), adventurers (John Steele), public defenders (Mr. District Attorney), and vigilantes (The Shadow, The Green Hornet), have been excluded. On the other hand, a criminal lawyer (John J. Malone), a newspaper photographer named Casey, and a pair of police inspectors who seem to operate independently (Charlie Chan and Mr. Keen) have gained entry. And while Jack, Doc and Reggie (I Love a Mystery) frequently have the look of straight soldier-of-fortune adventurers, bear in mind that they do operate the A-1 Detective Agency in Hollywood.

What follows makes some attempt to solve the cassette collector's problem of which episodes of a show to obtain first. In most cases, I have recommended two or more specific story titles. Reel collectors may also find this somewhat useful in making selections. The survey is alphabetically arranged, except that the words "The Adventure of" have been ignored.

BARRY CRAIG: CONFIDENTIAL INVESTIGATOR - This will have to do until William Gargan's earlier Martin Kane, Private Detective surfaces. But Gargan (a Frank Lovejoy talk-alike) does a creditable job as Craig in 1951's "The Paper Bullets" and "Al White."

BOSTON BLACKIE - Richard Kollmar's sarcastic Blackie feuds incessantly with Inspector Faraday, which can grow tiresome, but no respectable collection should be without such Blackies as "The Masters Diamond," "Another Man's Poison" (a murder on live television; a good whodunit), or "The Lighthouse Ghost."

BOX 13 - Alan Ladd advertises for dangerous assignments, such as "Find Me, Find Death" and "The Dead Man Walks."

BULLDOG DRUMMOND - The Ned Weaver shows from 1947-51 are the ones to have because Weaver really is Drummond. This cool British police inspector (seemingly on permanent vacation) and his sidekick-servant, Denny, are at their best in "Death in the Deep," "Death Loops the Loop," "The Bookstore," and "Death Uses Disappearing Ink." The show's weekly opening is classic. Excellent scripts.

CANDY MATSON - Call YUKON 2-8209 and ask Candy to solve the case of "The Egyptian Amulet" or "The Fort Ord Story." But better hurry before she marries her police lieutenant beau, Ray Mallard (in "Candy's Last Case" May 21, 1951).

This was voted San Francisco's favorite locally originating program in 1950.

CASEY, CRIME PHOTOGRAPHER - Casey and his girlfriend Annie (who is also Boston Blackie's girlfriend, Mary!) like to hang out at the Blue Note Cafe, and so will you once you've heard "The Demon Miner," "The Mysterious Lodger," "Thunderbolt," or "The Red Raincoat."

CHARLIE CHAN - The Sidney Toler and Warner Oland B-movies of the 1930's and '40's are classic junk food, but so is the fifteen minute radio serial version of 1937-38 with Walter Connolly. Try one cassette of the 39-chapter "Madam Landini Murder Case" and you'll discover it's like eating one potato chip. Fortunately, seven more cassettes are offered of this murder at Lake Tahoe, with suspects galore and a genuine surprise finish. In the 1940's half-hour format, Ed Begley is best represented as Chan by "The Case of the Talking Doll" and "The Curious Ride of the Sea Witch."

ELLERY QUEEN (THE ADVENTURES OF) - This is a real whodunit with a panel of armchair detectives trying to outguess Ellery before he reveals the solutions. 1943's "The Vanishing Magician," and "The Adventure of Deadman's Cavern" are two of the best. Bromo-Seltzer's talking train enlivens the commercials.

THE FALCON - A fine Mutual entry with James Meighan as Michael Waring, that keen-eyed Falcon who can solve a whodunit with the best of them, and certainly better than the cops. "Murder is a Family Affair" features the Gem Razors "avoid five o'clock shadow" commercial. "The Case of the Substitute Target" is a good coupling.

THE FAT MAN - J. Scott Smart owns this role, and his incisive voice eases Brad Runyan's 239 pounds (despite a fortune, which reads "Danger") through such cases as "Murder Plays Hide and Seek," "A Window for Murder," and "The Black Angel" (1946). A classic show, easily among the top half-dozen shows ever. FATHER BROWN - G.K. Chesterton's famous priest detective survives in only one show, "The Case of the Mystified Mind" from 1945 on Mutual. Karl Swenson stars (later to be Mr. Chameleon).

HERCULE POIROT - Agatha Christie's Belgian detective was limited to Mutual's 1945 season, but Harold Huber was convincing as Poirot, and a message from Miss Christie herself, from London was featured in the opening show "The Case of the Careless Victim." "The Dearest Man in the World" features Richard Widmark as its villain.

I LOVE A MYSTERY - The A-1 Detective Agency complete with Jack Packard, Doc Long and Reggie York (Tony Randall) encounter "The Thing That Cries in the Night" in an eerie L.A. mansion where three attractive young ladies provide distractions while their sinister grandmother tries to maintain iron-willed control. This fifteen episode 1949 series will fit on two C-90's, or three C-60's. The three serials which follow in sequence are also excellent, the next one being "Bury-Your-Dead, Arizona."...a classic series, authored, produced and directed by Carlton E. Morse.

LEONIDAS WITHERALL - This is as offbeat an amateur detective as radio has to offer: a Shakespeare look-alike who teaches at a boy's school and stumbles over corpses everytime he turns a corner or, as on the June 4, 1944 opener, when he opens his hall closet to retrieve coats following a ladies club tea. "The Corpse Meets a Deadline" uses molten lead in a nasty way.

THE LONE WOLF - Similar to, but not as good as The Falcon, yet worth collecting. Only a single New Years show from 1949, "The Golden Santa" is in circulation. But it can be coupled with a 1943 SUSPENSE Lone Wolf mystery titled "Murder Goes for a Swim."

MEET MISS SHERLOCK - This seems the best of the female-lead detective shows, even outclassing Candy Matson because of the special '40's ambience and humor which seem to have dissipated rapidly during the '50's (maybe all those cathode tubes dispersed them.). The two 1946 shows which survive are fun to hear: "The Case of the Dead Man's Chest" and "Wilmer and the Widow."

MICHAEL SHAYNE - In this under-rated program, Jeff Chandler plays Mike as a tough, hard-edged loner who attracts down-and-outers and the desperate. Under William Rousseau's expert direction everything seems to take place in dark rooms and black streets with a sinisterly threatening musical score emphasizing the dangers of the night in New Orleans' French quarter. Best shows: "The Bloodstained Pearls" and "The Mail Order Murders."

MR. CHAMELEON - A debatable recommendation, but if you enjoy canned-corn, this is it. Frank and Anne Hummert (soap opera producers) were responsible for this and Mr. Keen (which follows). All anyone could possibly want of Chameleon, "the man of many faces" and disguises can be had in "The Perfect Maid Murder Case," and "Murder and the Million Dollar Smile." Have fun.

MR. KEEN, TRACER OF LOST PERSONS - Guidance is needed here, because an incredible amount of terrible Keen material exists out there (like nuclear waste, it won't disappear). Still, this show is a definite nostalgia attraction, and several mysteries are quite respectable, despite Keen's partner, Clancy, whose incredible stupidity makes the kindly old investigator appear positively brilliant. Recommended shows: "The Man Who Invented Death," "The Bride and Groom Murder Case," "Murder at a Mile a Minute," "The Case of the Rushville Murder," "The Rented Cottage Murder Case," and "Murder and the Revengeful Ghost." Trust no other titles (don't say you weren't warned.).

MR. AND MRS. NORTH - No better detecting couple exists, and from 1942 'til approx. 1950, Alice Frost and Joseph Curtin actually were Pam and Jerry North (They own the roles. Those other two went onto television, the traitors.). Pam North is, of course, scatterbrained, outrageous, amusing and wonderful; the best of all women detectives, single or married. Because it has the Woodbury Soap commercials and the "Just the Way You Look Tonight" theme song, the 1944 show, "Who Killed Columbus?" is a first choice. But "Murder Threatened," "The Milk Route," "Clarinet in the Country" and all the Frost-Curtin shows are great.

MURDER AND MR. MALONE (THE AMAZING MR. MALONE) - Frank Lovejoy is the best thing about this one, a distinctive radio voice and a fine actor. As criminal lawyer John J. Malone, he's featured in "Mr. Morgan, the Cheat," and in 1948's "Cleanliness is Next to Godliness."

NERO WOLFE (THE ADVENTURES OF) - Sidney Greenstreet's obese, orchid fancying Wolfe is excellent, but the part of Wolfe's man-of-all-work (and all women), Archie, changed actors almost weekly. Yet this 1950-51 program survives nonetheless, and "The Dear Dead Lady" and "The Phantom Fingers" (the flooded house mystery) are worth having, among others.

NICK CARTER, MASTER DETECTIVE - Unlimited in number, but unequal in quality, the Carter shows all feature Lon Clark, the ex-opera singer who played Nick fro 1943 'til 1955. The 1944 season seems to be the cream of the crop for some reason. "Drums of Death" reveals the bizarre and fantastic side of the Carter shows, as does "Death After Dark, or The Case of the Vampire Killers." "Murder in a Cacanter" proves that Nick can sometimes solve a good whodunit. PAT NOVAK FOR HIRE - Looking for a master of the deadpan wisecrack, a Ph.D. in sarcasm, the cynic's ideal cynic? Then Jack Webb is your man, and as Pat Novak, he lets it all hang out (to coin a phrase). From this San Francisco-originating ABC show, almost the whole 1949 season has survived and is all worth having, despite one's suspicions that the plot of each and every show is almost identical. Typically, Pat gets played for a patsy (his nickname, in fact) by a slinky, sexy female whose voice sounds like torched butane; next Pat gets stuck with a corpse he'll have hell's own time explaining away; Inspector Hellman (Raymond Burr) puts on the pressure, and even slaps our hero around a bit; then Pat visits his scholarly but alcoholic buddy, Jocko Madigan to ask a favor, and is made mock of, though the favor gets done; finally Pat manages to get out of the mess and makes Hellman look like a fool, which only inspires Hellman to rough him up even worse the following week. When Novak eventually returns to his apartment the sexy lady is waiting with a drink and an offer to rub his back. The ironic dialogue and Webb's delivery of it are what makes this show a winner. Among the best of the series are "Joe Feldman," "The Body in Pat's Boat," "The Missing Shirts," and "The \$1,000 Deposit" (in Pat's bark account, but why?). Note: During 1949, Jack Webb had just finished with Johnny Madero (a Pat Novak sound-alike), was doing Jeff Regan, Investigator (worth a listen), and had started Dragnet (all in addition to Novak)!

PHILIP MARLOWE (THE ADVENTURES OF) - Raymond Chandler's famous Los Angeles private eye came to radio in 1947 starring Van Heflin. Only three of that summer series' episodes are around. "Red Wind" and "Trouble is My Business" are dramatizations of Chandler short stories and both are excellent. Gerald Mohr's Marlowe exists in numerous transcribed shows, yet the best of Marlowe of them all was Dick Powell in Murder My Sweet, a 1944 film. But Powell went on to become Richard Diamond.

PHILO VANCE - Jackson Beck's performance was far better than the silly, embarrassing scripts which constitute 90% of the Vance shows. But for Beck's sake, try "The Star Studded Murder Case" (astronomy) and "The Peacock Murder Case." These are as good as the show gets, which is not very. RESULTS, INC. - This is a great show starring Lloyd Nolan and Claire Trevor, who answered detective Johnny Strange's ad for a secretary: "Blonde, beautiful, between 22 and 28 years, unmarried, with the skin you love to touch and a heart you can't." This pair, who constitute the whole of Results, Inc., will take on anything, as indicated by the titles of the only two available shows: 1944's "The Haunted House," and "Mummies Walk." Humor and a cozily perilous atmosphere are here in abundance.

RICHARD DIAMOND - Dick Powell warmed up for this role as Richard Rogue of Rogue's Gallery. Similar though the two shows are, this is the superior production. While minor characters, such as Diamond's wealthy and affectionate girl Helen Asher, her blushing butler, and the dense police sergeant, Otis, provide considerable humor, this is Powell's playground for his laid-back, slightly insulting, about-to-take-a-nap delivery. The early 1949 shows are best and include the superb "Executor and Step Daughter" of May 15, and "The Ice Pick Murder" (also titled "Juice-Bar Murder").

THE SAINT - One of Vincent Price's best things. Price, Howard Duff, Dick Powell, and Jack Webb were the masters of the smart-mouth detective sarcasm, yet each was distinctively different. Price, for example, was much more insolent and aloof. But no wonder the four were beaten and sapped with regularity. They asked for it in spades (especially Duff)! Two fine Saint episodes are from 1949: "Dorothy Moore" (Amnesia) and "The Connolly Silver Mine." None of the Price shows are less than excellent.

SAM SPADE (THE ADVENTURES OF) - No better radio detective program exists (or television, for that matter). Howard Duff's Spade, Lurene Tuttle's Effie, Suspense director William Spier's pacing, Lud Gluskin's musical theme, and the witty, well-plotted scripts all jelled into what was basically perfection (See my article in Old Time Radio Digest #12 for details). While all the Duff shows are worth having, here are four stand-outs: "Sam and the Psyche" (a first



season 1946 show with remarkable sound), "The Fairly Bright Caper" (a 1948 Halloween howler), "The Bow Window Caper," and "The Insomnia Caper."

SHERLOCK HOLMES - From 1930 to 1955, seven different Holmes series ran on American radio with others in England. The best are either NBC's Basil Rathbone with Nigel Bruce, or Sir John Gielgud and Sir Ralph Richardson's BBC English production. Many of the same original Conan Doyle stories have been dramatized on each series, so actual comparisons are possible. Probably the Rathbone/Bruce combination is somewhat more lively and is certainly more humorous. Their famous film series also established them in the eyes and ears of many as the definitive versions of Holmes and Watson. Two of Doyle's original stories, "The Bruce-Partington Plans" (a 1939 rebroadcast for Lipton's Tea) and "The Adventure of the Copper Beeches" from 1940 are easily recommended. Two 1945 broadcasts are original radio mysteries: "Murder in the Moonlight" (at sea) and "The Accidental Murderess" (Rathbone at his best in the English countryside). THAT HAMMER GUY - This 1953 series originally starred Larry Haines, who proved head-and-shoulders over his replacement as Mickey Spillane's iron-clad hard guy, Mike Hammer. Two shows of decent quality are "Laura Fenton" where Mike babysits a prize poodle and "The Man in the Wheelchair," in which Hammer manhandles a more typical Spillane mystery thriller. "Hank Busby" and "Zelda's Brother" (no opening) also feature Haines. But unfortunately, no actor, on film or radio, has yet quite captured the Mike Hammer of the novels--ruthlessly honest and frankly brutal, but it may be just as well.

THE THIN MAN (THE ADVENTURES OF) - This was the first successful transfer of Dashiell Hammett's novels to radio (The Maltese Falcon's Sam Spade was yet to come) and was inspired by the successful film series. "Sound alike" actors were hired to impersonate William Powell and Myrna Loy from the films, and Claudia Morgan's Nora became famous as the sexiest voice on radio (some who favored censorship complained.). Nick Charles was portrayed by both Les Damon and Les Tremayne, who could barely be told apart. Few shows have survived, but the mystery solving couple can be best heard in "The Passionate Palooka" from 1948, which is more comedy than mystery and stars Tremayne as Nick. A 1943 show features Damon and is titled "The Wedding Anniversary"--probably the best of the series for the moment. Two 1944 episodes are also winners: "Nora is Drugged" and "Joan Winslow Plans Murder."

YOURS TRULY, JOHNNY DOLLAR - Bob Bailey's "action-packed expense account" packed the most action among several actors who'd portrayed the freelance insurance investigator since 1949. In fact, for my dollar, Bailey really is Johnny (Yes, I know it's a terrible pun). When Bailey arrived in 1955, he already had starred in a respectable detective show, Let George Do It, and he took to the part of Johnny Dollar in a new five-a-week, fifteen minute serial format like a duck to water. The entire 1955-56 season is available on tape and tells a story a week. Needless to say, not all are of equal quality, but "The Curse of Kamoshek" (a mummy) and "The Star of Capetown" (a stolen diamond) are good for starters. The following year Bailey was back and so were the half-hour shows, which were performed with equal skill. "The Meek Memorial Matter" is among the very best, as is "The Burning Car Matter," "The Wayward River Matter" and many other matters.

When Johnny Dollar totalled up his final expense account in 1962 (Bailey had left in '61 and had been replaced by Mandel Kramer), it marked the end of the golden era of radio detectives, investigators, private eyes, amateur sleuths, etc. Television has never really filled the void, although it sporadically produces something first rate, such as Peter Gunn, or the recent P.B.S. English series Partners in Crime, based on Agatha Christie stories. But fortunately, what's been missing can be temporarily restored with the touch of a tape recorder button.

## CHAPTER 11--OLD TIME RADIO DEALERS - HOW THEY OPERATE

Collectors of vintage programs come in many different shapes and styles. They come from all walks of life. They are interested in everything from One Man's Family to unearthing at least one more episode of Latitude Zero. Collectors are people, and dealers are collectors.

Those individuals who provide copies of programs in return for compensation in the form of dollars, are really nothing more than unusual collectors... at least most of them operating within the hobby.

In recent years, there has been a great deal of discussion in the hobby about old time radio dealers. Unfortunately, I have been involved in much of that discussion, as I have been one of the dealers who was picked out of a relatively large body of collectors who are dealers, and publicly denounced. It was not because I had cheated anyone. I had no unhappy customers that I knew of. I had not done anything illegal--at least not in the eyes of most normal law-abiding citizens. This organization somewhat unfortunately, seemed to think that because someone had donated shows to them, that no one else could provide copies of those shows to anyone else. Someone had gotten a copy of my catalog which was at the time, four years old, and four years outdated, and wrote a letter to me requesting an immediate halt to distribution of the programs. When I asked why, and asked for some copyright documentation, the only reply I eventually got was basically "because we and the people that gave us these shows say so." I had traded for the programs many years before, and had entered into no such agreement with my source. Radio programs are acquired most usually in this manner. Regardless of whether you purchase them, trade for them, or are given them free--with the exception of recently produced, copyrighted material, you are free to do what you want with the shows, with the possible exception of broadcasting them (or more accurately, re-broadcasting them) for commercial gain. This whole initial dispute led to a long string of problems I was faced with, and in response to it, I started writing about dealers in the various hobby publications--most notably, The Illustrated Press, and later, Old Time Radio Digest.

Another collector who shared a similar distaste for this organization--and has long before I became involved--instantly, in my eyes, came to the rescue. For a great many years, Jim Snyder has authored a regular column on a variety of topics--most notably, an annual column rating the dealers in old time radio. Mr. Snyder samples products of dealers, reports on his experiences, and provides an opportunity for the dealer to respond. He has done this for many years, highlighting good, not so good and downright dishonest dealers. I'm sure he's made a great many friends through his writings, and probably a few enemies along the way, but the point is the service he has provided to the old time radio hobby through those columns is priceless. In the heat of all the controversy during 1986, however, he authored possibly one of the most important columns written in the hobby throughout the entire year--in defense of dealers. Mr. Snyder is not a dealer himself, but he knows quite a few of us pretty well, and has a better knowledge of how they operate than most collectors who are not dealers. The fact that he is not a dealer, gives added credibility to his articles.

Not all dealers are honest. Nor are there any that are particularly dishonest in the strictest sense, although some may be guilty of operating their business in a questionable manner. But the point to realize is that this can certainly be said of virtually ANY business. There are good restaurants and there are not so good restaurants. Some have high prices, some have "medium" prices, some have low prices. Some serve great tasting food, others serve acceptable food, while still others serve barely edible food. Some may have very fast friendly service, others have passable service, while some may have terribly slow service. The same can be said for old time radio dealers. Each operates in his own particular style. What you may like about a dealer, a completely different collector may not. But the really good dealers will do their best to please you, even if you're a difficult-to-please customer. The best dealers will replace a tape or refund money without delay or argument--if it's the type of dealer that wants to keep his business. Dealers are people, and all people are different. The so-called "big" dealers in old time radio have a lot of problems and concerns to handle that the small guy offering a few cassettes may not have to deal with. Some of these problems have a lot to do with service--how good or bad it is. Depending on

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how the dealers handle these various problems has a direct bearing on how efficiently your order with them may be handled, and if you have a problem how it will be dealt with. Also remember that dealers are also collectors, and like you, they may occasionally be pre-occupied with trades when your order arrives. If they are good dealers, they will give the order higher priority than the trade--unless it's a really hot trade for shows that you might actually want to get from them, yourself.

Good dealers have good sources for programs, and if they list bad-sounding shows in their catalog, they will at least make a notation in print of the fact. Not all dealers can be expected to have the best sound, because again, dealers are collectors--and not all collectors have the best sound. Some just have sound better than others.

Service and efficiency are important attributes of dealers collectors buying from them are concerned about. As already emphasized, each dealer is different, and each unfortunately, has his own idea of what an acceptable amount of delay can be in filling an old time radio order. The best dealers will fill orders as quickly as they are able to. But this can vary from one dealer to another, and is also related to how successful that dealer has been in providing his service and products to collectors. Here are major factors determined to affect the speed with which your order is filled by various old time radio dealers. These are the factors that determine how long it is between the time your order is opened up to when your order is placed in the mail, completed back to you.

## MAJOR OLD TIME RADIO DEALERS

- 1.Amount of time the individual has allocated to his business.
- 2.The number of orders he has received and is in the process of filling when yours arrives.
- 3.The type and numbers of pieces of equipment he has available to prepare your tapes on.
- 4.The size and complexity of your order.
- 5.The manner in which you pay for your order.
- 6.The amount of extra help available to the dealer in running the business...such as from a friend,wife,girlfriend.
- 7.How well organized the dealer is.

## DEALERS OPERATING ON A SMALL SCALE

- 1.Amount of time the individual has allocated to his business.
- 2.Whether or not enough blank tape or other supplies are on hand to complete your order.
- 3.The type and numbers of pieces of equipment available to prepare tapes on.
- 4.The degree of seriousness the business is taken.
- 5.The size of the order.

The major OTR dealers obviously have a lot more to deal with because they have a lot more business. There are usually a combination of ways dealers accumulate a decent business. Most of it comes from repeat orders, and repeat orders can only come from satisfied customers. To satisfy an old time radio customer, you need good quality with accurate dates and episodes, and good service. A dealer with a larger business can only provide good service to collectors if he is well organized, has a lot of good equipment, and extra help from another person is also very important. Smaller dealers do not have the problem of orders backing up so much, so obviously they don't need as much equipment, and may not have to work as hard or as fast to provide the same service. All too frequently, however, a small dealer will only tend to stock enough materials on hand such as blank tape, that will suit his or her particular collecting needs, and perhaps a minimal stock for customer orders. Because of this, a large delay may result in processing your order if the dealer has to order extra tape, if he does not have a local source for it.. That's particularly true if your order is large. This is not necessarily bad, assuming you are willing to wait, and the delay is not too excessive--and the dealer CONTACTS YOU to let you know what's going on. There are some smaller dealers, however, who do NOT operate in this manner, who provide a high quality product with a good price, yet have quick service. The only difference is for whatever reason, they simply don't have the customer base the large dealer has, and unless they have some good contacts (some do) they may not have the programs as soon as some of the others as they're discovered and in the same sound quality the better "large" dealers do.

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The size in terms of sales volume of a dealers business does not necessarily determine whether or not that dealer is a good one to do business with. Obviously, a large dealer has more resources from which he can draw -- in terms of program selection, and contacts from which to obtain new programs in the best audio fidelity. A large dealer may in some cases--but not all cases--have a larger investment in better quality equipment, making it possible for him or her to supply you with a potentially better sounding cassette or reel. There are many smaller dealers, however, who have excellent equipment and do a better job at producing radio tapes than certain larger dealers. So there really is no clear cut answers to which dealers are good, better or best, without getting into naming names. Outside of program selection, there is no real reason to deal with one dealer over another, if the program quality and service is equivalent. A rule of thumb is to do business with the dealers you have had the most success dealing with. Jim Snyders articles in the Illustrated Press (the publication of The Old Time Radio Club in Buffalo, New York) are a good way to get familiar with a few you haven't done business with, although the articles should be used as a guideline. As has been indicated in the articles, the reviews are often the result of only a single small purchase. It is possible the programs ordered for the review were the worst-sounding programs (or best) in that dealer's collection. So your experiences may be somewhat different. Also, unless you already know of the dealer's reputation (and there are a few highly reputable dealers in the OTR hobby), it is wise to make your first order with the dealer a small one. The important things to observe with that first order are the amount of time you waited for an order. Allow a reasonable amount of time for your order to arrive. Remember, most dealers are using the U.S. Postal Service "Special 4th Class Rate" which is usable on recordings and books. The delivery time--depending on how far you are away from the dealer--is directly affected by the Postal Service. I am often frustrated with my own business sometimes, when I'll get an order from a customer, then a week later, a letter from the customer wondering why their tapes haven't arrived. Of course, by then, I had already sent their tapes. Remember, it may take a couple days for your order to get from your local post office to the dealer's post office. The dealer will then process your order in the normal manner, which with some dealers, may take a few days to several weeks. The dealer then must package your order, and ship it back to you. The post office will usually get your order to the dealer, but in terms of parcels they may take a week or more to deliver the completed order back to you. If the dealer offers United Parcel Service as an alternative shipping method, this may be an alternative, although it may not be convenient for you OR the dealer, particularly if either or both are using post office boxes as a mailing address. So if it takes a couple weeks to get an order, it may not be all the fault of the source from which you are ordering.

A few more words about the legality of dealers is in order. During the past year, with the assistance of my lawyer, I did some research on copyright law, and how it applies to old time radio. There are several factors to take into consideration, and for collectors who are contemplating selling parts of their collection who are not dealers, the basic information I will relate should be of interest. It should also, of course, be of interest to dealers.

The first thing in question is whether the radio shows themselves were copyrighted, or whether the scripts. In many cases, neither were, or perhaps only the scripts of certain broadcasts were. If that were the case, and assuming the copyright was still valid, you would still be in a grey area, as it in most cases, is not the scripts that are offered, but the actual broadcasts, by the seller of radio shows. The next and probably most important consideration is whether an actual copyright still exists. If someone claims copyright on a certain show, it should be a simple matter for them to prove it. If they cannot, they have no claim, and can take absolutely no action. It is particularly important to realize that copyrights expire after a certain number of years have gone by. Once that copyright expires, it must be renewed immediately by the party or parties holding the rights. If it is not, the show falls into public domain and NO ONE can "buy" copyrights or rights for distribution at a later date. Probably 90% of the radio shows existing today fall into this category. Either they never were copyrighted, or copyrights expired and no one bothered to renew. Finally, unfortunately, there are some individuals who are bent on destroying the hobby for everyone by writing threatening letters to sellers of old time radio shows. Depending on the source of the letter, the action frequently taken is perhaps the best. Take absolutely no action, if you receive such a letter



unless you have reason to believe there is some legitimacy to the claim. Remember too, no legal action can be taken against the seller of programs unless it is made from within your state from a legal representative of the person making the claim operating within your state. Also, no legal action can be taken until you are first notified.

With all this under consideration, the old time radio dealer is actually in a sense, protected by the system established by the U.S. Government. It is also reassuring to realize that because of the nature of the old time radio hobby/business, there are many dealers who, while they may be competitors, may also be trading partners and friends. When the possibility of a legal threat exists, the word of the problem travels fast, and others are in essence, "on guard." Our hobby has remained strong over a period of many years thanks to the work and cooperative effort in this regard among dealers.

#### WHY DO OLD TIME RADIO DEALERS START THEIR BUSINESS?

In more cases than not, an individual starts selling copies of shows in order to help finance his regular collecting needs. This was certainly the case with me, over a decade ago, and of the many others I've talked to, this is also why they originally started. Some may enjoy the feelings of satisfaction provided when involved with the service of helping others to enjoy the programs. Others enjoy some of other aspects of being an OTR dealer. Some dealers have very elaborate and detailed catalogs the size of small phone books. Their catalogs are in effect, the "TV Guides" of old time radio, and customers may make selections based on how the dealer describes the plots of the shows he offers. Other dealers are more involved in the marketing and promoting of old time radio. They are always looking for new places to advertise their shows--new ideas and techniques for bring more completely new people into old time radio. It is this very activity that has developed our hobby--the large body of collectors that we are--into what it has become today. Another type of dealer may offer only cassettes or only reels. A third type, may offer both. There are some dealers who offer other things such as books, magazines, old premiums, etc. to collectors. There are some dealers who advertise in only hobby publications. Many dealers issue regular supplements. If a dealer has at least 200 customers, he or she can use a "bulk rate" to send catalogs. The number of dealers involved in "bulk" mailings is relatively small, and limited primarily to only the "larger" dealers. Unfortunately, there are a few dealers who started selling programs who thought they could make a quick buck. They do not stay in business long. Being in business selling old time radio requires LOTS OF HARD WORK, long hours, and relatively little in terms of dollars for the amount of work put in. Anyone who stays in the old time radio business does so only for a love of the hobby. One of the factors mentioned by Joe Webb was the "burn-out" syndrome. This is very much a problem for some dealers after being in business for a while, particularly when they are doing a big business. This is one of the major reasons why some dealers just aren't around anymore, at least as dealers. It takes a lot of self-motivation, drive and energy to provide a good service as a dealer, along with that affection for OTR. Sometimes after several years, the interest level drops, and along with it, that motivation so essential to being a first rate OTR dealer. The financial rewards, if any, are minimal--the hassles and work involved is unending. Old time radio dealers like Rex Bills of Golden Age Radio, Don Aston of Aston's Adventures, Larry Kiner of Nostalgia, Pat McCoy of McCoy's Recordings and Gary Dudash of AM Treasures, to name a few, have my utmost respect. They are among the few who were part of the game as dealers in the very early days, and are still hanging in there today, well over ten years later. While not all of them would I recommend with equal enthusiasm, I still think it's a major accomplishment for them to survive. Of course, their major income was not old time radio, as it isn't for most dealers--but the fact that they didn't toss in the towel long ago is cause for recognition. It's no picnic. None are multi-millionaires. That would lead anyone with half a brain to realize that there has definitely GOT to be something there among dealers to motivate them besides money. There is, take my word for it. I'm in the middle of it, myself.

In the section to follow, Jim Snyder takes a very pointed look at the situation that has arisen among a small circle of dealers with regards to the controversy arising out of threats received by the dealers. Again, my thanks to Jim for his work on this article, which he prepared specifically for this publication.

#### AN UNBIASED VIEWPOINT -- By Jim Snyder

In recent years, certain individuals have tried to create a controversy in one area of the old time radio hobby. This "controversy" concerns the role of the person who sells old radio shows on tape or cassette, in other words, the OTR DEALER. What it has now come down to is this: Are dealers a necessary and valuable part of the hobby, or are they greedy monsters who are taking advantage of the performers of old radio, failing to give them money which they are due?

As an outside and unbiased observer, I feel that this is a phoney issue and I firmly believe that we would have no hobby at all, if it were not for dealers. We must accept the fact that, of course there are unscrupulous and dishonest dealers, but this same statement can be made of any other group in our society: dentists, trash collectors, lawyers, preachers, whatever. As with anything else, we must be selective about the dealers we choose to purchase from. This dishonest number, however, is very small. It is unfortunate that those who are opposed to the selling of old radio shows, instead of dealing with the few abuses, insist on painting all dealers with that label of "dishonesty."

The argument against dealers is mainly that they are making money off the efforts of others (writers, technical people, performers) without paying them, "or their heirs," a percentage of the income. First, we need to make it very clear that these people will receive their "cut," if they do indeed hold the "rights" to these shows. If they own these "rights," there is no argument at all. It should be very easy for them to establish their claim. If not, then the shows are in the public domain, and there is no such "payoff" obligation on the part of the dealer. Some of those opposed to dealers insist that the dealer must show that he "owns the rights" to a show before selling it. That, of course, is not possible if the show is in public domain, since no one can own those rights, in this case. It also isn't the way our system works. If a burglar breaks into my home, it is not, in the eyes of the law, his responsibility to show that he belongs there, it is my responsibility to prove he doesn't. The same applies with old radio shows. If someone owns the rights to a certain show, it is their responsibility to establish their claim, not the other way around in an area that is so difficult to research. In each case that I know of, where someone did actually own the rights, the dealers have gone out of their way to be cooperative. Please also understand that it is not the dealer who pays these royalties, anyway. It is you, the consumer, who pays an increased price for the shows you buy, to offset these royalty expenses. The dealer is not going to pay for it out of his pocket--you will pay it out of yours. The dealer is simply a middleman. It has been estimated that where royalties must be paid, by the way, it increases the price of each program you purchase by as much as four times. It is interesting to note that those claiming to protect the performers on this item, are very selective on this issue. They completely ignore all similar concerns. For example, Marvin Camras was regarded as the actual inventor of what we now know as the tape recorder\*, without which our hobby could not operate. His invention created a \$100 billion industry, but none of that is trickling down to Mr. Camras. He is very bitter, and I have pointed this out to those who condemn dealers. Still these anti-dealer individuals have never condemned Sony, Pioneer, Akai, et al, who truly have made big money. And the difference is a big one, here. Unlike Mr. Camras, the performers were paid for their work at the time. Rarely did performers ever own the rights to the shows they appeared in. They were paid what they, at the time, considered a fair compensation. Should the school teachers of the president of General Motors be paid a portion of his income because of the knowledge they gave him, which he later used to his advantage? Of course not! They (the teachers) accepted their compensation at that time, regardless of what might develop later. So were the performers in old time radio.

A key point on this issue is that most of the rights to those shows that are owned, are not held by performers at all, in most cases. They are owned by outsiders and corporations. That is fine, and if they have established their rights, they should get the royalties, but let us not forget that in those cases, the performer will still get nothing, even though royalties are paid.

\*Marvin Camras invented the wire recorder, based on principles developed in the 1890's. The wire recorder was the forerunner of the tape recorder, and the principles are much the same. Also credited as being the inventor of the wire record is Valdemar Poulsen, in Copenhagen, Denmark. It was Camras invention, however, that was developed in the U.S., and most notably, found use as a top secret device in the armed forces in 1940. It was patented by the Illinois Institute of Technology, Chicago, where Camras later worked.

All of this still does not answer the question of whether dealers are making money off the past work of performers. The obvious answer would be, "yes, they are." Unfortunately, for the dealers, however, the real answer is, "no they are not." I have discussed this issue with many dealers, and have examined the books of several. Most dealers are making nothing at all, a few are losing money, and a few are making as much as two or three percent profit (far less than my newspaper carrier makes.). Most people would tend to question these figures because it is obvious that no one would stay in business if they were losing money, or making such a small amount. And that is precisely the point. OTR dealers in the great majority of cases, are not in the "business" to make money; they have other jobs. They are in it because they greatly enjoy old time radio and they want to make it available to others. What these dealers make they immediately re-invest back into the hobby so that they can obtain new shows, improved sound equipment etc.

Three dealers recently, together, paid several thousand dollars to purchase a fairly short run of a certain show. I mentioned to one of them that there was no way he would ever regain his investment. Probably there aren't enough people in the whole hobby for him to get his money back, even if every single one of them purchased copies of the show. But with the trading that goes on, that particular series will soon be owned by everyone with very few actually purchasing it. He told me that of course he knew this, but that I was missing the whole idea. He pointed out that if dealers didn't pay that price for those shows, they would be lost to collectors forever. They bought them so that we could all have them, even though the dealers would never get their money back. Now that is the height of unselfishness. What "businessman" would ever buy something for resale, knowing full well that he would lose his investment? The answer is "none," but these aren't businessmen; they are interested members of our hobby who are looking out for the rest of us.

A number of performers themselves, recognize these facts. They do not object to what the dealers are doing with their performances. In point of fact, some performers even provide copies of their shows to dealers for resale, without asking for, or expecting, any return. Many of them have stated that they actually feel flattered that people still want to listen to their performances, and realizing that fact is adequate payment.

Providing us with shows is probably all that we have a right to expect from dealers, but these are "caring" people who spread the hobby in many ways. I have found every single one of the many dealers I have talked to involved in one or more of the following: Several dealers serve as officers and promoters of the various OTR clubs...in fact, at least one dealer places flyers for one club in with all the orders he sends out. If he were simply in the sales area to make money, this would be kind of self-defeating, because when they discover that club's tape rental library, his customers purchases will certainly decrease, if not stop all together. Several dealers broadcast OTR shows. Several have been involved with publishing newsletters and information sheets on the hobby--certainly a money loser. Large donations of shows have been made by dealers to both public libraries and club libraries. Some have been involved in college presentations and courses, as well as working with various archivists. Some have organized no cost lending libraries and tape clubs on a "no-pay" basis. Many logs have been published by dealers, usually if not always, at a financial loss. One dealer has flown deserving people to the annual OTR convention held on the East coast, out of his own pocket. Several have served or are serving as committee members of that same convention. There have been numerous documented donations to the blind, overseas missionaries and to the "Bedside Network," which is an organization that works with old time radio shows in veteran's hospitals. There are thousands of cases of aiding beginners and helping "kids" as far as the hobby is concerned. All of this in addition to the obvious item brought out earlier, or subsidizing "finds."

This brings us to the bottom line issue in our discussion of dealers. There would be no hobby at all, if it weren't for dealers! Most of us only discovered there was such a hobby because we saw and answered a dealer's ad in one of the national magazines. We were introduced to all the clubs, magazines, and conventions through one of those dealer contacts. Secondly, most of the shows in our private collections came from dealers. That doesn't mean we purchased all of them, or even any of them, but a dealer somewhere was likely the person who discovered the show, purchased it, and allowed it to circulate through the trading circles so that we could all enjoy it, because he

sells his material without restrictions. After purchasing it, we can do what we want with it. We can, and do, trade it, cutting the dealer out of any further sales. Thirdly, they are helping us all to remember those performers, writers and technicians.

Without dealers, these would now be forgotten people, because without dealers, our hobby would not exist.

In addition to his columns in The Illustrated Press, Jim Snyder's articles also appear in Old Time Radio Digest. Back issues of Old Time Radio Digest are available directly from the publisher of this book, along with many other fine publications.

#### A FEW PARTING WORDS ON DEALERS

Yes, as dealers, we do all those things you've just read about. It is worth considering too, that this publication, and it's first volume have been entirely financed by old time radio dealers. If you enjoyed the first "Tech Guide" and enjoy this publication, write the people in the back of this book who have placed the ads. Request their catalog and purchase some shows, or some blank tape from the blank tape suppliers. Mention where you saw their ad, and thank them for sponsoring it. Without them, publications such as this one would not exist. For that matter, most of the major publications currently being produced for old time radio fans are run by dealers -- they're labors of love, not money makers.

After all this talk about dealers, you would think that it would be expected to see an "anti-dealer" article following. You will find no such article. Why? I have very good reasons. The primary organization that has taken the strongest anti-dealer stance has failed to print in their own publication even the slightest sentence or paragraph that has been sent to them that defends dealers, yet they will, without hesitation, print names and addresses of dealers (me), in a negative light--bordering on being ILLEGAL and slanderous. They grant no space in their newsletter for opposing viewpoints, and letters to them that don't happen to agree with the viewpoints of the few dictator-like individuals running it, NEVER GET PUBLISHED. A portion of a letter I had sent them was excerpted once, but written up so it would be taken in entirely the wrong context.

This organization unfortunately, has 1000+ members. I understand they have very nice lending libraries--one of which members must sign a form pledging that they will not trade programs borrowed from the library to anyone. Although they have not given me the same courtesy, I will not identify them by name. Their new president in 1986 has already made an unfriendly gesture in my direction. Had this organization at least given me the space to at least tell "my side of the story," in their publication, I would have gladly given them the same courtesy here. Also because of this, I have deliberately deleted them from the DIRECTORY OF CLUBS. I will not endorse an organization that has caused me so much hassle, and is trying to destroy old time radio.

A second reason there is no anti-dealer article is a more obvious one. Why bite the hand that feeds you? As already stated, this publication would not exist without the support in the form of dollars--from dealers--mine included. Perhaps if this anti-dealer club were a little more open-minded (and especially if some of THEIR dollars went into production costs of this publication), I would have taken a different approach.



## CHAPTER 12- MAINTAINING AND CARING FOR YOUR TAPE DECKS

By H. Edgar Cole

NOTE - Ed Cole is a collector from Florida with a diversified background, and a reputation to respect as far as the quality of old time radio. Ed established his reputation in a relatively short time through his interesting articles in various hobby publications, and I'm please to make him part of my publication.

BB

For many months now, I have been writing articles in the trade publications regarding recording techniques of old time radio and how to keep our equipment in top operating condition--a move that would seem necessary now more than ever, since most manufacturers have stopped marketing consumer reel-to-reel decks. I did receive a few letters of inquiry and thanks, but my biggest surprise was when Bob Burnham approached me about writing an article for the second edition of the Tech Guide. I am deeply honored and most happy to do this. Bob has made a tremendous contribution to the hobby with his publication, and his dedication and untiring efforts have made it more enjoyable for the rest of us.

This article will deal mainly with maintaining and caring for our tape decks. Few of us have the wherewithall to go out and select among the few machines still being manufactured on a regular basis, so care for what we have seems more important than ever.

The greatest single key to preventative maintenance is to keep your deck clean. Even though the newer polyester tapes have been improved greatly over the past decade or so, and do not tend to shed oxide as badly, a clean tape path is still essential to top performance. The frequency with which the heads and tape path will need to be cleaned will vary directly with the hours of operation and the shedding qualities of the tape used. I use denatured alcohol for this purpose, because a quart can usually be purchased for under \$3.00 from a drug store or home builders' supply. Regular isopropyl alcohol can be used, but is not recommended unless you can find a solution containing 90% or more isopropyl alcohol. This type contains less impurities and is faster drying than the 70% grades. Naturally, regular head cleaners made for this purpose can be used, but most contain some type of alcohol, and because they are sold in smaller quantities, they are more costly. Moisten a cotton swab and wipe all surfaces contacted by the tape, including tape guides, tape heads and capstan. Do not use alcohol on the rubber pressure (pinch) roller, as it will dry out the rubber over a period of time and begin to crack. Since most of us are now using machines that are not on the market anymore, it is almost certain that parts such as pressure rollers are not available for them (or soon will not), so this is a wise precaution. Clean the pressure roller with a solution recommended for cleaning rubber, such as a product called RUBBER RENEW, which is sold by the Rocky Mountain Tape Co., P.O. Box 1733, San Leandro, CA. 94577. A one ounce bottle is \$3.00, and a two ounce bottle is \$4.50. This is an excellent solvent, and it will also restore the pressure roller to like-new surface and will extend its life. I bought some of this at the 1985 convention and can highly endorse this product.

Approximately each six months, depending on use, put a drop or two of high grade lubricant (oil) on the base of the capstan with the machine laying on its back. This will lubricate the capstan bearings. Do not over-oil! Radio Shack has a precision oiler ideal for this purpose which contains a teflon-based lubricant that is excellent. Periodic servicing by qualified personnel is highly recommended and should be performed each year or so. Have the serviceman make any required adjustments necessary to keep the machine in top operating condition and/or restore it to its original specifications. Most often the adjustments required will be minor, but this will save you costly repair bills later. Besides regular head cleanings, heads should also be periodically demagnetized. You will know it's time to do this when you begin to notice a build up of "hiss" during playback of your tapes followed by a gradual falling off of the high frequency response. This condition can be corrected by the use of a head demagnetizer, sold by Radio Shack and other companies. It is important to demagnetize before any serious recording session if this problem has even started to occur. Failure to do this will result in the hiss always being present since it was recorded along with the program.

Keeping the tape path clean and using good tape is the key to good recordings. Dirt in the tape path can aggravate such problems as wow and flutter which are irritating speed fluctuations. Wow is a low frequency speed variation, causing the sound to be stretched like taffy. Flutter is a high frequency variation in speed that occurs rapidly, yielding a fluttery or rapidly wavering sound. While a relatively mild case can be masked by such things as string or wind instruments which have inherent tonal variations, wow and flutter will be highly irritating on piano passages. As has been pointed out, these problems are

usually caused by failure to keep the tape path clean and to keep the machine properly serviced, but they can also be caused by the use of stretched or worn out tapes. Old acetate tapes were notorious for this as they began to age, they "grabbed" the heads, causing all kinds of problems. It is good practice to fast forward and/or rewind any reel that has been stored for six months or longer. This will help minimize tension variations that could occur. Some people suggest storing tapes in the "tails out" position (not rewind after playing), but this would seem to be unnecessary, since we record and play back on both sides of the tape anyway.

If you suspect the presence of wow and flutter, there is a simple home method to check for it if you don't have access to sophisticated test equipment. There is something called a "strobe tape" which is a paper tape  $\frac{1}{2}$  inch wide with exact 90 degree vertical lines equally spaced apart. This comes with a little neon lamp so you can observe movement of these lines during playback. Naturally, the same lengths of tape are usable indefinitely. The best procedure is to splice about 36 inches or so of strobe tape onto the beginning of an unwanted reel. Splice another 36 inches in the center of the reel, and another 36 inch length at the end of the reel. Rewind the tape, and use a take up reel the same size as the supply reel, and put the machine on  $7\frac{1}{2}$  i.p.s. speed. Using the hand-held neon light, observe the movement of these black stripes as the tape is being played. Check the movement of all three lengths of the strobe tape on the reel. If the stripes appear to stand perfectly still, you have no problem at all. But if they show decided travel, the speed is either too fast or too slow. Movement away from the direction of tape travel indicates the speed is slow, while movement toward the tape motion means excessive speed. A visibly apparent slow oscillating movement of the stripes, first one way and then the other indicates wow. Drifting in a single direction at two or more speeds indicates both wow and speed error. If the stripes appear to vibrate and/or blur, you have a case of flutter. If the maintenance procedures in this article fail to correct the problem, it is time for a visit to your local service center.

While the strobe provides a useful check on your equipment, your serviceman will use a more sophisticated approach to get to the bottom of the problem. He will have a laboratory reference tape recorded at a precise speed and frequent, and will play this back on your machine and observe the results on a frequency counter. If his reference tape is, say, 1,000 hertz and the counter is showing 1,002 hertz, you have an excellent machine well within speed tolerance that can be used for any critical recording. The machine is running only 0.2% fast. If this figure is constantly changing on the counter, there are problems that will have to be looked into. Such a reference tape is usually recorded at some established standard level (such as N.A.B.), at "0" VU, or 100% modulation. If the tape also contains constant frequencies (sine waves), at we'll say 30 hz., 100 hz., 400 hz., 1,000 hz., 2,500 hz., 5,000 hz., and 10,000 hz., an accurate check on the playback frequency response of your deck can be made just by observing how each frequency varies on the decks' VU meter. The 400 hz. frequency is great for peaking up bias, and this is recommended if only one brand or type of tape is to be used on the machine. If several tape types are used, bias should be optimized for the type most frequently used, or a compromise could be made. In the absence of a sine wave generator, you or your serviceman could use a reference tape at the 400 hz. frequency as follows: Play the reference tape of 400 hz. (only) on a spare deck. Assuming you are adjusting a 3 head deck, adjust the tone input level on the VU meters until the indication is  $\pm 0$  VU (100% level). Put the input selector on TAPE so you are monitoring the recording right after it's being made. Adjust the bias control for maximum indication on the VU meter while the 400 hz. test tone is playing. This adjustment by this procedure is considered "coarse" but is usually accurate enough. For "fine" adjustment, a sine-wave generator and sensitive AC voltmeter is needed with the generator connected to the input, and the voltmeter connected across the line output. This method is preferred, since when dealing with a pure sine wave, the output level on the meters of the deck being adjusted will probably fluctuate, due to the fact that any speed error or any wow and flutter is compounded because you are looking at the output of two decks in series. Many manufacturers have reduced wow and flutter and increased speed accuracy by the use of three motors -- one driving the capstan and the other two motors drive the supply and take-up reel spindles. Reference tapes are also available for cassette equipment and are highly recommended. They can be put to the same use as the tape for reel to reel equipment. A really handy thing to have to keep check on your cassette equipment is a C-5 cassette (2 $\frac{1}{2}$  minutes per side) recorded with a 400 hertz at  $\pm 0$  VU (100% level) from a sine wave generator on a precision machine. Even if you record your own, it will still be handy to check that all your decks play this tape back at the

"0" VU level. I use one of these very frequently as it also is an excellent test tape for high speed cassette duplicators. It is NOT a "laboratory standard" tape, but it tells me what I want to know. I hope this article has been helpful, and I'm sure we'll see the same "bible" of information in Tech Guide II as we did in Tech Guide I.

H. EDGAR COLE, P.O. BOX 3509, LAKELAND, FL. 33802.

Thanks Ed, for your tips and techniques on tape equipment maintenance.

It is particularly important that old radio show collectors make certain that their machines are running on speed. Collectors who are less technically inclined should, of course, rely on their serviceman to insure this. Another "home" method I have used to check speed (which is a "coarse" method, but very useful to me, nonetheless) is as follows:

- 1.) Select one of your machines that you know for a fact IS running on speed, and the errors are not significant.
- 2.) Record TWO copies of a test tape at 1,000 hertz on this machine, at identical recording levels.
- 3.) Put one test tape on the machine to be tested which is in question. The other tape will stay on your reference machine.
- 4.) Connect the outputs of one channel of each deck together with a "Y" adaptor patch cord.
- 5.) Insure that the output levels of each tape deck are approximately the same.
- 6.) Connect a suitable playback amplifier (your stereo receiver or amplifier) to the third unused "leg" of the "Y" adaptor connected to both of the machines.
- 7.) Playback the test tapes simultaneously.

If the machines are running close to the same speed, the tones will "beat" against one another. The slower the beat, the closer the machines are to running on speed. The farther apart the beats, the further off the speed will be. Both machines, must of course, be set to the same speed. The characteristic "beats" will probably be different for each speed as machines frequently have different speed adjustments for each speed. If you can gain access to these speed adjustments, adjust the speed so that the "beats" are as slow as possible. If your machine is far enough off pitch, however, you may not be able to bring the speed up or down far enough to actually hear this frequency "beat." There will probably also be separate adjustments for each speed.

Less sophisticated machines may not have any electronic adjustment. In this case, or the fact that the machine is too far off pitch to correct it with the trimmer adjustment, it is a clear cut case for your serviceman.

Also, if you do not know where the adjustments for speed are inside your machine, you should let your serviceman handle the matter entirely.

#### CHAPTER 13 - CONNECTING TAPE RECORDERS - By Bob Burnham

Yes, it really is true...the manner in which you connect your tape recorders together can completely destroy the quality of the copy you are making for someone else. Both cassette and reel collectors should be concerned with this aspect of old time radio duplicating. Your audio wiring should be kept away from televisions, computers and certain AC (house current) wiring to minimize the chance of imposing hum or buzz on your recordings through the patch cords. The audio cables should be no longer than they absolutely HAVE to be. Excessive length can add noise, as well.

It is extremely important to use cables of high quality with good connections to the plugs on the end. I do not know that gold plated plugs are necessary, although they certainly won't hurt. The main concern is that the flanges on the plug fit securely over the jack (as in RCA or phono style plugs common on all consumer tape equipment), and the plug does not easily wiggle around while in place. That combined with a good connection from the plug to the cable should assure trouble free performance, assuming the cable itself is not damaged. Best and most long-life results may be obtained with name brand connecting cables. A good, reliable, though not outrageously priced brand is Switchcraft. The most readily available cords to you may be those manufactured and sold by Radio Shack. I have had little good experience with Radio Shack's cables. I've actually bought brand new cords from Radio Shack that had intermittent or shorting effects when brand new! If you are looking for "Y" connectors, for purposes such as feeding a stereo cassette deck from a mono source, I would recommend the Switchcraft brand for that as well. This

brand is available in certain hi fi shops and by mail from stereo and electronic parts suppliers.

Believe it or not, the most durable "pre-made" patch cords are NOT, repeat, NOT the best necessarily in terms of shielding properties. For most general purpose old time radio recording set ups, your typical pre-made cord will probably suffice, however, a cable with better shielding should be used if you live near a radio station, CB operator, ham operator, or arranging your audio wiring in such a way where it would be prone to picking up interference.

Some collectors advocate the use of an aluminum foil wrapping around cables (with reel collectors, double tracking, to minimize channel bleed-through). This is not a bad idea, but for the foil to be truly effective, it must be somehow connected through a short piece of wire, to the actual ground of the recording system.

A much more practical and more efficient means to achieve 100% shielding is to use an audio cable which contains a foil shield inside the plastic jacket! The only possible problem with this for you, may be the fact that in most cases, you must buy the raw cable, and the plugs separately and assemble the cable yourself. The foil shielded cable, manufactured by such companies as Belden and Saxton is intended primarily for professional use, so you may need to buy 50 or 100 (or 500) feet of it, and cut your own cables to length. The cost is surprisingly low. Plugs of many different styles and grades are also available. If you are not handy with a soldering iron, this may not be an easy solution for you to your interference or other problem. If you can manage the job, custom length cords to your requirements are possible, and you are assured the best shielding available at low cost is yours. If you are a reel collector, and "double track" regularly, the use of this type of cable is STRONGLY recommended. It will minimize the chance of channel leakage--at least through the audio cables. Remember that consumer-soldered plugs will not hold up to stress and flexing as much as a permanently molded, commercially attached plug. If you make your own patch cords, be extremely careful when pulling cords out for re-patching. Pull out ONLY by the handle of the plug, as it the strain relief inside these plugs are usually not very good, and the connections you made can be easily broken inside the plug.

The other two types of shielding common on commercially made (or pre-made) cords with plugs already attached are braided shielding (inside the cable) and spiral shielding. Rather than foil, the shield consists of thin wires either wound or weaved around the insulation of the "hot" conductor. The best shield between the two, is the braided shield. It is not quite as good as the foil, in terms of shielding properties, HOWEVER, it is much more durable than the foil. Professional cables such as for microphones, almost always employ a very tight braided shield, because repeated flexing will not break down as fast as with a foil or spiral shield, and shielding properties are also much better than on spiral shield. If possible, when purchasing a pre-made set of cords, get the "braid." Unfortunately, the most commonly available (at your local "Shack") is the spiral--this is also true of many top brand cords, such as the Switchcraft, already mentioned. The collector who really wants top notch connections REALLY is best off going to a professional supplier.

As far as connections, themselves, the most direct connections between tape recorders are usually the best ones. As mentioned, don't use cables that are needlessly long, and equally important, don't run your audio through components that are serving no purpose (other than convenience) in the chain. With cassettes, ALWAYS use a Y adapter to feed both left and right channels simultaneously--NEVER record on the left or right channel only! You are worsening the signal to noise ratio, and making for very lopsided listening for the Sony Walkman listener (or car stereo listener). If you are feeding the signal through a stereo equalizer, NEVER feed two DIFFERENT sources through the left and right channels separately. In other words, NEVER EVER "double track" reels through an equalizer. ONE PROGRAM AT A TIME through an equalizer. Similarly, if you have a "dubbing" feature on your receiver or integrated amp or pre-amp, NEVER double track through that. If you must double track, connect reel decks DIRECTLY to one another.

There is really no switching accessory for audio use that will accomodate the needs very well for old time radio collectors with several pieces of equipment--whether cassette or reel and the variety of equalizing and amplifier gear commonly used. If you own several pieces of equipment, and are tired of reaching behind things, fumbling for patch cords, the best



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solution is the use of a patch bay. A patch bay will bring all the inputs and outputs of all of your equipment to one central location. The front contains a bank of jacks into which you plug various cables in order to link one unit to another. It is recommended that if you "double track" your reel recordings, that the cables NOT pass through the patch bay. Mastering equipment, equalizers, monitors, etc., may all be safely run through a patch bay, however, assuming it is connected properly and designed properly.

Some collectors have assembled their own "home-made" patch bays with parts from electronic parts suppliers. The best solution, and probably cheapest, is the purchase of a commercially-produced, semi-professional patch bay. One model, manufactured by Tascam (Teac) has 32 phono jacks on the back and 32 on the front, and is rack-mountable. It can be purchased for less than \$80.00. Other models are also available from Tascam, as well as other manufacturers, such as Fostex, Symetrix and Gentner (the latter for strictly pro-use, carries price tags ranging from about \$300 to as much as \$600!). The Tascam line offers the greatest flexibility, and is the most affordable, although the Fostex patch bay would also be suitable (only one model), and carries a list price of \$85.00. The patch bays mentioned offer the greatest ease of installation, because no hard wiring is necessary, as cables may be connected directly from the back of the patch bay to the back of the tape deck or equipment.

Again, do not "double track" through a patch bay. You may connect outputs of your recording decks into the patch bay, but do not connect the output of your play deck to the input of your recording deck on your "double track" set up. In short, keep the patch bay out of that chain.

A patch bay is an inactive device in terms of sound, so it is permissible to leave equipment connected permanently to it, assuming again, there's no double tracking going through it, and that all cables are in good condition. They are specialized devices, and only available from suppliers of professional and broadcast equipment. An engineer from a local station may be able to provide you with a source, or see the DIRECTORY section of this book for a suggested source.

## CHAPTER 14 - RECORDING TAPE FOR COLLECTORS OF OTR

Occasionally, in this chapter, specific brands may be mentioned. No endorsement of the manufacturers responsible is necessarily implied. The suggestions are intentionally somewhat generalized, and typical tape tapes in use are mentioned, because they are commonly used for whatever reason. They are not necessarily the best tape for the purpose, but are a good compromise between economy and quality.

The most popular tape in use today by collectors of old time radio on reel, is Ampex and to a lesser extent, Scotch "3-M." Without question, THE most used tape is Government surplus Ampex 641, which is widely available from many sources. Prices range from about 29¢ for un-sorted without a box, to about \$1.50 or so, for tape which is hand picked, and complete with a brand new white box. The best price as far as "pre-sorted" tape, can be obtained from the two blank tape suppliers advertising in the back of this book. One also offers "as is" tape. Ampex 641 is readily available from these and other suppliers. Other companies, and private individuals sometimes offer the ultra-low price. In general, I would recommend against using unsorted tape. Aside from the frustration of having to throw out as much as 25-40% of the tape (although some of the better batches contain only about 10% defective tape) one of the major problems is the poor condition this tape usually arrives in. A case of tape may contain several reels of completely cracked, and destroyed tape. Even worse is the extremely dirty, dusty shape a lot of the tape is in. It may be possible to clean the tape, but what collector really wants to waste his time doing that? I've run a reel of unsorted tape through my machines once--one pass, one side. Just from one pass, the film of dirt left on my pinch roller was incredible! Just imagine what this dirt must be doing to the heads! Should we trust preserving our valuable collections on tape THIS BAD? No way! Spend the extra 40¢ a reel (or whatever it works out to) and let someone who knows what they're doing, set the extra filthy tape aside and NOT send it to you. In reasonable quantity, you can purchase a reel of this sorted tape for less than \$1 a reel. That's less than what collectors of several years ago were typically paying for Shamrock (around \$1.50)--which is REJECT Ampex tape. As in the previous Tech Guide, we will look at the pros and cons of using Ampex 641. If you fall into the category of being an average collector, with limited budget for tape, Ampex 641 should suit your needs.

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## ADVANTAGES OF USING GOV'T SURPLUS AMPEX 641

1. Cost is very low.
2. Available in most popular length (1800'), on seven inch reels. Also available in 2400' lengths (not recommended), and 3600' lengths on 10 1/2" reels (same tape as on 1800' 7" reels--recommended).
3. Performance is generally acceptable for old time radio.
4. Readily available from the hobby's major suppliers.
5. Accepted in trade by most old time radio collectors.
6. Stores well for extended periods of time (Polyester).
7. Satisfaction Guaranteed policy offered by most suppliers of this tape.

## DISADVANTAGES OF USING GOV'T SURPLUS AMPEX 641

1. Reels are often scratched or marked up, with sticky substance, etc.
2. Reels shipped in "fast wind" mode, making "tape pack" irregular and prone to edge damage (causing drop outs on left tracks) especially if left stored in this manner for extended period.
3. Occasionally, a reel may have a "crinkled" spot, and not be apparent from visual inspection. This will cause drop outs on all four tracks.
4. On rarer occasions, a splice may be encountered, which may be improperly made. Any splice can in time, stretch out, and adhesive can leave deposits on tape heads.
5. A percentage of reels may be defective, although not from visual inspection. This percentage, however, is very small, assuming pre-sorted tape is ordered.

## AMPEX 641 SHOULD HAVE...

A characteristic light brown oxide coating and backing of the same color. The tape should also be polyester. An older tape type, such as Scotch 111, has a similar appearance to Ampex 641, but should not be mistaken for it. Hold the reel up to the light. If the light can be seen through the edge of the tape, it is ACETATE, and should not be used. Cut a small piece off and try stretching it. If it DOES stretch, it's polyester. If it snaps clean, it is ACETATE, and should not be used. Acetate deteriorates rapidly, is prone especially to deterioration when exposed to extremes of heat or humidity. I have also seen mold growing actively on Acetate-based tape. In addition, the tape does not hold up well on machines. Some equipment is harder on tape than others, of course, but the slightest error can snap a reel of Acetate clean. It of course, can be cleanly spliced back together--unlike a badly stretched section of Polyester--but why risk the bother? You may also encounter a similar-appearing tape with a slightly pinkish color to it. This is Scotch 150. It is Polyester, but hasn't been manufactured in several years. Some collectors have been known to store their entire collections on tape. My opinion of this tape is that it's inferior to Ampex 641. It tends to be noisier, and is thought to be more abrasive to heads. While this tape should hold up for many many years, and will give passable performance, in general, I recommend against it for the reasons stated. If 3-M stopped production on it in favor of their dark oxide formulations, this certainly has got to say something about what the company thought of their own product! The final word on the used Ampex 641 is that if you can tolerate the negative aspects, it's an excellent value. When you put a reel up on a deck, however, watch the tape movement edgewise. If you see a "wavering," the tape has edge damage, and probably is not usable. This is the most common flaw of "sorted" Ampex 641, and easiest to spot--outside of the more obvious flaws that can be spotted without even putting it on a reel deck.

## OTHER TYPES OF REEL TAPE IN USE (ALL RECOMMENDED)

MAXELL UD-35 (although a much better tape than you really need, it can be purchased at \$5.00 per reel--cheaper than other types, which follow)  
SCOTCH (3-M) 176 (1200') and 177 (1800') (same as 211 and 212)  
SCOTCH (3-M) 206 (1200') and 207 (1800') (Higher priced, and better than needed)  
SCOTCH (3-M) 208 (1200') and 209 (1800') (Same as above--for music mastering)  
AMPEX 632 (1200') and 642 (1800') Lower noise formulations than popular 641  
AMPEX 406 (1200') and 407 (1800') Backcoated. Better than needed for OTR.  
AMPEX 456 (1200' ONLY) GRANDMASTER. Strictly for music mastering.  
COLUMBIA (CBS) MAGNETICS - NO LONGER PRODUCED IN 1/2" WIDTHS. SIMILAR TO

Ampex 641 in appearance & performance  
With the exception of the last tape mentioned, all reel tape types are still being manufactured at this writing, primarily for professional users.

CASSETTE TAPES FOR OLD TIME RADIO USE

The only real answer for old time radio collectors as far as tape to use is BULK CASSETTES. These are available from both of the advertisers appearing at the end of this publication in various grades and formulations. In Tech Guide I's UPDATE, I recommended a particular type available from one source in particular. The type recommended was produced by M & K Recordings, and contained Columbia (CBS) Magnetics' basic formulation wound in a wide window, premium shell. Unfortunately, CBS stopped production on the tape, to concentrate on a more expensive grade, which may be out of the price range of some collectors. The old formulation is not readily available, and whether or not the new formulation will continue to be available is still in question at this writing. I had also recommended strongly, the High Bias cassettes sold by Audio Tapes, Inc. I since have learned that this product also has been discontinued since publication of the "Update." Audio Tapes still offers normal bias cassettes, and while I personally have not evaluated them, I am certain that they will be very suitable for old time radio use. Our other advertiser, Burlington Audio Tapes, offers five grades of bulk cassettes. For old time radio collectors, I would recommend their "Burlington III" cassette, for less critical use, and "Burlington II" for duplicating masters. Burlington uses Agfa and Magnetic Media tape in their shells. They also offer an imported cassette. I have used their cassettes in the past, and found them to be excellent.

Bulk cassettes are, of course, available from many other sources. The competitive nature of the business has driven the price down to an amazingly low level. In general, I would recommend against the use of imported cassettes especially in high speed duplicators, although the price may be invitingly tempting. There are better grades of "imports," however, and if your supplier is trustworthy, and has assured you of their quality, perhaps they are worth the price.

The cassette to avoid at all costs, however, is the mass produced, mass marketed "3 in a plastic bag" varieties such as those sold in the check-out lanes of major department stores, drug stores or even hardware stores. The biggest flaw of these cassettes is the flimsy shells--prone to jamming--with sloppy, low tolerance assembly...even the C-60's. In addition, the tape inside, while usable, usually cannot compare to the quality you will find in a typical bulk cassette wound in the U.S.A.

Major brand cassettes such as TDK, Maxell and Sony, to name a few, are of course, all very consistent in quality, and recommended, although the price you will pay may be double the cost of a good bulk cassette...and the difference in quality for old time radio in terms of audio performance just doesn't exist! The packaging, and product appearance may be more impressive, and of course, a Norelco box and labels are included, but these items can also be purchased separately from bulk cassette suppliers at a very low cost.

As with reel tape, the suppliers of the bulk cassettes will stand behind their products. I've had very good luck with them, and rejection rate as far as the cassettes go, is virtually non-existent. You may run into an occasional bad batch, but even this is extremely rare.

CHAPTER 15 - MONITORING OLD TIME RADIO

The subject of this chapter will be similar to Chapter 14 in the first Tech Guide. The difference was pointed out between CRITICAL listening and CASUAL listening. Some collectors, unfortunately, are unable to listen to their programs casually, and become more obsessed with sound quality than program content. Don't get me wrong, though. It is essential to have at least reasonable sound quality, to get any enjoyment out of the program--at least for me. But I am often puzzled if not amused, by collectors who will notice a microsecond drop out, or a few disc crackles, and immediately dismiss the program as being anything worthwhile. For me, listening to OTR is done for either enjoyment or evaluation and improvement. That doesn't mean I can't enjoy the program while equalizing, but I find myself paying less attention to what the actors and actresses are saying during this process, and more to the overall tonal balance of the show, and the relative balance between the signal and noise level. Casual listening is almost self-explanatory. It is listening merely for the

enjoyment of being entertained by the program itself (isn't that a mouth full!). In the first Tech Guide, I indicated that it didn't really matter WHAT kind of equipment you used during the casual listening process... be it a \$1,200 Nakamichi cassette deck, or an off-brand, \$30 portable cassette deck. Either would do the job of entertaining, assuming, of course, they reproduced the tape with sufficient clarity. Even a cheap portable, if not too old and battered, however, can achieve this. For critical listening, however, the importance of using quality monitoring equipment, especially when using an equalizer, was stressed.

Also recommended was the use of a high quality pair of headphones during equalizing. Unfortunately, my favorite headphone model, after being in production 10 years or more, has since been discontinued, although replaced by a model which is probably equivalent, if not better. For comfort, and sound quality, not to mention durability, I still recommend Sennheiser headphones, although I've also heard other brands which were reasonable. One of my other favorite brands is AKG. Again, I recommend against the use of the less-expensive headphones, such as those intended for "personal portable" use. Also, don't rely on those terrible-sounding sets selling for about \$15 for home stereo use--and sounding like a pair of tin cans strapped to your ears. If you're going to do some serious critical evaluation and re-equalizing of your collection, spend some money on the most vital link from your amplifier to your ears--the headphones. Get something in the \$50-75 range. Light weight types are most comfortable, and most recommended. Find a set that sounds the most accurate. Listen to a radio show through a pair with definite flaws. The flaws should be clearly heard on the headphones, yet not overly pronounced. Turn the headphones up in volume to a level most comfortable for you. There should be no rattle, buzz or popping on modulation peaks. If the headphones change characteristics (outside of drowning out room noise) noticeably with changes in listening levels, they may not be suitable. Otherwise, you just may have found the pair that will be just right for you. Impedance doesn't really matter. If you have an amplifier of at least 10 watts of power per channel, you should be able to sufficiently drive any pair of headphones of any impedance. Higher impedance phones are probably more desirable, because they are less prone to accidental overload when played at too high a level (when they're off your head, that is!). There are very few tape recorder headphone outputs that are worthy of driving ANYTHING, so don't even consider compatibility with that.

"Communication" style headphones are basically a pair of telephone earpieces strapped to a headband, utilizing a vibrating steel diaphragm placed in front of an electro-magnet. No serious reproduction can be expected from them, and they should not be considered. You may find them advertised in government surplus parts catalogs. They may have limited use in amateur radio, aviation or telephone operator use, but for home use, including of course, old time radio and certainly music, they are useless.

Electro-static headphones were popular at one time among stereo enthusiasts. They require a large bulky power supply, are generally extremely costly. Their advantages over the best dynamic headphones today, are probably not noticeable, and certainly are entirely unnecessary for old time radio collectors.

Some collectors may use a speaker system to equalize their collections. Whether or not they can do a good job using speakers will depend on the quality of their speakers, room acoustics, including size, placement of the speakers within the room and of course, their own ears and system. The controls on the amplifier, by the way, regardless of whether headphones or speakers are used in a critical listening system, should always be set flat, meaning no boost of the bass and treble, except on the equalizer in the audio chain between the playback deck and recording deck. Because of the many variables possible with an open speaker arrangement, I have always recommended, however, that only headphones be used for equalizing. In addition, this intimate approach to listening and evaluation of what you're doing with the sound allows greater concentration and minimizes distractions. Of course, the end result of the equalized product will tend to differ slightly from person to person, but if we all used a standardized arrangement during equalizing, this would increase the chances of consistency in sound. A standard in monitoring systems will bring forth a standard in OTR sound? No. It's not that simple. But at least it's a step in the right direction!



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=CHAPTER 16=

THE LOG --- An Essential Tool for the Collector Revisited

By Terry G.G. Salomonson

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I wrote about logs some years ago, and again when Bob Burnham compiled his original book, "A Technical Guide to Collecting Old Time Radio Programs." I am very pleased to be asked back again to see if we can shed some new light on an important subject for this, Bob's best effort yet. If you are not new to the world of OTR, or have a copy of Bob Burnham's original book, please forgive me if some of this information may sound a little repetitive. It is designed to help everyone, but at the same time, also be as informative as possible to the brand new collector.

Collecting old time radio programs is perhaps one of the best past times, and most entertaining and enjoyable hobbies that I know of. Some of us, however, attach mild importance to the degree of seriousness that we go about it. I don't think that any of the readers of this book do, as the reason you more than likely purchased the book is because you're serious about collecting and want to do it right from the beginning. We collect favorite memories from our listening past, or if we are younger, collect our newly "found" favorites of radio's past. Old or young alike, we collect for the same basic reason -- for the sheer pleasure of listening to these golden moments of early broadcasting. And while there is nothing wrong with this form of collecting, others of us, myself included, are very serious about preserving these programs as completely and correctly as possible. We are almost driven by the desire to possess everything.

Like all of you, I started collecting some years ago, just for the fun of it. The main idea was so that I could enjoy these programs myself over and over again, and maybe also to play these broadcasts for my children when they get older. After all, there is precious little being presented over the airwaves today that they can enjoy, or later that will be looked upon as golden or even classic in broadcasting. How about the 13 episodes of Star Wars, or the 13 episodes of The Empire Strikes Back that aired over PBS? Would you consider these in the categories of golden or classic? Probably not. How about Ray Bradbury's Bradbury 13, that aired, again, over PBS, or Garrison Keillor's A Prairie Home Companion? Now don't get me wrong. I'm not criticizing these programs, but I think you see my point.

Shortly after starting into this hobby of collecting, I got very caught up in it, and have since devoted much more time than I probably should have. Then again, don't we usually spend a lot of time involved in a pursuit we love and are interested in? But I guess my devotion is a little more than the "average collector," if there is such a person. With this background information in mind, let's get to the point of collecting old time radio programs that I think is an important and very helpful tool to any collector -- The Log.

You may have a couple of good tape recorders, patch cables, headset or speakers, an amplifier, maybe an equalizer, plenty of blank tape, and have memorized the shortest distance to and from the post office. You might be a semi-serious or a very serious collector. But it just might be that you're still missing one of the basic tools: The Log. If you collect purely just for fun, then a log may not mean a lot to you, otherwise, how can you build a serious collection or collect a particular series if you don't know what programs were broadcast, when they were broadcast and in what order they aired, and how many were done. Also, if the case of a story or script that was repeated, who did it first, second, third and so on. A good example of this is "The Fourth Man" in the Escape series. This was broadcast three times, but the cast credits changed with each broadcast. Another in the same series was "A Shipment of Mute Fate," which was done four times, again with different cast credits. Do you collect only one as an example of the program, and ignore the others? I saw one collector who listed the titles to the above broadcasts, and just listed all the dates after the one copy of the script that he collected. Without the cast credits, AND a log of the broadcasts, there is just no way of knowing which broadcast he owned, and its correct airing date.

For these and other reasons, logs are important. Can you imagine trying to collect stamps or coins, not knowing what was printed or minted, how many, or when? That part is easy to say. The hard part is finding or authoring logs--clearly, not an easy task. Also, you must be aware that sometimes there

is a lot of misinformation on logs. I have seen two logs on the Suspense series that was supposed to be put out by CBS, the network that aired the series, and they didn't agree 100% with each other. Some logs are accurate with the information they contain, but they just don't contain all the information they should. A few titles may be left out here and there, and so on.

I recently released my log on The Lone Ranger radio broadcasts. There are 3379 broadcast dates listed, information on 2,603 recorded programs, plus two special Lone Ranger related shows, a synopsis of the first 713 programs, and 2,199 script titles listed with the authors credited for each script, from the first broadcast. Only about 10% of the log remains to be worked on. In addition to the titles and dates of broadcast, I included broadcast numbers and transcription numbers. I mention all of this not as an advertisement for the log, but to let collectors know that logs are available which have had a lot of time and careful research put into them. During my research, which took over seven years on this particular program, I found misnumbering, skipped numbers, double listing of numbers with different titles and double listings of titles with different numbers, and titles listed in the wrong order of broadcast. There were also special "mini-series" and sequences within the run of the show that were not clearly identified, etc. All of this takes time to sort out and prove. One of the very best sources of correct information that I had access to was a hand written log that was kept broadcast by broadcast at WXYZ. I didn't even know of its existence until I paid a visit to Special Recordings in Detroit, Michigan a couple years ago. In this old, yellowed paper log, were titles to programs aired, but that had not even appeared in the copyright listings of the U.S. Copyrights Office. I feel that I have found and put together the most accurate Lone Ranger log so far, but I do realize that there are going to be some errors. There has been a Lone Ranger log circulating for sale that starts in the middle of 1940 and goes through the end of the live broadcasts in 1954. It has a lot of errors within its pages, but it was a good try. My log starts on January 31, 1933, with the first show, and the copyright listing errors have been eliminated.

Can we ever eliminate all the errors in logs? Probably not, unless the program was a short run, like the 40 shows of Fort Laramie, or the 41 broadcasts of Frontier Gentleman. You may ask why can't we get 100% accurate information? Because with all the people that I have talked to over the years that were producers, directors, announcers, actors, etc., I have heard the same statement repeatedly made over and over in many different ways, that most of what was done when it was being done wasn't considered to be very important at the time, and who would have thought that it would be in later years. So records that were kept are very poor in most cases, if any records were kept at all. The importance of the show was today only, while it was on the air, not tomorrow. That was, and is a real shame. The only thing worse was all of the programs that were and sometimes are still being destroyed, and in some cases, intentionally. One example is all the Vic and Sade broadcasts that were destroyed. If it wasn't for the efforts of collectors, we wouldn't have the nine reels of Vic and Sade that we have today. And some of those can't be dated -- NO LOGS!!

Commonly collected programs like Lux Radio Theater, Suspense, Fibber McGee & Molly, etc., have complete or fairly complete logs or dating. But as more and more of the lesser known programs are being discovered or released from larger collections, the need really arises for logs. I have 48 programs of The Blue Beetle. As of yet, I haven't found any dates or a listing of all of the programs that were broadcast (are there more than the 48 shows that I have?), or the exact order that they were aired. I think I know their broadcast order, but there may be less than the 48 shows. How's that, you say? The first few shows, maybe six or eight of them, now appear to have been half hour programs and the balance of the run was divided into two part shows that were 15 minutes each. I know that Frank Lovejoy did the first four shows and another actor took over the role after that. Why? And who was the new voice of The Blue Beetle? I don't know much more information about the series, but I am still looking.

I authored a log on Manhattan Patrol which was first broadcast on June 10, 1932. Now someone might say, who cares? There aren't any programs left or that are going around. And furthermore, whoever heard of the program? Well, they said "Who cares?" about Vic and Sade and Fibber McGee and Molly and a

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few other programs a few years ago, when there were few of these shows around. But now a lot of collectors have been putting their collections together in order of broadcast. But they couldn't do a good or thorough job of it if someone hadn't put together a log to start with, especially if one comes across the program information and then doesn't document it. What a waste!

A couple of years ago, someone wrote to me about my quest for a Jack Benny log. They asked the same question--why should I waste my time, "There just aren't that many Bennys going around." Word at that time was that most of the entire Jack Benny run was coming out, as it now has, with more and more programs appearing every year, mostly thanks to the efforts of Don Aston. In the last couple years, a new Jack Benny log has been released, but more information still needs to be researched for Jack's first four or five years on the air. That way, someday, if someone discovers where of the Canada Dry Show, The Chevrolet Show and The General Tire Programs are, we will be able to properly place them in the right broadcast order. What about logs on Amos 'n Andy, or The Fred Allen Show. And how about Bob Barclay-American Agent? (I have put together 50 broadcast dates, and titles to 51 programs. Does anyone have any copies?)

So as more shows are uncovered and started around the collector's circuit, it sure is nice to have a log to tell you if the program you have is the first, fifth or forth-fifth program of the series, or at least when it was broadcast. Does anyone have good airing dates for Favorite Story? Probably not as it was syndicated around the country. I do have some dates from the Radio Guides that I have, but I still need more.

It is hoped that the information in these logs will help everyone out to one degree or another in confirming dates and information you already have, adding information you didn't have, or correcting information you have that is wrong.

One good example of bad information I have seen in one collector's catalog, was the listing of the I Love a Mystery series, "Bury Your Dead, Arizona." It was listed as complete in six 30 minute shows, when in fact, it was aired in 15 - 15 minute shows. Someone before this collector apparently cut all of the openings and closings off and put them together into a 30 minute format. When something like this get out and is passed on from collector to collector and pyramids out around the country, it is very hard to stop and correct it. And this is when the mis-information starts and is very hard to stop. If bad information is not stopped early enough, it becomes tomorrow's facts. There have been several new books published in the last couple of years where you can see the same misleading and false information in one book after another. One book listed The Lone Ranger first taking to the air in 1930. No way! But without a way of getting this information either corrected, or proven wrong, in ten years, it's fact. Maybe the authors don't take the time to proofread the galley proofs that would show the typographical errors, or they are quickly compiling information from other published works. Logs really help the collector in getting through the mis-information that is out there.

In summary, logs help everyone. They help the beginner and even the older collector. I have run into a few people that have collected for several years who didn't know anything like a log existed. Logs like Manhattan Patrol are around in hopes that in the future, they will be of value if any of the broadcasts appear. After all, more and more programs are popping up all the time. Even if the programs were never recorded in any form, these logs would at the very least, help someone in the future to be able to write about and document what really happened in radio's early history. The further, in years, that we move away from what was done, the harder it is to document.

I have been working on logs of the following programs for the last couple of years. Have you ever heard of these programs? Some maybe, and some probably not...The Firefighters, Ann Worth, Housewife, Omar the Wizard of Persia, Si & Elmer, Bird & Vash, To Get Along, Ned Jordan, Secret Agent, and The American School of the Air, and does anyone remember The Dixie Cup Circus?

I am working on a book of logs. Hopefully, in the near future, this book will help collectors with many of the programs that they have collected. I welcome any logs from anyone who may have unusual or seldom seen logs. I especially welcome any information dealing with corrections or more information for logs already circulating. This is one way of all collectors helping each other.

## HISTORICAL PERSPECTIVES

### A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS

#### CHAPTER 17 -

#### The History of Collecting and Trading Old-time Radio-Revisited

\*\*A SECOND LOOK AT THE PAST, PRESENT & FUTURE OF OTR\*\* By Joe Webb

This great hobby is much older than people realize. It actually existed in the 1940's and '50's! Engineers, actors, directors and producers all at one time or another came in contact with disc recordings. Some disks were for permanent network or station files. Others were for their personal collections. Some radio fans owned home "wire" recorders, and saved favorite shows for later enjoyment. Home disc recording equipment was also available. In the '50's, reel to reel recorders became more readily available to consumers and a number of shows exist today only because fans faithfully recorded them in this format.

In the mid 1960's, as the children of the Eisenhower years reached adulthood, some kind of recording equipment in the home became more commonplace. With the final network radio broadcasts of drama series ending in 1962, a sense of loss was felt by a number of people. They realized that by having tapes of programs, they could again enjoy some happy memories.

Many radio stations began to clear out their attics and basements of electrical transcriptions. Engineers, feeling guilty that an important era was being destroyed, saved recordings from the garbage dumps. Collectors and fans, hearing that a particular station was throwing things away would volunteer to haul them away for free. Somehow, these fans found out about each other and started selling copies (as high as \$25.00 per hour in 1960 dollars!), and trading. Every program was considered valuable. It was assumed that few would ever be discovered.

In the late 1960's, some publications for and by fans began to appear. Finally, in 1970, the most significant one was born. Jay Hickerson's Hello, Again, still going strong to this day, was a newsletter that grew from his distribution of his trading catalog among friends. Finally, the hobby had a regular means of disseminating information about itself.

It was natural, then, for hobbyists to want to meet each other. In 1971, an organization called SAVE (Society of American Vintage Radio Enthusiasts) held its first convention with Bret "The Shadow" Morrison as guest. Their last convention was in 1975. In 1976, Jay Hickerson was able to organize a convention called Friends of Old-Time Radio, which has been held annually since. At each convention, radio stars and technicians participate in program recreations and discussions. Collectors run workshops on particular aspects and issues of collecting.

Clubs began to form in the mid 1970's, the most notable being in Buffalo, Milwaukee, Los Angeles and Chicago. They published their own newsletters and set up their own lending libraries.

As conventions and newsletters developed, rebroadcasting of the programs grew in popularity. The most significant shows of the 1970's were those of Chuck Schaden's (Chicago), John Dunning (Denver), Allen Rockford (Syracuse), and WRVR Radio, in New York. Dealers also did their part (well, most of them, anyway) in attracting new fans and increasing the awareness of the old time radio hobby's existence to the general public, and exposing the hobby's publications and clubs to their interested customers.

The biggest problem a new collector has today is choosing the collecting strategies that will allow him or her to select programs from the large numbers of shows available in the hobby today.

There has been some concern over the future of the hobby. I am confident that new collectors are being found today. The best way of keeping the hobby strong is with good publications, and strong and competent clubs. Buying Groups, that is, collectors who pool their resources to buy from dealers, have become very popular of late. There is some concern that the availability of reel to reel equipment (or lack of) will have a negative effect on trading. I believe that the used equipment market provides a temporary solution to the problem, but that more collectors will turn to high quality cassettes and cassette duplicators in 5-10 years.



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Of course, the promise of digital recording on tapes or compact disc holds the promise of excellent copy-to-copy duplication and the removal of the sound quality degradation caused by duplicating on the analog equipment most of us still use.

There has been concern that home video has had a negative effect on the hobby. I have seen little that shows any more decline in interest than the normal way that people change emphasis on hobbies over the years. In fact, some collectors have begun using their VCRs (video cassette recorders) as audio tape recorders, only because of their low cost. Others are using video to collect movies of radio stars (such as Jack Benny movies, Lum & Abner movies, etc.), as well as old TV shows which were based on an earlier radio series.

It is important to realize that every collector has different goals. Some want every episode of a few particular series, others collect works of certain stars (There was even a collector who wanted only those shows that involved "rats!") ((And another that wanted only "dinosaur" shows!! BB)). When people reach their goals, their attitude toward the hobby doesn't really change--but their level of involvement does.

What follows are my ten recommendations to the beginning collectors.

### TEN TOP RECOMMENDATIONS TO THE BEGINNING OTR COLLECTOR

Some vital concerns to be aware of from Joe Webb

1. You've got the best handbook of the hobby in your hands right now. Read it, and use it!
2. Pick up a copy of Jay Hickerson's WHAT YOU ALWAYS WANTED TO KNOW ABOUT CIRCULATING OLD TIME RADIO SHOWS (But Could Never Find Out).
3. Get some collector, dealer and club catalogs to get a "feel" of what's available.
4. Set a goal for your hobby involvement.
5. Get good recording equipment.
6. Get involved in a good lending library, probably through a club.
7. Start trading.
8. Go to a convention.
9. Read all you can get your hands on about the hobby.
10. And last, but not least, LISTEN TO YOUR COLLECTION!!

I have been involved in this hobby for over a decade. There are times when you do get what I call "OTR Burnout." One of the most important things one can do in setting goals is also to set the limits. It's easy to get excited about old time radio, and therefore, easy to go "overboard." Always remember that it's a hobby designed for enjoyment. Nothing enhances the fun of it all more than getting to know the people involved in it. As I write this, I had not listened to a single program for two whole months, until the two I enjoyed yesterday. But I've been very active in gathering programs in that time, and cataloging my collection.

The best way to describe OTR is that it is a very multi-faceted hobby. There's always something different to do, and always a different way to enjoy it.  
Good luck! Make the most out of OTR!

### BASIC BOOKS ON OTR SHOWS

WHAT YOU ALWAYS WANTED TO KNOW ABOUT CIRCULATING OLD TIME RADIO SHOWS (But Could Never Find Out) By Jay Hickerson -- available directly from the author, or from the publisher of the book you have in your hands.  
THE BIG BROADCAST - by Frank Buxton & Bill Owen - Viking Press (hard cover) (1972--now out of print) - Avon Books  
TUNE IN YESTERDAY - by John Dunning - Prentice Hall - (1976---out of print)

## HISTORICAL PERSPECTIVES A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS

### THE USE OF TAPE RECORDERS FOR OLD TIME RADIO Introduction by Bob Burnham

As Joe Webb has implied, the development of tape recorders for home use played a vital part of the development of the hobby of collecting old time radio programs as we know it today. As shown, many shows were preserved originally on transcription discs, but it was not until the many thousands of these discs were transferred to actual audio tape that any sort of trading or distribution of programs was possible in any practical manner. Joe also mentions the use of a machine known as a wire recorder, which were used primarily in the home and office for dictation purposes--to preserve shows. There actually are some shows that wouldn't exist today had someone not recorded them on one of these dinosaurs. I actually owned one that was given to me a few years ago, which was in working order. The unit was extremely heavy and bulky, the wire was extremely thin and travelled at a very high speed (which was not very constant), and the recording quality was poor--even of a straight voice recording. Recordings made of my voice on wire were understandable, but only barely. Yet this was one early form of home recording. Perhaps with today's technology, the quality could be improved, but editing a wire (!!) would be nearly impossible, and it would seem the heads would wear out rapidly. Also, the cost of a spool of steel wire, it would seem, would be prohibitively high, and possibly prone to rust!! It would also take a highly sophisticated (and impractical) multi-plexing system to create "stereo" wire recording, and even tougher--actually impossible --to have two "sides" to a wire recording!!

Recording on magnetic oxide is truly the universal means today with which to accumulate a respectable collection of programs--whether it's done on reel to reel tape, or cassettes. Because it's an analog medium, it has its limitations, but for radio shows, it has served the purpose reasonably well over these many years.

As I had mentioned in the first publication Tech Guide I (or A Technical Guide to Collecting Old Time Radio Programs), what goes on INSIDE a tape recorder is nothing short of a minor miracle when you stop and think about it. From the outside, it may be relatively simple in appearance, and even operation. But what is so amazing is that despite the flaws it does have, it does work really admirably well even under adverse conditions. If it didn't, old time radio would never have developed into what it is today. The tape recorder is essential to old time radio, and hence, in salute to this admirable device, we present a special section on the HISTORY OF TAPE RECORDING, compiled by Jerry Chapman.

### A WORD ABOUT THE AUTHOR OF THIS SECTION

Jerry Chapman is among my oldest and best friends I've met through the OTR hobby. In the early to mid 1970's, Jerry and I shared a particularly strong common interest in not just old time radio, but tape recorders and sound equipment in general. In was during that period I started developing an interest of my own in tinkering with equalizers, probably partially because of Jerry's influence. A few of you may recall Jerry's work on a very popular newsletter at the time called AIRWAVES, published for old time radio collectors. While he has not been active directly in old time radio for several years, he has continued to express interest in many of my projects in the hobby, and an interest in top-of-line home audio equipment.

I was very surprised and delighted when Jerry first offered to become involved in the writing of this bonus historical segment for this publication. In all the years I've known him, he has always had very high standards for sound quality, professionalism in both his written and tape recorded products, as well as his attention to detail, accuracy and perfection. The segment which follows is typical of his work. 10 years ago, when AIRWAVES was first published, it was to have originally been a newsletter the two of us would work together on. Instead, Joe Webb worked with him on it, and later Andy Blatt. The newsletter story has been told before. Later on Joe and I did Collector's Corner together, and you know the rest. But now for the first time ever, all of us are writing for a common project!! Of course, there are a lot of new friends who have come along since. But it seems kind of eerie in a neat sort of way that it took 10 years for this to happen...and stranger still that I ended up being the catalyst for both the beginning of the newsletter AND the Tech Guide...and 10 years after the start, we all ended up in the same book in the end, anyway!

HISTORICAL PERSPECTIVES  
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=CHAPTER 18=

THE HISTORY OF TAPE RECORDING

By Jerry Chapman

Strange transmissions were heard by radio amateurs along the east coast. The time was World War I, and the transmissions were coming from a transmitter at Sayville, Long Island, New York. What was discovered later was that the transmissions were intelligence reports broadcast to Germany in speeded up Morse code. The transmitter belonged to a German corporation, and they had discovered a use for the wire recorder that Valdemar Poulsen invented in Denmark and had brought to America to manufacture. The machine was called the Telephraphone, and the most interesting thing about all this was that the original application of the new machine, in Poulsen's eyes, was precisely the use that the German military had found for it. Poulsen thought that transmissions could be made more inexpensively on the telephone wires if the sound was speeded up, re-recorded on the other end, and then slowed down. Because this communication could never be conversational, the machine was never used by telephone companies.

John T. Mullin was in England in 1944, like thousands of other G.I.'s before the D-Day invasion. His background was electronics, and his work consisted of troubleshooting problems with Army receivers. John liked the job, and enjoyed working well into the night. BBC broadcasts provided music for him to listen to while he worked, but after midnight, he had to go fishing around the dial for something else. He discovered that the German stations would broadcast symphony concerts around the clock. The unusual thing about these broadcasts to John was that the broadcasts appeared to be live, not recorded.

"In Germany, at that stage of course, Hitler could have anything he wanted," Mullin said.

"If he wanted a full symphony orchestra to play all night long, he could get it," he continued.

"Still, it didn't seem very likely that even a madman would insist on live concerts night after night. There had to be an answer, and I was curious to know what it was."

After the invasion, Mullin was assigned to Paris, and given the job of investigating Germany's war electronics. Periodically, he'd take trips into Germany, and would find a lot of battery operated magnetic recorders. Their sound was not very good, but that didn't matter because their function was to take dictation notes in the field. In Frankfurt, Mullin met an English officer, and the two of them got to talking about music. The Englishman asked Mullin if he had heard the Magnetophon at Radio Frankfurt. Mullin said that he hadn't, but he had assumed it was similar to the machines he had encountered so often in the field.

On Mullin's return to his unit, he had to make a decision whether to go back to Paris, or to make a detour of 45 miles to see the radio station. Thinking that the Englishman simply had a bad ear, it would have been easy for him to return to Paris. Instead, he chose the radio station, and it was the best decision of his life, and probably good for us as well! Mullin described what he saw:

"The radio station actually was in Bad Nauheim, a health resort 45 miles north of Frankfurt. The radio station had been moved into a castle there to escape the bombing of Frankfurt, and it was then being operated by the Armed Forces Radio Service. In response to my request for a demonstration of their Magnetophon, the sergeant spoke in German to his assistant, who clicked his heels and ran off for a roll of tape. When he put the tape on the machine, I really flipped; I could not tell from the sound whether it was live or playback. There simply was no background noise."

John Mullin photographed the manuals and schematics, and packaged two machines to send back to the Signal Corps. He came across two more machines, and he wanted them for himself. A problem confronted him in that any war souvenirs going to the United States had to fit inside a mail pouch in Paris. He got around the problem by making 35 wooden boxes, and shipping the Magnetophons in pieces to San Francisco.

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At the same time that John Mullin was packaging his Magnetophons, John Orr, also from the Signal Corps, was assigned to get BASF's manufacturing plant back in operation. He worked with Dr. Plaumer, who had responsibility for the plant during the war. When he left to return home, a Dr. Plaumer made him a present with a bag full of ferric oxide. Before Orr made it home, he was involved in an auto accident, and was attended by an Irish nurse in the army base hospital. John Orr arrived in Alabama and later started manufacturing recording tape under the name Irish.

It is May 16, 1946, and John Mullin is speaking in San Francisco at a conference of radio engineers. Every single package Mullin had sent from Paris had arrived intact, and he had taken three months to re-assemble his his two AEG Magnetophons. He had also shipped home 50 reels of BASF recording tape. The tape had a plastic base, but instead of an oxide coating which is used today, the plastic itself was impregnated with the oxide particles. Mullin demonstrates the Magnetophon with pipe organ recordings he had made at the NBC studio in San Francisco. In the audience of engineers in Harold Lindsay, who joined Ampex a few months later. Ampex had been making aircraft motors during the war, and was interested in a new product to manufacture. The tape recorder turned out to be the kind of product that had a good fit with the company.

In the Fall of 1946, The Bing Crosby Show was broadcast on ABC from electrical transcriptions. This was the only radio show not performed live. This did not come about smoothly. It took Bing's insistence on not doing a live show, NBC discontinuing the show, and Crosby taking a year off and changing networks for this to come about. Broadcasting from transcription discs in itself would not have meant much sound impairment, but the show could rarely be recorded in one complete take. This meant two or three generations of disc transfers. John Mullin was asked to demonstrate his recorders for use on the show. Crosby liked the idea of recording the show on magnetic tape, and the flexibility that it brought. Mullin had the job of recording and editing the programs on tape. All he had was 50 reels, and the sound output volume was not consistent from tape to tape. After a show would be produced on tape, it would be recorded onto ET disc, and John would have to unsplice the final tape made from several reels, and reassemble it onto the original reels. About six months later, Ampex had produced two machines-- the Model 200-- and the Magnetophons were retired. The 27th Crosby show of '47-'48 was the first show to use these machines. Shortly thereafter, 3M and others were providing recording tape.

In 1945, Sony Corporation was formed in Tokyo, by Masaru Ibuka and Akio Morita. Their first products were electric and electronic items-- primarily test equipment, such as voltmeters. Neither Ibuka nor Morita had sales experience, but they figured that the key to sales lie in finding the right product to manufacture. This thinking was the start of the Sony philosophy: Not to make a product that has a developed market --- instead, develop a market for a brand new product. It has been this philosophy which has brought us the Sony Walkman, home video recorders, and in association with Philips, the compact disc. In 1948, Ibuka saw the tape recorder in Japan. This was indeed, the special product they had been looking for. The Japanese patents developed by Dr. Kenzo Nagai were bought and they commenced development of the first Japanese magnetic tape recorder. Surprisingly, the magnetic tape recording media was a much more difficult technology hurdle than the tape machine itself. They knew how to make magnetic powder, but they didn't have a way of manufacturing plastic. After many months, paper was tried. It worked better than cellophane, which had a stretching problem. The Sony engineers said that they had developed better recording heads and mechanics for the machine itself, because of the limitations with the paper tape's strength. In 1949, the first model was complete. Shortly after this, a smaller unit weighing about 100 pounds became the machine manufactured for sale. The cost was \$400.00. Because both American and Japanese patents existed, American machines imported to Japan were taxed. This gave Sony a virtual tape recorder monopoly in Japan. But for three months, they couldn't sell a machine. They realized that the prospective customers didn't have any known uses for the machine. Their salesmen found an American book, "999 Uses for the Tape Recorder," and translated it into Japanese. After the translation, sales picked up. Schools would be a natural market for the machine, if the price could come down. Ibuka brought the top engineers



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together, put them up in a resort hotel for ten straight days to work on a design that would be smaller and sell for about \$150. The result in March 1951, was the Sony H-1 model, which was about the size of a large briefcase.

In 1947, while John Mullin was using the German Magnetophon, three physicists at Bell Labs, John Bardeen, Walter Brattain, and William Shockley were working on something that would revolutionize the tape recorder, the computer, and all of electronics -- the transistor. The history of the transistor is similar to the tape recorder in that the large electronic concerns including the inventors, Bell Labs, did not see much use for the transistor for reproducing quality sound. When Bell Labs first auctioned the patent rights, Sony was there to buy it. Two fellows in blue jeans from Texas also bought the patent license, and formed Texas Instruments. I remember the Sony ads in later years-- "When Bell Labs said the transistor wasn't suitable for audio reproduction, we didn't hear them."

In 1953, Ampex introduces the model 400 for \$985. High Fidelity magazine said in its review: "The tested in the home department has to walk with care lest it trip over its own big feet! You can't test an Ampex in the home. You almost get the feeling that the reverse is true. The Ampex tests the home -- like a snooty cat deciding if her domain is up to her standards." Needless to say, High Fidelity liked the machine.

In the fifties, pre-recorded tapes were the only way to hear stereo. Stereo came about because General Motors wanted a more spatial way to record engine noise. Magnecord mounted another play and record head on the tape path for GM, and so there is stereo. It didn't take too long for Magnecord to realize that music sounded better in stereo, also. Bert Whyte, now a writer for Audio magazine, was commissioned to record music in stereo. The biggest problem he faced was the musician's union. White explained stereo to James Caesar Petrillo, president of the American Federation of Musicians by playing a stereo tape. After the music, Petrillo didn't look pleased. He said that stereo had two sound tracks, and the pay scale would have to be worked out. He suggested paying the musicians double! Had Whyte not thought of a way to convince Petrillo, this probably would have been the death of stereo for some years. Whyte said, "Yes, Mr. Petrillo, but don't you see? If stereo catches on, everything will have to be re-recorded, since there are no stereo recordings now." Petrillo's scowl changed into a smile, and stereo was on its way. The biggest problem holding back stereo for consumers was price. Because the half track recordings would use twice as much tape, and duplicating time, the cost came close to double, too. Ampex sensed that a death of stereo tapes would slow their consumer business, so a solution to standardize tapes using the four track stereo format was introduced. For the record companies that didn't want to produce their own tapes, Ampex would prepare pre-recorded tapes for the record companies, and distribute them as well. This system existed until the 1970's, and it is sad to note that in later years, the cassettes produced by Ampex had sound much inferior to the tapes prepared by the individual record companies.

The sixties brought great changes to tape recording. Solid state electronics slowly replaced vacuum tubes. A growing market for high fidelity products coincided with the buying power of the baby boom population, and consumer audio products saw an increasing demand year after year that peaked only a few years ago. Crossfield recording, employing an additional tape head on the non-magnetic side of the tape came into use in the sixties. The problem that it corrected was that in 3-3/4 i.p.s., or slower tape speeds, self erasure happens when the wavelength is smaller than two times the recording zone. The crossfield head introducing bias to the tape opposite the record head narrows the recording zone, enabling higher frequencies to be recorded. Evidently, this problem has found better solutions in more recent years, with better tape head technology, as crossfield recording is not presently used. The biggest new development at this time had to be the introduction of the cassette by Philips. The fact that it wasn't intended by Philips as a high fidelity medium did little to hamper its growth and acceptance. Rather, the popularity of cassettes motivated technology to develop tape formulations, Dolby noise reduction systems, electronics and tape heads, and brought the cassette beyond the reel tape capabilities of the sixties. Today, except for specialized uses, such as old time radio, the cassette has all but wiped out open reel recording for the home...

## HISTORICAL PERSPECTIVES A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS

THE DEVELOPMENT OF TAPE RECORDING TECHNOLOGY  
A Chronological Log of Significant Events

Compiled by Jerry Chapman

- 1890 - Valdemar Poulsen invents wire recorder in Copenhagen, Denmark.
- 1912 - Dr. Lee De Forest applies vacuum tube amplifier to Poulsen's wire recorder.
- 1921 - Carlson and Carpenter, American scientists, develop concept of AC bias.
- 1930 - Pfleumer, a German, originates concept of recording on magnetic tape.
- 1932 - AEG starts joint venture in Germany to manufacture a magnetic tape recording machine.
- 1934 - FUJI PHOTO FILM CORPORATION formed in Japan to produce photographic products.
- 1935 - AEG demonstrates the Magnetophon tape recorder at the Berlin Radio Fair. BASF produces the magnetic tape for the machine.
- 1935 - TDK CORPORATION formed in Japan to produce ferrite cores for radio and industry usage.
- 1936 - Fe<sub>4</sub>O<sub>3</sub>, a black powder used to make recording tape, is replaced by Fe<sub>3</sub>O<sub>2</sub> gamma ferric oxide. This tape formulation is then used exclusively for many years until the development of Chromium Dioxide, by DuPont.
- 1936 - AEG shows General Electric in the U.S. the tape recorder, but GE is not interested.
- 1945 - John Mullin discovers the German tape recorder at a radio station near Frankfurt, disassembles it and ships it to San Francisco in 35 pieces.
- 1945 - John Orr from the U.S. Army is assigned to work with Dr. Plaumer, a German, to get the BASF plant back in operation. He returns home later with enough experience to start the Irish recording tape company in Alabama.
- 1946 - John Mullin reassembles the Magnetophon in San Francisco--it takes three months. He speaks at a radio engineers conference and demonstrates the Magnetophon. Harold Lindsay is in the audience and later joins Ampex with diagrams of the machine.
- 1946 - Magnecord is formed to produce wire recorders.
- 1947 - Bing Crosby show is recorded by John Mullin using his two Magnetophones and 50 reels of BASF tape he had sent back from Germany.
- 1948 - Ampex introduces its first tape recorder--the Model 200--based on the Magnetophon.
- 1948 - 3M Company introduces magnetic tape using gamma ferrite particles coated on an acetate surface. This becomes Scotch 111.
- 1948 - Magnecord introduces the Model PT-6 tape recorder.
- 1948 - Sony Corporation President, Masaru Ibuka, sees his first tape recorder. He thinks it is the unique product he is looking for to manufacture. Sony purchases the Japanese patent rights.
- 1949 - Ampex introduces the Model 300 tape recorder.
- 1949 - Magnecord makes the first stereo recording, in response to request by GM.
- 1949 - European importer asks Willi Studer in Switzerland, to modify an American tape recorder for European voltages. Afterward, Studer-Revox firm designs a tape recorder to manufacture themselves.
- 1950's - DuPont introduces a Mylar base for recording tape, replacing Acetate.
- 1950 - Studer-Revox markets their first tape machine, the Dynavox.
- 1950 - Sony introduces its first tape recorder in Japan, the Model G, along with paper tape. The price is \$400, and its weight is 100 lbs.
- 1950 - Magnecord hires Bert Whyte to record stereo music.
- 1951 - HIGH FIDELITY comes out with their first magazine issue.
- 1952 - TDK becomes interested in producing magnetic tape.
- 1953 - Ampex introduces the Model 400 at \$985...features 7½ or 15 IPS, 10" reels, and a VU meter.
- 1954 - Ampex introduces the Model 600 at \$545.
- 1954 - Victor is the first to offer pre-recorded tapes.
- 1954 - Regency manufactures the first transistor radio.
- 1954 - Sony produces transistors under license from Bell Labs.
- 1954 - Wollensak manufactures the model 1515 tape recorder (known as the "Coke bottle" of recorders).
- 1956 - Ampex introduces professional video recorder VRX-1000. Ray Dolby worked on the design.
- 1957 - 3M sells reels of videotape for \$307 each.
- 1958 - Stereo records are introduced.
- 1958 - Ampex introduces the 4 track stereo, 7½ IPS reel tape standard for pre-recorded open reel tapes.
- 1959 - Ampex persuades recording companies to offer 7½ IPS, 4 track stereo pre-recorded tapes instead of 2 track stereo...priced at \$7.95, vs. record cost of \$3.95 at the time.
- 1959 - Ampex creates UST division to distribute 4 track stereo tapes from record companies and to manufacture pre-recorded tapes for the record companies that don't wish to produce the tapes.

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- 1959 - Sony introduces the 555 series recorders in America in this year.
- 1959 - 21 manufacturers make 7½ IPS 4 track machines.
- 1962 - RCA introduces the 4 track tape cartridge, which later becomes the 8 track, with 4 stereo tracks at 3-3/4 IPS.
- 1963 - The first solid state tape recorder is introduced.
- 1963 - Wollensak introduces the 1515S-- a stereo version of their recorder.
- 1963 - Telcan from Britain introduces the first video recorder for home use. The cost is only \$94. An 11" reel of tape records for 11 minutes. The product never takes off.
- 1964 - Philips of the Netherlands introduces the Compact Cassette. The recorder is intended for dictation...priced at \$199.
- 1964 - FUJI manufactures magnetic tape for 8 track cartridges.
- 1964 - FUJI manufactures open reel magnetic tape.
- 1965 - Sony introduces PR-150 reel tape in the U.S.
- 1965 - Ampex, Sony and Panasonic introduce black & white helical scan video recorders for home use. The models cost about \$1000. The Sony deluxe Videocorder included a timer. A reel of video tape running one hour cost \$40.
- 1966 - TDK introduces the cassette to Japan.
- 1966 - Maxell produces cassette tape in Japan
- 1967 - The stereo cassette is introduced.
- 1968 - TDK develops SD formulation recording tape for low noise, which brings the cassette into the high fidelity realm.
- 1969 - DuPont creates Chromium Dioxide tape (CO<sup>2</sup>). Licenses Sony, BASF for foreign manufacture.
- 1970 - KLH introduces Dolby B noise reduction in open reel recorder, Model was KLH 41. The price was \$249.00.
- 1970 - Sony introduces U-Matic helical scan 3/4 inch video system, along with other Japanese manufacturers who agreed on the format specification. Model number was VP-1100.
- 1970 - Advent introduces cassette decks with Dolby B noise reduction--the Model 200, available for \$250.
- 1971 - Advent introduces the Model 201 cassette with Dolby B. Cost- \$280.
- 1972 - Pfizer develops 2228 high quality gamma ferric oxide enabling a competing product to CO<sup>2</sup> tapes for anyone wanting to go into the blank tape business. Particles were then cobalt doped for better high frequencies until the development of cobalt particles combined with the ferric, such as TDK-SA.
- 1973 - TDK introduces their AVILYN tape product using gamma ferrite and metal cobalt for higher output and coercivity properties.
- 1974 - Sony & Scotch (3M) introduce ferri-chrome tape, using a layer of Chromium Dioxide on top of the ferrite layer.
- 1975 - TDK uses Cobalt Hydroxide to make Super Avilyn cassette tapes (SA), which is the first time a ferric type tape can be used with high (chrome) bias and equalization. This brings about the demise of CO<sup>2</sup> tapes.
- 1975 - Sony introduces the Betamax recorder, using ½ inch tape. Tapes can record for one hour at Beta 1 speed.
- 1976 - Maxell markets UD-XL I and UD-XL-II cassette tapes--the latter type corresponding to TDK's SA.
- 1977 - JVC and Matsushita introduce the VHS video format.
- 1978 - The last year Wollensak manufactures the 1515, with much improved interior from the 1954 model. This recorder was used primarily in schools.
- 1978 - Sony introduces the first PCM digital recorder
- 1979 - 3M markets pure metal cassette tape.
- 1979 - The first portable video cassette recorder is introduced.
- 1981 - Sony introduces the Walkman portable cassette stereo player.
- 1981 - Philips introduces the digital Compact Disk at the summer Consumer Electronics Show in Chicago.
- 1983 - Sony introduces Beta HiFi stereo, modulating sound with video track in January.
- 1983 - Six months later, VHS HiFi stereo is introduced at the Consumer Electronics show in June.
- 1984 - Pre-recorded cassettes surpass the LP record sales, probably in part because of the Sony Walkman.

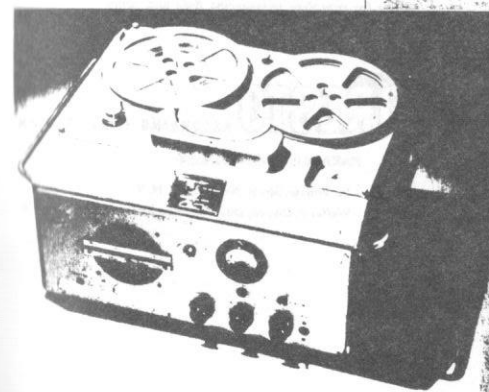
### HOME DISC RECORDERS

Certain radio programs were preserved on home disc recording equipment. Many of those shows would not exist today, had the equipment not existed, or the radio fans had not taken the interest in preserving their favorite radio shows.

The unit shown at right was advertised in May 1954, and sold for about \$460. At this price, not many could afford them, but apparently, and fortunately, enough units were sold to make some use in early old time radio collecting.

The Rek-o-kut Company is still in business today, and is best known for their tone arms and turntables and equipment intended for broadcast and professional use.

Although wire recorders and early primitive tape recorders were available, their sound quality still could not match that of commercially produced and even home recorded discs until a little later.





**More Disc Recordings Are Made Today ...THAN EVER BEFORE!**

the  
**REK-O-KUT**

# Challenger

**Portable PROFESSIONAL DISC RECORDER and PLAYBACK PHONOGRAPH**

The outstanding advantage of a permanent disc recording is that it can be played on any phonograph. Most tapes, in fact, ultimately end up on discs.

Naturally, the quality of the results greatly depends upon the quality of the equipment used. The Rek-O-Kut Challenger is the only portable disc recorder designed expressly for professional recordists, musicians, educators, and recording enthusiasts, who desire the kind of quality normally associated with costly professional installations. The Rek-O-Kut Challenger is, in fact, the only portable, 12-inch recorder capable of handling professional 13 1/4" masters.

Every feature has been embodied to assure the highest quality of recorded sound. It is the only portable, 12-inch recorder driven by a constant speed, hysteresis synchronous motor. This means recordings with virtually no noise, wow, or flutter. Moreover, it is the only portable recorder with a professional overhead recording lathe and with interchangeable leadscrews for standard as well as microgroove recordings, whether at 78 or 33 1/3 rpm (an accessory idler is available for 45 rpm).

The Challenger amplifier was designed for the utmost fidelity. It has a frequency response ±1db from 30 to 20,000 cycles, with independent equalizer controls for bass and treble response. Recordings can be made from microphones, from radio tuners, tape recorders, and other signal sources. Recording level is visually indicated by means of a meter.

For playback, the Challenger is a complete high fidelity phonograph with dual-style magnetic pickup, and a wide range 10-inch PM loudspeaker.

Rek-O-Kut Challenger for 78 and 33 1/3 rpm, with Standard Groove Leadscrew \$459.95

**THE REK-O-KUT COMPANY**

4401 Queens Boulevard, Long Island City 1, New York  
 100 Queens Blvd., New York 17, U.S.A. (Greece) 100  
 100 Queens Blvd., New York 17, U.S.A. (Greece) 100

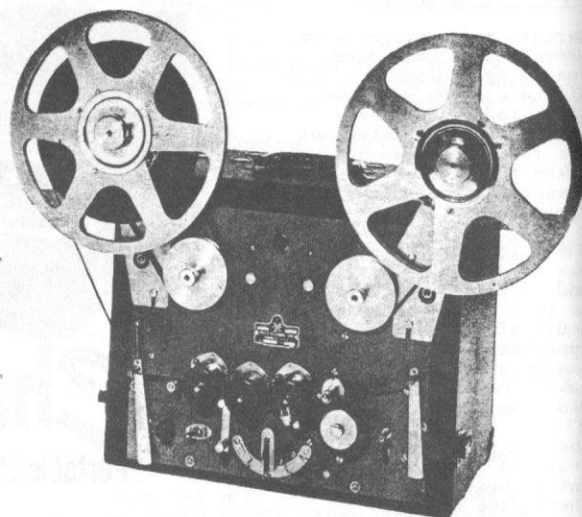
The first Sony tape recorder is shown at left-- The Model G, manufactured in 1950.

The price was \$400, and it weighed 100 pounds.



By the end of the decade, tape recorder manufacturers were producing some very respectable equipment--giving recording enthusiasts a taste of what was to come in the 1960's and later decades.

In 1958, the Presto Corporation (touted as "The World's Largest Manufacturer of Recording Equipment and Discs"), was producing this unusual machine. Although crude in appearance, and more closely resembling a movie projector than a tape recorder, the Presto RC-7 model boasted of a dynamic range of better than 50 db, at 3% distortion, and frequency response of 50 to 15,000 hertz. The recorder was advanced for its era, utilizing a 3 motor drive system, free of friction clutches, brakes and mechanical parts prone to wearing out. It is shown here fitted with an adapter which allowed the playing of 10½" reels. It ran at 7½ i.p.s. & 15 i.p.s., and weighed a mere 41 pounds.



## PRESTO RC-7 TAPE RECORDER

The completely portable PRESTO RC-7 is a precision recorder in every detail. Yet it's rugged and durable for heavy-duty field recording, and equipped with every feature this service demands. Built around a sturdy 3-motor drive, the RC-7 contains the same high-quality components found in Presto's fine studio equipment.

The RC-7 has separate recording and reproducing heads. Monitoring from tape is instantaneous. Mechanical friction devices, which always require constant adjusting, are totally eliminated from the RC-7, and virtually no adjustment is needed throughout the life of the machine. Note the RC-7's other features in the column at the left.

All of PRESTO's engineering experience as the world's foremost producer of precision recording equipment has been devoted to making the RC-7 the outstanding leader in fine tape recorders, in flawless performance, simplicity of operation, and long and thoroughly satisfactory service.

*Write for complete engineering data and price*

**PRESTO** RECORDING CORPORATION  
PARAMUS, NEW JERSEY

Export Division: 25 Warren Street, New York 7, N. Y.  
Canadian Division: Walter P. Downs, Ltd., Dominion Square Bldg., Montreal

The Concord Model 884 was produced in 1964, and was regarded as that company's top of the line unit. Some of these units may still be in use today by collectors.

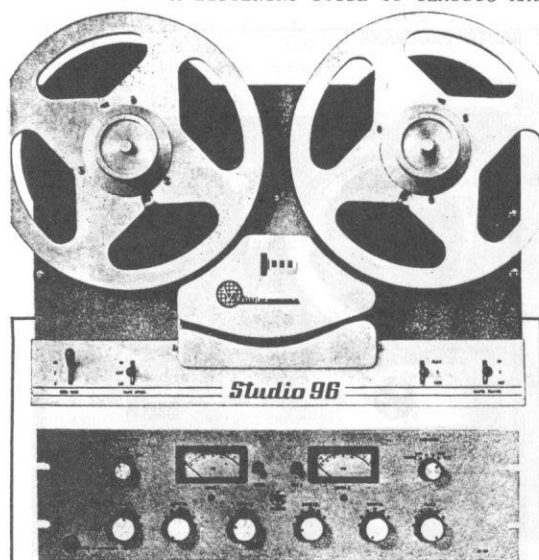
"The Concord 884 transistorized stereo tape recorder is designed for the connoisseur of sound, the collector with tastes and demands above the ordinary. No other recorder, regardless of cost, has all the Concord 884 professional quality features.

Three separate heads—one record, one playback and one erase—assure professional quality reproduction from FM Multiplexing, stereo records and live performances. Four completely separate preamps—two record and two playback—and full transistorization assure maximum reliability. A flip of the A-B monitor switch lets you compare source vs. tape while recording.

"A few of the other features are: built-in sound on sound switch for effects such as electronic echo chamber; stereo headphones output; automatic reel-end shut-off; 3 speeds; 2 lighted VU meters. All push-button operation; 15 watt stereo power amplifier and separate 7" full range speakers complete your 884 stereo system. Model 884 under \$450. Other models from \$100."



I have seen and operated a unit similar to the above. The unit was extremely heavy and bulky, and the "push-buttons" were mechanical in nature. Despite that, the transport seemed to be of rugged construction, although it took a great deal of force to push the buttons. The unit I operated looked very similar to the above—possibly a slightly earlier model. Tubes were used for the playback amplifier for the speakers only, although the unit was clearly stamped on the heavy steel front panel as being "transistorized." Early machines of this type were known for the slight "hum" that was recorded on the tape, although perhaps at the time, this design flaw wasn't noticed...Bob B.



## Some plain facts about the Studio 96

AND MATCHING SOLID STATE ELECTRONICS  
QUALITY DESIGNED FOR PROS AND SERIOUS RECORDISTS

### STUDIO 96.....

Two speed tape transport with automatic sequence braking, choice of hyperbolic head configurations, hysteresis capstan drive and heavy duty reel drive motors, remote control jacks and 10% real capacity. Superbly smooth tape handling - interlocked "foot-proof" switching - fit for every studio.

Rack mount ready from \$585.45

### AMPLIFIERS.....

Record and playback amplifiers of modular design with interchangeable plug-in options, mixing controls, A-B monitoring, 600 OHM line output illuminated VU meters, exceed NAB standards.

Rack mount ready Monaural RP110-R2 \$299.00  
Stereo RP120-R2 \$399.00

THESE ARE SOME OF THE PLAIN FACTS... FOR COMPLETE  
INFORMATION PLEASE WRITE FOR CATALOG...



MADE BY SKILLED AMERICAN CRAFTSMEN AT

OF MINNEAPOLIS\*

9600 Aldrich Ave. S. Minneapolis, Minnesota, 55420

CENTRAL & SOUTH AMERICA: HarRep Corp., P.O. Box 429 N. Miami Beach, Florida, U.S.A.  
OVERSEAS EXPORT: International Division Viking of Minneapolis, Inc., 9600 Aldrich Ave. S. Minneapolis, Minn., U.S.A.

### OTHER INTERESTING REEL DECKS AVAILABLE IN 1965:

OKI 555 \$349  
REVOX G-35 \$500 (10 1/2" reels)  
ROBERTS 1670 \$360  
ROBERTS 770 \$450 (crossfield  
recording, 5 speeds: 15/16  
through 15 i.p.s.)  
ROBERTS 4000X \$600 (crossfield,  
all transistor)  
ROBERTS 5000 \$700 (crossfield,  
all transistor)

In 1965, the list of quality recorders for home use was long. One of the top of the line units that year was manufactured by Viking. The "Studio 96" was regarded as their "cream of the line." The stereo amplifier RP-120 that went with the transport was solid state, and sold for \$400 for the amplifier alone. The transport itself was \$585 in 1965.

### OTHER NOTABLE REEL DECKS AVAILABLE IN 1965:

AMPEX 1070 \$300-500  
BELL RT-360 \$400 (extension  
arms for 10 1/2" reels available)  
CIPHER Models 1 through 6  
(Model 6 sold for \$250)  
CONCERTONE 805 \$600  
CONCORD 2000 \$800  
CROWN SS-824 \$1300  
CROWN 724 \$1000  
DYNACO 2000 \$500  
FICO RP-100 (kit) \$300  
KNIGHT \$415-250  
KORTING 4000 \$400  
LAFAYETTE 1000B \$200  
MAGNACORD 1020 \$570  
1021 208  
1024 648  
1028 \$1000 10 1/2" reels.

All Magnacords fully transistor,  
solenoid operated.

NAGRA 111 (portable, battery  
operated) \$1000

NORELCO 401 \$300

Also, in 1964, the first cassette recorder was introduced: NORELCO 150 CASSETTE CARRYCORDER, all transistor, ran on 5 "D" cells, 1/2 track mono--originally sold for \$199, reduced in 1965 to \$119.00. By 1967, the cassette format really started to take off. In May, 1967, Audio magazine said this: "The Philips system (cassette) seems to be gathering force in home type and portable equipment, while the two cartridge systems move forth in automobiles. "Certainly, it is our feeling that the cassette with its record facility offers features that the re-entrant cartridge does not."

TANDBERG - Model 64 \$500  
TANDBERG - Model 74 \$450  
SONY-250A - \$140  
-500 - \$400  
-660 - \$575  
-777S4 - \$700 (solenoid operation,  
all transistor)

Also in 1965, Sony introduced their  
"PR-150" polyester reel tape.

The 1966-1967 Sony models included the 250, 260, 350, 660 and 530. By 1968, Teac was building some tape recorders, many of which are still in use today. While cassette decks were becoming more popular, reel to reel was still regarded by purists as the true high fidelity recording medium.

### TEAC MODELS MANUFACTURED IN 1968 (REEL TO REEL) AND SELLING PRICE

A-4010S - Featured auto reverse, 4 heads, 4 track, 3 motor. - \$469.50  
A-1200 - 3 head, 4 track, 3 motor - \$299.50  
A-4020 - With built-in amplifier - \$539.50  
A-6010 - 4 channel, 4 head, 3 motor - \$664.00

1970 saw the entry of some both unusual and highly advanced reel decks. It was in that year, Teac introduced its model 824 - a high performance deck with response up to 12,000 hertz, along with a "unique" automatic shut-off.

Also, offered in 1970 was the Roberts 333-X. This tape recorder would play and record reels, eight track cartridges and cassettes, and had a separate digital counter for each. This machine could truly be regarded as a collectors item today, if any are still existing in use.

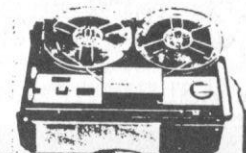
Sony also offered a great many models of both reel and cassette recorders that year.

### Sony/Superscope portable Recorder

Model 104-A. Solid-state tape recorder automatic-level control assures fine recordings. Also has instant one-tape threading, automatic sentinel shut-off, double for PA, pause control; 1/2" center; automatic tape lifter; two-track; 1500 Hz at 1 1/2, 3 1/2 and 7 1/2 ips. Reel-to-reel. 115 VAC. With mike, earphone, 7" speaker. For 115 VAC. From Japan. \$112.50

Automatic level  
control assures  
fine recordings

**\$112.50**  
\$6 monthly\*



Some of the 1970 Sony reel models are shown on this page. At left are the lower priced models 104-A and 105.

### Sony/Superscope four-track Recorder

Model 104. Quality monophonic tape recorder features four tracks for double recording time. Automatic level control prevents fading or blasting. Instant stop. Separate record/play level control. 1 1/2, 3 1/2 and 7 1/2 ips. Response, 40-15,000 Hz. 115 VAC. Japan. \$139.50

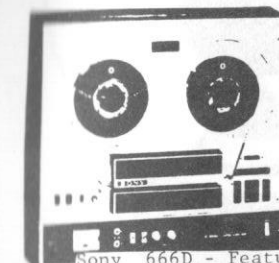
Four tracks  
provide double  
recording time

**\$139.50**  
\$7 monthly\*



### OTHER 1970 SONY MODELS

155 (Play only) \$ 99.50  
252 (w/speakers) \$199.50  
252D (without spkrs) \$119.50  
255 (R/P deck) \$159.50  
355 \$199.50  
560 (auto rev.) \$399.50  
(with speakers)  
560D (no spkrs.) \$299.50  
540 (with spkrs.) \$299.50



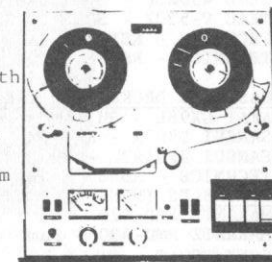
Sony 666D - Featured Auto-Reverse  
without sensing tape, 3 motor,  
solenoid controls. Sold for \$489.50

Sony 630D - Similar to 630, but no  
solenoid operation or speakers/amp.  
Sold for \$279.50



Sony 630 - 3 heads, built in 40 watt  
amplifier and speakers. \$379.50

Sony 770-4 - Solenoid  
operation, 3 speeds with  
5% pitch adjustment, a  
switchable background  
noise reduction system  
allowing an increase  
in signal to noise from  
58 db to 64 dbs.





# GUIDE & DIRECTORY UPDATE TO PURCHASING NEW EQUIPMENT

Compiled and written by Andy Blatt

NOTE: Where specific brands and model numbers are mentioned, no endorsements are implied. This information is provided only as an example.

A decent cassette deck will be able to achieve the quality necessary to adequately reproduce radio shows. Collecting radio shows on cassettes is, in the long run, more expensive than collecting on reel, however, cassettes have a big advantage over reels, as already discussed in this publication. They are very portable, easier to transport and can be used in areas and applications where it would be unfeasible, or impossible to use reels (You can't put a reel deck on your belt, and substitute it for a cassette "Walkman," and reel decks would be difficult to set-up for use in a car.).

Cassette decks have improved greatly since some of us started collecting old radio shows. The price of most machines has dropped to under \$65, discount (for a bottom-of-the-line unit). A mere mention of cassette decks would be unsatisfactory, since most OTR collectors begin trading and collecting using the cassette format (...and the number of collectors who stick with cassettes permanently is growing rapidly! BB). The following is a general overview of available features and what is currently available in one or two price classes.

The TRANSPORT is the mechanism the controls and moves the tape across the heads. Mechanical transports are the noisy, clickety mechanisms that are used only with one motor units. They were much more common several years ago, even in middle priced units, but have largely been replaced with advancing technology. Soft-touch mechanisms are used with one and two motor units and tend to make controls softer to the touch, but many are still largely mechanical, and therefore, in theory there are still a greater number of moving parts. Solenoid units are soft-touch and electronic, and used with two or three head machines. These offer the smoothest, quickest response and highest reliability.

HEADS - Most lower-priced machines still contain only one combination record/playback head and an erase head. Three head machines contain a separate head for record, one for playback along with the erase head. This enables better frequency response, as each head can be designed for a specific purpose, and compromises need not be made as with the combination heads. Three head machines allow monitoring of the tape from the playback head while recording. If the recording or tape has any problems, you can adjust accordingly without stopping the tape during recording, and hear the results a split second after the recording is being made. This is not possible with the two head machines.

KEY TO CERTAIN DECK FEATURES (ALL HAVE AT LEAST DOLBY B NOISE REDUCTION)

2H = TWO HEADS	D-B/C = BOTH DOLBY B & C NOISE RED.
3H = THREE HEADS	DBX = DBX NOISE REDUCTION
1M = 1 MOTOR	ST = SOFT TOUCH / SOL = SOLENOID OPERATION
2M = 2 MOTORS	AR = AUTOMATIC REVERSE
3M = 3 MOTORS	AR/R&P = AUTO.REVERSE IN BOTH RECORD & PLAY
4M = 4 MOTORS	

## CASSETTE DECKS UNDER \$75.00 DISCOUNT (BRAND NEW EQUIPMENT)

AKAI HX101M-ST/1M, 2H  
PIONEER CTS11 - ST - 1M, 2H  
SANSUI D-35BFB - ST - 2M, 2H - Microphone Mixing  
TEAC - V360 - ST - D-B/C - 1M, 2H  
TECHNICS - RSBVII - ST, 1M, 2H  
TECHNICS - RSB14 - ST, D-B/C, 1M, 2H

## CASSETTE DECKS UNDER \$175.00 DISCOUNT (BRAND NEW EQUIPMENT)

AKAI HXR40 - AR - D-B/C - SOL - 1M, 2H  
PIONEER CTS55R - AR - D-B/C - SOL - 1M, 2H  
SANSUI D65CR - AR/R&P - ST - D-B/C - 1M, 2H  
TEAC R400BL - AR/R&P - SOL - D-B/C - 1M, 2H  
TEAC 450XBL - ST - D-B/C - DBX - 1M, 2H  
TEAC V-530X - SOL - D-B/C - DBX - 2M, 2H  
TECHNICS - RSB28R - AR, D-B/C - ST - 1M, 2H  
TECHNICS - RS95+ - SOL - D-B/C - DBX - 1M, 2H

## CASSETTE DECKS WITH THREE HEADS AND/OR THREE MOTORS

AKAI GX9BL - 3H, 4M	TEAC V750BL - 3H, 3M
SANSUI D990R - 2H, 3M	TEAC V850XBL - 3H, 3H
SANSUI D905RBL - 3H, 3M	TEAC R888XBL - 3H, 3M
TECHNICS - RSB85 - 3H, 2M	TEAC R999XBL - 3H, 4M

PORTABLES (NON-"WALKMANS", CLASSIFIED AS CASSETTE "DECKS" WITH HIGH QUALITY MARANTZ PMD-420 - Auto shut-off, bias adj., DBX, 2H, 1M RECORD CAPABILITY)  
MARANTZ PMD-430 - Same as above except - 3H, 1M  
SONY TCD6C - ST, D-B/C, 2H, 1M

## NEW REEL TO REEL EQUIPMENT

Since publication of the first Tech Guide, the number of companies manufacturing consumer grade reel-to-reel machines has decreased. As of the publication date of this book, Teac and Akai are alone as makers of new equipment, and as expected, their lines have become smaller.

MAKER & MODEL	FEATURES	APPROX. DISCOUNT PRICE
AKAI- GX4000D	- Mechanical Transport, 3 heads, 1 motor.	\$225-250
AKAI- GX747dbx-	10½" capability, solenoid, 4 heads, 3 motors, Automatic Reverse, DBX Noise Reduction.	\$625-675
TEAC- X-300	- 3 head, 3 motors - Cannot record left and right channels separately -	\$350-380
TEAC- X-300R	- Same as above, but with automatic reverse	\$385-425
TEAC- X-2000	- Sequel to X-1000, which is sequel to X-10, which is sequel to 3300SX, etc. Same as X-300, but with DBX Noise reduction, Pitch Control, Bias adjustment and 10½" reel capacity.	\$775-850
TEAC- X-2000R	- Same as X-2000, but with 6 heads, Bi-directional record and play.	\$900-950

## COMMENTS FROM BB

Two decades ago, providing all the specs and features of new equipment being manufactured by the Sony Corporation ALONE would have taken up this entire page. Today, Sony reel decks are available strictly on the used market. Sony machines are becoming increasingly hard to find, because many collectors become quite attached to them, and although they may be old, they still are able to obtain high quality recordings from them. Perhaps the best consumer reel deck ever manufactured was the Sony TC-880-2. Although it hasn't been manufactured in a great many years, there are no other machines designed for home use that can compare to its quality and features.



ABOVE: The SONY Model TC-880-2 -- Produced for only a short time in the middle 1970's. In 1976, it sold for about \$2,400. Why was it discontinued? Possibly because no one could afford it. Hopefully, some will eventually appear on the used market in the coming years, as cassettes dominate more and more.

Reproduced below is an ad which appeared ten years ago. Sony/Superscope's claim was an accurate one. Unfortunately, the 880-2 might just have been too good for the times.

Readers who come across the model below are urged to contact the author of this publication!

# SONY 880-2 THE WORLD'S BEST.

## DIRECT DRIVE SERVOCONTROL SYSTEM.

The name may be long — **Close-Loop Dual Capstan Tape Drive** — but the concept is simple: one capstan is just an extension of the motor shaft itself (the other connects through a belt-drive inertia fly-wheel). Gone are the intervening gears that can often impair optimum operating reliability as well as speed accuracy. The result — almost nonexistent wow and flutter — a mere 0.02% @ 15 ips.

## PHASE COMPENSATOR CIRCUIT.



Ideally, what you want on recorded tape is a "mirror image" of the original signal. No more. No less. Problem: the very nature of the recording process causes phase distortion. Solution: during playback, Sony's exclusive Phase Compensator Circuit compensates for phase distortion. Result: sound quality that's virtually identical to the original source. (REFER TO OSCILLOSCOPE READINGS.)

## SYMPHASE RECORDING.

Thanks to the durability of Sony's **Ferrite and Ferrite Heads** and incredible precision fabrication and alignment of the head gap, you can record any matrix 4-channel signal (like SQ\*\* or FM), play it back through a 4-channel decoder/amplifier, and retain the exact positioning of signal throughout the 360° 4-channel field. What started out in right front channel stays there. What began in left rear doesn't wander over to right rear. There's no phase shift whatsoever.

## PEAK READING VU METERS.

They're versatile. Accurate. And incredibly informative. **1.** You can set for standard VU operation to determine recording level. **2.** Set to display transient peaks only (up to +15 dB). **3.** A third display, Peak Hold, retains transient reading, letting you accurately measure audio input and adjust accordingly with **2dB Stepped Record Level Attenuators.**

## SYNCO-TRAK.

This means you can lay down two individually recorded tracks in perfect synchronization with each other. Record head has playback-monitor function in record mode. This eliminates time lag that occurs when monitoring through playback head. Thus both tracks can be first generation, keeping noise levels at minimum. Flashing **Standby Signal** alerts you that the unrecorded channel is record-ready. And **Punch-In Record** puts you into record mode instantly, without stopping tape.

## SONY Ask anyone.

Brought to you by **SUPERSCOPE.**



\*100 Hz @ 0 dB, 15 ips. \*\*TM CBS, Inc. (Side panels of these units are constructed of plywood. Finished in genuine walnut veneer.) ©1976 Superscope, Inc., 2025 Highland St., Chatsworth, CA 91311. Prices and models subject to change without notice. Consult the yellow pages for your nearest Superscope dealer.

The source for virtually all radio programs which exist is of course, the people who collect them. In this section, a comprehensive and detailed directory of these collectors is provided, and much interesting personal information is provided on many. These collectors are divided up into four categories, and within each category, they are sub-divided up into geographic regions. The four categories are determined by the collector's program interests, and are as follows: **CATEGORY 1- General interest** (any combination of comedy & mystery, variety, news, sports, music, etc.). Collectors in this category have expressed an interest in a variety of types of programs. **CATEGORY 2- Adventure, Mystery, Detectives, Serials, etc.** ONLY these types of programs. Those in this category express interest only in non-comedy, non-music, non-variety type shows. **CATEGORY 3- Comedy, Variety & Music** In this category, collectors have specified an interest in one or more of these areas only. **CATEGORY 4- Sports** Collectors who are interested strictly in SPORTS broadcasts are covered in this category. Many collectors overlap in some of these categories. Categories 3 & 4 contain collectors who specialize strictly in the types of shows mentioned. There are collectors who have and are interested in these types of programs as well, but because of their other interests were put in a different section. When seeking new trading friends, it is a good idea to go through all of the listings even in sections you might not necessarily be interested in. Although a collector may not specialize in YOUR type of program, you never know where the show you've been looking for all those years will turn up. In may be in the hands of a collector who actually doesn't even like the program!

## KEY TO COLLECTOR DATA PROVIDED

Many collectors do not provide all the information, however, the order in which it appears is as follows: 1. Name, Address & Phone/ 2. Size of Collection in number of shows, reels and/or cassettes/3. General Program Interests (types of programs)/4. Specific Program Interests (titles of series)/5. Highlights of Collection/6. Special Projects or Achievements related to OTR/7. Found out about the hobby through.../8. Number of Years Collecting/9. Member of which OTR clubs/10. Personal Information: AGE & OCCUPATION. Also some comments and additional information is provided on some collectors. Within each geographical location, collectors are arranged alphabetically by last name.

## 1. GENERAL INTEREST COLLECTORS

- MA, CT., N.J.
- JAMES R. BELPEDIO, 34 Carlisle St., Worcester, MA. 01602. ( ) 757-7621./1,000 hours Comedy, Drama/Variety-Jack Benny, Lux Radio Theater/44, Professor
- JOE BEVILACQUA, 16 W. Iselin Pkwy., Iselin, NJ (201) 396-3651/Over 100 shows/Comedy/The Shadow, Sherlock Holmes, OLD TIME RADIO PARODIES: Misadventures of Sherlock Holmes, Shadow spoof, Jack Benny spoof/All 15 Stan Freberg shows-1957/Produced Radio Drama & Comedy for 6 years (old radio parodies)/12 / 27, Radio Producer
- JOHN ELLIS, 101 Tremont St., Boston, MA. 02108./1,000/Lux, Sam Spade, Fat Man, Jack Benny, Bing Crosby/SPERDVAC/48, Personnel Consultant
- DAVID S. FEARING, 1072 Sea St., Quincy, MA. 02169./1,135 shows/Detective, Comedy/Vic & Sade, Lum & Abner, B.B.C., /52, Radio-TV Technician-self employed.
- JAY HICKERSON, Box 4321, Hamden, CT. 06514 248-2887./8,000 shows/Mystery, sci-fi, comedy/Benny, Suspense, Gunsmoke/All available Benny, Suspense, Gunsmoke/Run OTR convention, publish newsletter, write logs/Member of all clubs/16/51, Musician, entertainer.
- KEN KARLBERG, 15 Burkhall St., S. Weymouth, MA. 02190. (617) 337-3154./800 reels/Enjoy all OTR shows/Tom Mix, Phil Harris-Alice Faye show/Jay Hickerson's "Hello Again" /CA, RCA, NARA, RHAC/49, Bank Officer
- DONALD W. SCHANK, 23 Highway 33, Freehold, NJ 07728. (201) 462-6328./600 shows/Comedy, Mystery, Science Fiction/Fibber McGee, Boston Blackie/Publishers Central Bureau catalogs/5/35, Artist.
- ALLEN SILVERSTEIN, MD, 215 Blauvelt Av., Ho-Ho-Kus, NJ 07423. (201) 652-2236./72,000 cassettes/Science fiction, Drama, Comedy/Popular big bands, old jazz, etc./10/55, M.D. Neurologist

## N.Y.

- D. ADAMOVICH, 81 Waring Pl., Yonkers, NY 10703./250 reels/Comedy, Adventure, Drama/Detective Murder Mysteries/TRADE ONLY
- D. BROCKWAY, 40 N.Y. Av., Huntington, N.Y.
- HELVIN COHEN, 9 Orange Dr., Jerico, NY 11753. (516) 822-2902./500 cassettes/Comedy, Shadow, Detective/Shadow, Fibber McGee, Great Gildersleeve/Trying to complete Shadow run/WBAI Radio in NY/"Hello Again"(Jay Hickerson)/53, Psychologist/Collect radio-related materials (advertising, premiums).



# DIRECTORY OF COLLECTORS

LINDA DeCECCO, 32 Shenandoah Rd., Buffalo, NY 14220. /Adventures, some westerns and comedy/Shadow, Green Hornet, Lone Ranger, Dragnet, Red Skelton, I Love a Mystery/Listening to old time radio on WEBR/Old Time Radio Club of Buffalo, NY.

HOWARD EINBINDER, 303 Clinton St., Brooklyn, NY 11231. (718) 834-1458. /300/Mystery, Science Fiction/Shadow, Sherlock Holmes/Advertisements/44, Attorney

JON FRIEDLAND, 6 Elyse Rd., Monsey, NY 10952. (914) 354-9147. /2,000+ shows-reels & cassettes/Comedy, sci-fi, adventure, etc. Sound quality is most important/Very interested in buying & trading/NARA/16, student.

ANGELO PROSPERO, 32 Palamino Dr., Rochester, NY 14623. (716) 334-6451. /Crime-Detective, Variety/Dragnet, I Love a Mystery, Mr. Keen, Lone Ranger, Jack Benny, Ben Bernie, Camel Caravan/General/Mar-Bren/15/Jay Hickerson's fine group/50, Teacher.

HERBERT SADOWSKY, 20 Eagle Lane, Levittown, NY 11756. (516) 731-1039. /4,000/Variety, Comedy, Quiz, Detective, Music/Jack Benny/Clint Richards, Closter, NJ/NARA/Jay Hickerson's Hello Again, NARA/48, Accountant

DAVID S. SIEGEL, P.O. Box 610, Croton-on-Hudson, NY 10520. (914) 962-3680, 962-7899. /50,000 hours/Horror, Comedy, Drama, Mystery, Music, Public Affairs/Escape, Lights Out, Suspense, Baby Snooks, Aldrich Family, Witch's Tale, Inner Sanctum, Lux, Screen Guild/Long runs of many programs...sample of almost every program in circulation/Development of specific catalog approach. Uncovered many rare programs/Radio Yesteryear, Themes Like Old Times record, word of mouth, fan magazines, specific friends & mystery buffs/17 years/SPERDVAC/54, Supt. of Schools/Always anxious to trade with new sources & add to my collection.

FRANK TOMASELLI, 29-10 Donna Court, Staten Island, NY 10314. /200 reels-4 track/Comedy, Adventure/Fred Allen, Jack Benny, Vic & Sade, I Love a Mystery/ILAM & Vic & Sade/By chance-through Jim Harman/"Hello Again" Jay Hickerson, VIC & SADE (Barbara Schwartz) /55, New York City Firefighter/Also collect video cassettes (old movies/specific titles).

MS. CAROL WEICH, 10 Blanchard Av., Oneonta, NY 13820. /Approx. 1,000 shows on cassette & records/Comedy, Detective, Variety/Jack Benny, Fred Allen/Read ads and sent for catalogs/50, Nursing administrator-educator, but now handicapped. My collection gives me great enjoyment.

PA., VA., W. Va., MD., NC., SC., TN.

JIM AMASH, 713 Summit Av., Apt. 5, Greensboro, NC 27401. (919) 274-3270. /15/Detective, Comedy, Super-hero/Ellery Queen, Superman, Sherlock Holmes, Groucho/Orson Welles' Shadows (no pun intended)/Bob Milikin/1/25, Freelance Artist.

CARL M. CARPENTER, SR., 308 Second St., Williamstown, West Virginia 26187. (304) 375-6390. /Still growing/Comedy, Drama/Red Skelton, Judy Canova, Shadow, Mysterious Traveler, Whistler, etc./Listening pleasure of others/2 1/2/ORCATS, NARA/51, Shipping Dept. BF Goodrich/My collection is for the listening pleasure of other people as well as family.

S. G. CAWELTI, 11621 Chapel Rd., Clifton, VA. 22024. (703) 250-5154. /700 reels/Documentary, General OTR/Large collection of Lux, Suspense, Jack Benny, Gunsmoke/Interested in buying groups/NARA-years ago/ORCATS, Metro Wash. OTR Club, OTRC (Buffalo)/52, Administrator of Major Oil Co.

CHARLES E. HOLMES, 1111 San Juan Dr., Charleston, SC 29407. (803) 571-1729. /16,000+ shows on reels. No audio cassettes./Comedy, Adventure, Horror/Detective, Sci-Fi, Westerns, Mystery, Fantasy. No Big Bands or Variety./Another collector in 1967./16+/SPERDVAC/Digital Recording on 8 mm video tape, Digital and AFM Beta recording...48 hrs of recording on one 8 mm tape!

JOSEPH IANNAONE, 2115 South 11th St., Philadelphia, PA. 19148. /1,500 shows on cassettes/Science Fiction, Horror, Comedy/Lights Out, Murder at Midnight, Witch's Tale, Fibber McGee, Jack Benny, Shadow./Have a large number of Benny shows/I found OTR being broadcast on a local station. It peaked my interest in the hobby and I began buying tapes and every book about OTR that I could find/7/none/30./I am interested in books pertaining to OTR shows, specifically The Old Time Radio Book by Ted Sennett and The Big Broadcast. I'd like to know where I can find them.

CLAY KIMBALL, 1441 Delaware, Eden, NC 27288. /50 reels/Comedy, Mystery, Adventure/Captain Midnight/Computer Operator

GEORGE P. MCCARTHY, General Delivery, Spruce Pine, NC 28777. /All types/Amos & Andy, Suspense, Mysterious Traveler/Suspense-over 150 pages/OTR on radio--TV Guide/10/62, Retired - Army.

OWENS L. POMEROY, 3613 Chestnut Av., Baltimore, MD. 21211. /400 reels, 5,000 broadcasts/All types/Some broadcasts have scripts with them/Co-founder Golden Radio Buffs of Maryland, Inc. and club established OTR museum in Balt. Received honors from the State and Pres. of U.S./Airchecked OTR shows while still on air. Former radio writer, producer, actor in local (Balt.) radio in '40's & '50's. /35/57, Graphic Artist--former performer: OTR & stage. /Our club (as well as myself) does not promote the selling of OTR broadcasts. We only trade through our library.

P. GREG TROUT, RD #1, Box 219, Elverson, PA. 19520. (215) 286-5701. /25 cassettes/Comedy, Mystery, Serial, Adv./Fibber McGee & Molly, Inner Sanctum, Charlie Chan, Dick Tracy, Green Hornet./Many afternoon adventure serials/AM Radio rebroadcasts/16, student/Willing to trade.

# DIRECTORY OF COLLECTORS

ROBERT VINSON, Rt. 2, Box 445, Dallas, NC 28034. (704) 263-8642. /Over 300/Comedy Mystery, Drama & Westerns/Lum & Abner, Amos & Andy, Inner Sanctum, etc./Have Lum & Abner, Amos & Andy, etc. completely in proper sequence from 1929-1955. /10/Lum & Abner Society (Pine Ridge, AK), Dora, Alabama. /56, Minister & businessman/Am interested in OLD OTR publications and programs.

BURRY WOLFE, P.O. Box 21428, Chattanooga, TN 37421. (615) 899-6777. /165 reels, 450 shows on reel & cassette/Comedy, variety, Westerns, Science Fiction/Burns & Allen, Bob Hope, Harris-Faye, Ozzie & Harriet, My Friend Irma, Our Miss Brooks, Six Shooter, Command Performance, Bing Crosby, Gunsmoke, Grand Ole Opry. /NARA, OTRC (of Buffalo)/27, Self employed/I collect autographs of old time radio, movie & TV stars. OTR stars I have are: Eve Arden, Jim Jordan, Phil Harris, Alice Faye, Roy Rogers, Dale Evans, Red Skelton, Bob Hope, Frank Sinatra. I would like to know if any other radio show collectors also collect autographs.

OHIO, MICHIGAN, ILLINOIS, INDIANA, WISCONSIN, IOWA, MINNESOTA

WILLIAM BRASIE, 4115 N. Prairie Av., Schiller Park, IL 60176. (312) 671-7289. /1,500+/General except classical music/All, but would like local & regional programs/all areas/History of OTR in Chicago/NARA, ORCATS & SPERDVAC/15.

BOB BURNHAM, P.O. Box 39522, Redford, MI 48239. /Over 30,000 shows on reel/Most types esp. Detectives, Sci-Fi, Anthology, BBC, some comedy./Johnny Dollar, Gunsmoke, Benny in first rate sound only/Many complete runs of shows/Contributor to many hobby publications of past & present--Publisher of Tech Guides--Allen Rockford Award/Rebroadcasts on WCAR-Detroit (1969-70)/16/OTRC (Buffalo), NARA, CA/30, Operations Management.

JOE CAMERON, R.R. 2, Box 177, Michigan City, Ind. 46360. (219) 872-8863. /5,000+/reels and cassettes/All types/Fibber McGee & Molly, Suspense, Lux/Near complete run of Fibber McGee & Molly/Chuck Schaeden Old time radio program out of Chicago./12/Retired./Would like to trade with anyone wishing to.

DEAN R. CASE, 731 Bruce St., Fond Du Lac, WI. 54935. (414) 921-3738. /About 2,500 reels. /General/Lux, X Minus One, Suspense.

BOB DEAN, 18460 Shultz Rd, Route #5, Fredericktown, Ohio 43019. (614) 694-2414. /550 reels-4 track/All/Country Music Shows, I Love a Mystery, Lum & Abner/Promote OTR by doing programs for historical societies, any clubs or organizations/Started collecting OTR as member of World Tape Pals in Jan. 1962./25/ORCATS/51, Commercial Artist (Ludlow Packaging).

DAN DECKER, 109 South York Av., Mason City, Iowa 50401. (515) 424-3558. /900 shows on cassettes/Drama, Science Fiction, Frank Sinatra/NBC Theater, X Minus One, 2000 Plus/Have entire NBC University Theater series/Wrote master's degree thesis on use of radio in the classroom/Article in Business Week magazine/SPERDVAC/53, College teacher of English.

STEVE DOLTER, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1188. /750 reels/All types except music shows/Fred Allen, Jack Benny, Escape, I Love a Mystery/17 Fred Allen Reels, All 5-part Johnny Dollar shows/Ad on local radio station (WDBQ-1490 AM)/RHAC/31, Truck Driver/Will buy, sell or trade.

JAMES F. GILL, 809 S. Green St., Crawfordsville, Ind. 47933. (317) 362-1765. /400 reels, 250 cassettes/All/Magazine/7/SPERDVAC/56, Sales

WILLIAM P. HUFFORD, 114 N. Main St., Columbia City, Ind. 46725. (219) 244-6611. /400 cassettes/Mystery & Comedy/Phil Harris-Alice Faye, Great Gildersleeve, The Fat Man, Mr. Keen, Mr. Chameleon, The Shadow/Classified ads in The Big Reel... Heard about Friends of Old Time Radio convention/5/42, Attorney at Law

CHARLES B. KALAN, 17614 Lomond Blvd., Shaker Hts., Ohio 44120 (216) 921-1337. /23,000/Adventure, Comedy/Shadow, Jack Benny/Bob & Ray, Sci-Fi, Columbia Workshop/Started recording airchecks in 1955/30/NARA/44, Systems Analyst/Looking for CBC, BBC and NPR material.

RALPH LUEDTKE, 7877 Kaehlers Mill Road, Cedarburg, WI. 53012 (414) 377-5213. /1,300 shows/Comedies, Serials, Musicals, Mysteries/Programs from the 1930's./Some original programs/Acting out radio plays for the OTR club/30/Milwaukee Area Radio Enthusiasts (MARE)/60, Retired

JOHN MEYER, 6801 Russell Av., S., Minneapolis, MN. 55423. /2,000 programs/Science Fiction, comedy/X Minus One, Fibber McGee & Molly, Sherlock Holmes/Fibber McGee & Molly/OTR Revival of the early 1970's./Library was partly (40%) destroyed in a fire May of 1985. Replacing programs slowly since then.

GEORGE MILLER, JR., 9733 S. 51st Av., Oak Lawn, IL. 60453. (312) 424-3963. /Amos & Andy, Jack Benny, Fred Allen, Phil Harris-Alice Faye, Suspense, Duffy's Tavern, Lux, News./I am looking for network (not AFRS) disks of the above shows or first generation copies./150+ Network Disks of Major shows/No single one person--it just evolved/15/SPERDVAC/34, Computer Programmer/My chief interest is obtaining shows in the best possible sound quality. I am currently re-doing my whole collection. Am looking to buy loan or trade 16" disks.

JACK D. MORROW, JR., 16002 Walden Av., Cleveland, Ohio 44128. /Approx. 400 1/2 hour shows/Comedy & Mystery/Jack Benny, Fibber McGee, Private Eyes/A dozen and counting Jack Benny shows (my favorite of all OTR shows)/A Magazine Ad/2/22

TOM MONROE, 1426 Roycroft, Lakewood, Ohio 44107. (216)226-8189./Over 1,000 reels, almost 1,000 cassettes/Mystery, Detective, Sci-Fi, Comedy, Drama/Suspense, The Lone Ranger, Dangerous Assignment, etc./Excellent BBC Thrillers/An advertising mailer/NARA, OTRC (Buffalo), RHAC./Over 40, Auto worker.

KEN PILETIC, 705 S. Olterndorf Road, Streamwood, IL. 60107 (312) 837-2088./41,000 shows/Just about everything/Looking for "Hall of Fantasy" Have all circulating to date/Nothing unique--everything in my collection is available for trade/ Organizer of ORCATS--Listen on 7.248 MHz every Sunday at 8 AM EST. Licensed hams are invited to join./I've been collecting since I discovered tape recorders. Had a collection of shows recorded off the air since early 1950's. Discovered other collectors in late 1960's..been trading ever since/35/ORCATS--W9ZMR/49, IBM Service Support.

HENRY PLACKE, 553 Manor Circle, Schaumburg, IL. 60194. (312)885-3507./15,000 shows. TOM SILLS, 14050 15 Mile Rd., Apt. 105, Sterling Hts., MI. 48077. (313)264-8212. /360 reels, 7500 shows/Variety from Sci-Fi, Comedy, Drama/Kids serials, X Minus One, Shadow, Amos 'n Andy/Have many detailed synopses of programs/A friend -- started with Radiola/20/Used to belong to Indiana Recording club/46, Teacher/Am interested in selling part of my collection as I have limited space in my apartment, now.

ROGER S. SMITH, 5458 S. Oakridge Dr., Beaverton, MI. 48612. (517)435-7382./14,500 shows/ Comedy, Drama, Detective/Sweeney & March, Fibber McGee & Molly/Fibber McGee, Lux Suspense/Article on Fibber & Molly for Old Time Radio club (Wall Street Journal)/54, Supervisor-hospital.

JAMES L. SNYDER, 517 North Hamilton St., Saginaw, MI. 48602. (517)752-4625./18,000 on reels/All except sports & music/Drama/Writer for OTR publications - Rockford Award 1984/OTRC, NARA, SPERDVAC, RHAC/50, Teacher.

STEVE SZEJNA, 3334 S. 15th St., Milwaukee, WI. 53215./30 reels, 250 cassettes/ Comedy, Mystery, Crime, Music/Jack Benny, Suspense, Little bit of everything else./175-200 Jack Benny shows./A friend in high school/23, Operations Attendant.

JAMES E. TREACY, JR. 5395 Petersburg Rd, Dundee, MI. 48131. (313)529-3306./188 cassettes/Horror, Comedy/Suspense, Phil Harris, Jack Benny/Metacom/5/Jack Benny Fan Club/18, Student

FRANK WAIBEL, 1004 N. Williams, Bay City, MI. 48706. (517)686-4567./450 reels, 500 cassettes/Comedy, Mystery/Jack Benny, McGee & Molly, Suspense, Inner Sanctum/Jack Benny, Fibber McGee/Local Library--Good Old Times magazine/10?/NARA/49, Retired/ Now collect mostly on cassettes.

CHUCK WHEELER, 6210 Shull Rd., Huber Hts., Ohio 45424./350 Shows/Comedy, Detective, Westerns/Jack Benny, Lum & Abner, Johnny Dollar, Frontier Gentleman/An ad for the Old Time Radio Club in a comic book newspaper /2/Old Time Radio Club (Buffalo, NY)/28, Warehouse work

FRED KORB, JR. 532 Cypress Dr., Naperville, IL. 60540. (312)355-3137./35,000+ shows/ Science Fiction, Mystery, Comedy, Westerns/Jack Benny, Amos & Andy, Lone Ranger, Suspense, Fibber & Molly/Have several complete runs of shows/Used to do OTR show on WLNK-FM Lansing, IL./Ken Piletic (co-founder of ORCATS/12/Secretary of ORCATS. Also member of NARA/46, Senior Quality Engineer

EUGENE BENSON, P.O. Box 13, Mansfield, IL. 61854. /1,000 reels/Lum & Abner, Mystery, Adventure, Most other types/Kids Adventure Serials/Lum & Abner, Jungle Jim./ Listened since I was a kid/20/50, Work for Carle Hospital, Urbana, IL.

#### MISSOURI, TEXAS, UTAH, ARIZONA

KEN BADT, 8626 Lakemont, Dallas, TX. 75209. (213)352-2203./350 cassettes/Comedy, some Detective. (Spade, Johnny Dollar)/Jack Benny, Harris-Faye, Amos & Andy, DYING for Bob & Ray! Help!/Nostalgia Con in Dallas years ago/4/40, Newspaper Sales/ Promotion Director.

CAROL BELECH, 3009 Green Acres Dr., Lk. Havasu, AZ. 86403./200 cassettes/Comedy & Mystery/Fibber McGee, Sherlock Holmes/45, Retired

ALFRED HARDING, 124 Locust, Washington, MO. 63090. /30 reels, 300+ Cassettes/ Just about everything/Mystery, Music/Good collection of Grand Ole Opry/Was a DJ years ago, but didn't start collecting until the past 5 or 6 years/53, Teacher/ Just starting a reel collection. Will buy or trade for any types of shows on reel.

JERALD B. WADLEY, 215 East 7060 South, Midvale, Utah, 84047. (801)255-1249. Comedy, Mystery/Baby Snooks, Henry Aldrich/40, C.P.A.

#### CALIFORNIA, OREGON, WASHINGTON

DAVID COOPER, 1529 W. 94 Place, Los Angeles, CA. 90047. (213)757-0917./540 Cassettes, 200 albums/Shadow, Jack Benny, Lux/Radio & Magazines (reissue of Liberty years ago)/5/SPERDVAC/40

STEVE AUSTIN, 1513 Loring Run, Bakersfield, CA. 93309. (805) 327-7507./300 cassettes/ Comedy, mystery/Amos & Andy, Jack Benny, Shadow/ Attorney

CHARLES BURTON, 6185 Ute Dr., San Jose, CA. 95123./ (408)972-8698./62 reels (1300 shows)/Comedy, Mystery, Drama, Science Fiction/Jack Benny, Fibber McGee & Molly, Lone Ranger/100 Fibber McGee, 100 Jack Benny shows/Shows being replayed on commercial radio/15/45, Government Security.

TOH DOOLEY, 20880 Prospect Road, Saratoga, CA. 95070. ( ) 996-7062/100/Horror, Sports/Olympics Broadcasts/40, Teacher.

GARY L. FOOTE, 2236 Maywood Av., San Jose, CA. 95128./1,000 shows, 43 reels, 500 cassettes./Comedy, Mystery/Lum & Abner, Suspense, Escape, Whistler, I Love a Mystery/ A Good Variety of Programs/Catalog listing of roles by radio's big name actors (Incomplete)/Nostalgia Warehouse/Och's Prime Time Radio Classics (San Jose, CA)/ 46, Retail Sales/What happened to "that" big break through on the release of dozens of more prior unreleased ILAM episodes???

RAY NELSON, 333 Ramona Av., El Cerrito, CA. 94530. (415)526-8356./? cassettes/ Science Fiction, Comedy, Detective/Dimension X/Complete Ray Bradbury/Co-founder of "Radio Renaissance"/KSFO Radio/20/Radio Renaissance/54, SF Novelist/Like to produce new radio shows in the old style for tape.

L. F. KINER, P.O. Box 724, Redmond, WA. 98073-0724./100,000+ shows/All/Bing, Johnson, Big Bands, Mystery, Musical, All.

RICHARD B. ODLIN, P.O. Box 279, Tacoma, WA 98401. (206)627-4356./1300+ reels, 500+ cassettes/Most everything except soaps/Jack Benny, Fred Allen, Suspense, Escape, Sports, Historical Metropolitan Opera/Many Met. Opera Broadcasts/Listening to OTR on KVI in early 1970's. Also, TIME MAGAZINE article./12+/51, Commercial Banker.

ARTHUR RETZLAFF, 5835 Cherokee Ln., #17, Stockton, CA. 95205. /425 hours/Comedy & Dramatic formats/Member Broadcast Pioneers..Collection of print materials, including magazines/Magazine ad/16/NARA

JAMES T. TRUNDE, 9425 S.W. Tauchman St., Apt. A, Wilsonville, OR. 97070. ( ) 682-0878. 300 shows/Horror & Comedy, NO MUSIC. /I Love a Mystery, Lum & Abner, any "Spooky" shows./6/46, Internal Auditor, State of Oregon.

JOANNE VERIGIN, P.O. Box 128, Escalon, CA. 95320-0128. (209)838-3522./200-300 reels/ One Man's Family, C.E. Morse shows/Comedy, Drama, Kids shows/ At one time was active & organized several local meetings. Helped plan Carlton E. Morse dinner in San Francisco./An ad for purchasing OTR shows/Approx. 10-12/Inactive now-just don't have time/49, Nutritional consultant

#### 2. ADVENTURE, MYSTERY, DRAMA, DETECTIVES, SERIALS COLLECTORS

##### MASS., CONN., NEW JERSEY, MAINE

JOHN CHESNEY, 74 Lang St., Newark, NJ 07105./2,000+ shows/Mystery & Detective, Adventure/Shadow, Inner Sanctum, Nick Carter, etc./Approx. 200 Shadow shows/Received several shows as a gift/NARA/45, U.S.P.S. Supervisor

JOHN S. FAWCETT, R.R.#2, 720 Middle Turnpike, Storrs, CT. 06268. (203)429-9228 6-8 PM EST/Lone Ranger, Gunsmoke, Capt. Midnight (late 1940's)/1500+ programs/Complete Lone Ranger Frontiertown Paper Premium/Want to buy Cereal Boxes advertising radio giveaways-such as Kix-Atom Bomb Ring Box, Cheerios Lone Ranger & Disney, Quaker-Sgt. Preston, Ralson-Tom Mix, etc. Also buying premiums & Disneyana. Want Lone Ranger-frontiertown radio shows-clean sound on cassettes/Collecting since 1965/I use old radio images & cereal boxes in my art work which is in collections of Museum of Modern Art & Whitney Museum of American Art in NY City./46, Artist & Professor of Art.

MARIO De MARCO, 152 Maple, W. Boylston, MA. 01583./About 300 reels/Adventure type/ Escape, Tom Mix/12/Radio Club of America/Writer, Illustrator

LAWRENCE E. DeSALVATORE, 25 Sachin St., New Britain, CT. 06053. ( ) 229-7015./ 10,000 Shows/Mystery/Inner Sanctum, Suspense, Lights Out/One of the originators of "Friends of Old time Radio" convention, NJ/NARA/61, Teacher

ROGER K. KELTING, 196 Green Manor Road, Enfield, CT. 06082. (203)749-9089./267 reels (8 tracks)/All types/Lone Ranger, Escape, News/I have a few premiums for sale (Price list available)./Jay Hickerson's "Hello Again"/17/51, Quality Control Inspector.

WAYNE J. KOZAK, 2406 Orchard Terrace, Linden, NJ 07036./200/Detective, Mystery, Horror/I Love a Mystery, Ellery Queen/Ellery Queen, "Bad Boy" episode from Ford Theater/28, Special Education Teacher/Counselor

DEAN R. MAYHEW, Fish Pt. Rd., Box 75, Orland, ME. 04472. ( ) 469-7010./200 shows/ Juvenile Adventure/Tom Mix, Capt. Midnight, I Love a Mystery/Listening/20/Jay Hickerson's Hello Again/49, College Professor

DONALD VAN HANDEL, 177 Washington Av., Matawan, NJ 07747. (201)566-8346./215 shows/ Mysteries & Westerns/Shadow, Suspense, Lone Ranger, Gunsmoke/Lone Ranger--Grazer's Death "Wounded Ranger"5 episodes, first Beemer./Saw OTR cassettes in Dept. or book store/8/48, Guidance Supervisor, School District./ENJOYED 1985 OTR CONVENTION IN NEWARK.

##### NEW YORK

RICHARD FEIST, 8 West 13 St., NY, NY 10011./Approx. 300 ½ hour shows/Western, Mystery, Drama/Lone Ranger, The Shadow, Challenge of the Yukon/ More than 100 Lone Ranger, More than 50 Shadows/Remember OTR from the 1950's./ Editor-writer/Interested in tracking down additional episodes of the Lone Ranger (1951-1953) and the Shadow (1949-1954).



## NEW YORK (CONTINUED)

- MIKE W. BARR, 35-30 73rd St., Apt. 2-G, Jackson Hts., NY 11372/25-30/Mystery-- Detection/Ellery Queen, Casebook of Gregory Hood/34, Writer
- GEORGE S. COLE, 92-30 56 Avenue, Elmhurst, NY 11373./150/Horror, Suspense, Mystery/Whistler, Obsession, Suspense.
- HOWARD EINBINDER, 303 Clinton St., Brooklyn, NY 11231./Mystery, Drama, Science Fiction/Shadow, Sherlock Holmes, Lux/44, Attorney.
- BILL JAKER, 331 Conklin Av., Binghamton, NY 13903. (607) 722-9590./7,000 shows on reels/Drama, Variety, Kid Shows, Actuality/Vic & Sade, Fred Allen, Superman, Anything from the 1920's./1940 CBS War News, Country Music/Restoration of "lost" ETs/ The ORCATS ham radio group which meets on the air every Sunday at 8 AM ET on 7238 KHz./10/ORCATS/46, TV Producer.
- NAT KRUSKOL, 47-20 40 St., Sunnyside, NY 11104./3,000 shows/Adventure, Historical & Drama/Escape, Cavalcade of America, You Are There, E. Light/As Above/Programs rebroadcast back in 1970--not on air at present/16/Not Active--Just listening and enjoying/54, Graphic Arts Teacher
- RICK LEDERMAN, 666 West End Ad., NY, NY 10025./30/Detective, Adventure/Mystery/Did research on a number of old radio shows/Jay Hickerson, and a lot of radio stations playing the shows/Friends of Old Time Radio Convention in October/29, Office Aid to City Agency.
- JOSEPH MARSHALL, 147 Middleville Rd., Northport, L.I., NY 11768. (516) 261-4373./ Small/Drama/I was there/62, Pilot
- D. P. PARISI, 38 Ardmore Place, Buffalo, NY 14213/(716) 884-2004./5,000+ shows/ Drama, Suspense/The Shadow, Suspense, Escape, Lux/Magazine Ads/23/OTRC - Buffalo, NY/57, Accountant.
- JERRY REED, P.O. Box 55, Whitesboro, NY 13492.(315) 736-1313./3,500 programs--mostly on cassette--some reel/Mystery, Western, Drama/Escape. Gunsmoke, Suspense/Discovery of 16" disk recording at one of the stations I had worked for. One thing lead to another./13/ORCATS/39, Radio Announcer-Producer.
- JOE WEBB, P.O. Box 268, Glen Cove, NY 11542/30,000+/Mystery, Detective, BBC/Nightbeat, Casey, Richard Diamond, Johnny Dollar/Many from disc/OTR Convention co-chair; Writer-Publisher/WRVR NY Rebroadcasts/15/OTRC Buffalo, Metro Wash, CA, Inner Circle /30, Director of Marketing.

## PA., VA., W. Va., MD., NC., SC., TN., FL., GA.

- WILLIAM ANTHONY, 1684 Beryl Dr., Pittsburgh, PA. 15227. (412) 882-6135./11,000 shows on reel/Drama, Detectives, Mystery/Drama, Detective, Mystery/LUX (about 375 of them)/ Newsweek article about Chuck Schaden/17/None, but I do subscribe to Jay's "Hello Again."/56, Salesman
- MARK J. AUSTIN, 3819 W. Friendly Av., Greensboro, NC 27410./Over 1,500 shows/Mystery, Detective, Science Fiction/Bob Millikin/37, Real Estate Investment & Management.
- JIM BRANUM, Rout 3, Box 201, Blountville, TN. 37617./Approx. 1200-1400 cassettes/ Wide range/I Love a Mystery, One Man's Family/Each cassette is created each day with OTR/To keep on collecting/Saw address of Nostalgic Radio Co., Jerry & Jean Gibbs out of St. Louis in magazine. Been collecting since./61, Retired.
- PAUL CURTIS, R.D.#2, Saegertown, PA. 16433. (814) 763-2027./250 reels/Comedy, Mystery, Adventure, Sci-Fi/Vic & Sade, Quiet Please, Nightbeat, Suspense, Escape/ Mr. Doom (and other self-productions/Writer, Director, Actor in "Mr. Doom" dramas, circa '79./Radiola Records ad for Radio Yesteryear/28, Janitor, Cartoonist, Columnist/Still produce an occasional radio drama.
- H. EDGAR COLE, P.O. Box 3509, Lakeland, FL. 33802./900 reels/Mystery, Drama, Suspense/ Entire runs of CBS Mystery Theater, X Minus One, Have Gun Will Travel, BBC (many productions), Large runs of Escape, Suspense, Hornblower/Contributing author to trade publications/Magazine ads, friends in the hobby/10/OTRC Buffalo, NY, CA, Society of Broadcast Engineers/38, Broadcast Engineer.
- JESSE H. FANSHAW, 5159 Amberly Rd., Virginia Beach, VA. 23462. (804) 490-0949./250 cassettes/Mysteries, Westerns/Suspense, Have Gun, Will Travel, Gunsmoke, Fort Laramie/ Public Relations.
- THOMAS E. FULLER, 958 Alloway Pl. SE, Atlanta, GA. 30316. (404) 622-5484./156 shows./ Westerns, Mysteries, Sci-Fi/Have Gun Will Travel, Man Called X, Nero Wolfe, Johnny Dollar, Philip Marlowe/Program Co-ordinator, Atlanta Radio Theater series. 37, Playwright/Interested in contemporary radio theater and broadcasting.
- BOB GEORGE, 3705 Northwood Dr., NW, Cleveland, TN. 37311. (615) 472-7750./200+/ Science Fiction, Mystery, Comedy/Captain Midnight, Tom Corbett, Sherlock Holmes, Shadow/ Author of RADIO SCIENCE FICTION/Dixieland Secret Squadron/40, C.P.A.
- D. M. GRODIN, Naval Hospital, Box 507, Bethesda, MD. 20814./Mystery, Suspense/15 years/ NARA
- BOB MILLIKIN, P.O. Box 870, Yanceyville, NC 27379. (919) 694-5406./Large-50 reels, 200+ cassettes/Adventure, Drama/Red Ryder, Green Hornet, Straight Arrow, Bobby Benson, I Love a Mystery/North Carolina Basketball, Green Hornet research, Letter from Howard Culver/20/39, Writer.
- MIKE O'DONNELL, 9904 Greenview Lane, Manassas, VA 22110. (703) 361-7968./4,000+ shows /Sam Spade, Columbia Workshop, Johnny Dollar/CBS Radio Workshop, Six Shooter, BBC/ Damon Runyon, BBC/Metro Wash OTR club, SPERDVAC, OTRC -Buffalo, MD. OTR club/ 48, Consulting Engineer.

- RON OSBORNE, 726 E. Lime #2, Lakeland, FL. 33801./200 cassettes/Mystery, Adventure, Juvenile Adventure.
- DAVID ROTHEN, 7254 Bridle Path Way, Sarasota, FL. 33583. (813) 924-8076./200/ Western, Detective, Drama/Gene Autry, Roy Rogers, Lone Ranger, Jack Webb/Author of "Who Was That Masked Man?", "The Singing Cowboys", "The Great Show Business Animals", "Those Great Cowboy Sidekicks." /Sources long forgotten/10/49, Writer, Educator.
- PHIL SCOTT, 601 Four Mile Rd., Apt. 123, Alexandria, VA. 22304./14,000 shows/Sci-Fi, Mystery, Detective, Horror/NPR, BBC, Any Sci-Fi or Detective Mystery/Suspense, Escape/ Stereo Review magazine/42, Postal Service.
- STEVE SCOTT, 19341 Hottinger Circle, Germantown, MD. 20874./Drama, Mystery/Mercury Theater, Campbell Playhouse, Orson Welles material/Mercury Theater, Campbell Playhouse, Escape/Working on extensive Mercury/Campbell log/Radiola, Nostalgia Warehouse/12/SPERDVAC, NARA/32.
- ALBERT TONIK, 3341 Jeffrey Dr., Dresher, PA. 19025. (215) 646-1596./20/Those dealing with characters from magazines or comics/Doc Savage, Green Lama, Black Hood, Nick Carter./Written a few interviews for Illustrated Press/Old time radio convention/ 3/OTRC-Buffalo/60, Teach Computer Architecture

## OHIO, MICHIGAN, ILLINOIS, WISCONSIN, INDIANA, MINNESOTA

- JEFF JUERGENSEN, 1000 Bayside Dr., Apt. #208, Palatine, IL. 60067. (312) 870-9721./ 500 cassettes/Mystery, Horror/Shadow, Escape, Inner Sanctum/Parents/24, Retail Management/Just enjoy listening to OTR.
- MARK MAYNARD, Rout 2, Box 411, Rice, Minnesota 56367. (612) 393-4109./20,000 shows/ Most kinds especially radio & TV soaps./One Man's Family, I Love a Mystery/Large runs of soap operas, serials, Fibber McGee & Molly, Shadow/20/Galaxy Patrol, Norm's Nostalgia Club/Looking to add to my One Man's Family collection. Do both selling and limited trading. Also have large video collection of serials & old TV.
- DAN PAULUN, 209 E. Railroad St., West Lafayette, Ohio 43845/2/Ripley's Believe it or Not/Ripley's Believe it or Not...Robert Ripley/"Adventures in Cassettes" catalog/3/35, Factory Worker/Also want any published articles about the Believe it or Not radio program, or about Robert Ripley.
- ANDREW PEPOY, 1313 Natchez St., Holland, MI. 49424 (616) 399-5082./100 shows on cassettes/Mystery, Adventure, Crime, Drama/The Shadow, Green Hornet, Superman, the Fat Man/6 months/17, Student..would-be comic book writer & artist./I'm interested in trading, borrowing, or loaning old radio with other collectors.
- LARRY ROSSEN, 6245 No. Clarmont Av., Chicago, IL. 60659. (312) 764-8975./Not much/ Lux, Shadow, Lone Ranger/Lux, Starlight Serenade, Hit Parade of '41, '42/Audio Magazine/52, Shipper in Adv. Agency.
- RON SAYLES, 4278 N. 53rd St., Milwaukee, WI. 53216./10,000 shows/Sci Fi, Mystery, Drama/Gunsmoke, Lux Radio Theater/Complete Dimension X and X Minus One/Some published articles/Jed Dolnick's Show, "Sounds of Yesterday."/12/Milwaukee Area Radio Enthusiasts, NARA, SPERDVAC/50, Supervisor, Computer Operations/ I am an original member of Milwaukee Area Radio Enthus..I am listed in "Who's Who in the Midwest," and "Personalities in America."
- CHARLES L. SIEVERT, 8224 June Av., No., Brooklyn Pk, Minn. 55443. (612) 561-2433./ 600/Richard Diamond, Boston Blackie/I Love Adventure, Our Miss Brooks, Gangbusters, Amos 'n Andy/Was on a board changing pkg. in cassette sales/7/38, Self Employed-Fish Business.
- KARL W. STEGELMAN, 1607 South Sprott St., Auburn, Indiana 46706. (219) 925-1936./ 400 reels/Big Jon & Sparkie-No School Today/The Shadow, Green Hornet, Lone Ranger/ Good Old Days magazine in late 1969./16/45, Factory Worker./I do not sell or trade radio shows.
- BOB TAYLOR, 1701 Rt. 307 East, Austinburg, Ohio 44010. (216) 275-1459./200 reels, 100 cassettes/Mystery, Detective/Suspense/Jack McCreary of Cleveland/14/45, School Superintendent
- GEORGE WILKE, 3219, So. Ridgeway Av., Chicago, IL. 60623./25,000 shows/Sci-Fi, Horror, Mystery, Sherlock Holmes/British Sci-Fi, S. African Sci-Fi/375 Lux, 750 Suspense, 180 Shadow, 180 Cavalcade, 395 Front Page Drama, 220 Whistler./14/68, Retired./ Need several 2000 PLUS shows, TALES OF TOMORROW, 6 SHERLOCK HOLMES, 6 EXPLORING TOMORROW, Early 1930's FU MANGHU serials, ANY CASEBOOK OF GREGORY HOOD.
- PAUL ZEKAS, Rte. 1, Box 635, Gordon, WI. 54838. (715) 466-4998./4-5,000 reels/Mystery, Detective, Adventure/The Shadow, Yours Truly, Johnny Dollar, Sherlock Holmes/Just growing as it can/Chuck Schaden's Chicago OTR program--listened, and that was that./10/49, Retired/Looking for some HONEST traders with some real interest in trading.

## LOUISIANA, OKLAHOMA, TEXAS

- MARK J. CUCCIA, 4710 Wright Rd., New Orleans, LA. 70128. (504) 242-4593 or 242-9169. /25/More popular network & syndicated programs 1936-62, CBS Radio (1945-62) and TV programs (1955-65)/Suspense, Johnny Dollar 1959-62/Over 100 Audio cassettes, over 250 VHS video tapes/269 out of 271 Perry Mason, Many Twilight Zone, Rawhides, Gunsmokes, Lucy, Andy Griffith, Bewitched, Jack Benny, etc./Used back issues of Broadcasting Weekly, microfilms TV Guide, NY times for research shows, network history, etc./Bought first tape recorder in 1976./25, College student.

# DIRECTORY OF COLLECTORS

KENNETH HOLLOWAY, 314 Gober, Houston, TX. 77017. (713)649-2832./900 hours-1/2 track reel/Adventure, Mystery, Serials/Shadow, Lone Ranger, Captain Midnight, etc./A collector here in Houston was selling tapes in the 1970's./50, Medical Technologist.  
TERRY PORTER, 1834 S. Irvinston, Tulsa, OK. 74112. (918)835-0853./146 Shadow shows/Shadow, Green Hornet/34, Electronics.  
WALLY STALL, Box 22141, Oklahoma City, OK. 73123 (405)721-6408 after 5:00 PM/2,500/Everything--Kid Shows, One Night Stand, Big Band Remotes--Any Big Band shows--Must be in excellent sound/One Night Stand/250 Transcription recordings/SPERDVAC, NARA, SPEAKEASY OWNER/24, Yard Maintenance

## CALIFORNIA, OREGON, WASHINGTON, CANADA

GENE L. BAEDAK, P.O. BOX 4011, Vancouver, B.C. Canada V6B 3Z4. (604)536-7149./1,000+/Kids, Serials, Drama, Sci-Fi/Superman, Tom Mix, Armstrong, Kids shows & serials/14/44, TV Cameraman/What's happening to the hobby? New programs do not seem to be appearing. Has all the material dried up, or the interest?  
KELLY C. BERGER, 23034 S. Delford Av., Carson, CA. 90745. (213)830-8043./Science Fiction, Theater, Crime/Lux Radio Theater/Apple Computer data collection on OTR Theater and OTR Science Fiction/(at start: don't know) Later: Jay Hickerson./15 (but irregularly)/60, Retired Aerospace Editor.  
DONALD A. BOATES, 7411 S.E. Knight, Portland, OR. 97206. (503)775-0690./300 reels/Sci-Fi, Carlton E. Morse, JFK, RFK assassinations, Freberg/Sci-Fi, Mysteries, Drama, Dixieland Jazz/British Sci-Fi/Newspaper Ads-- Catalogs/15/55, Consultant.  
W.E. BROOKS, 3061 NE 92nd, Seattle, WA. 98115. (206)524-0918./600 reels, 700 cassettes/Mystery, Detective/Johnny Dollar, Let George Do It/Entire: Gunsmoke, Dimension X/I'm easy to deal with. Quality is important./3/Hello Again, OTRC (Buffalo).  
B.R. COLIVER, 4053 Karl Drive, N. Highlands, CA. 95660./Stairway to the Sun portion of I Love a Mystery./6/51, Historian-Museum Curator.  
BRYCE D. HART, 20145 NE Sandy Blvd. #36, Troutdale, OR. 97060. (503)665-3572./1,200+ shows/Wide Variety/Sci Fi Series/Complete run of Dimension X, X Minus One, SF-68./Bought a tape at a store/74/21, ODOT Employee/Will trade cassettes.  
DR. FRED L. PROVINCE, 1647 Enfield St., Spring Valley, CA. 92077./1,000 reels/Jr. Adventure Serials, Lux Radio Theater/Lum & Abner, Very early radio shows, Tom Mix/"Tune Back" series/ Tapes for foreign missionaries in the Pacific and Asia./Jay Hickerson/20 years collecting.  
WELSLEY W. TOM, 12930 Burns Lane, Redlands, CA. 92373./ Approx. 400 reels/Westerns, Mysteries, Soaps, Kids Adventure Shows/Lone Ranger, The Shadow, The Whistler/Have one of the most complete collections of Lone Ranger shows (inc. Graser, Beemer)/Hosted "The Radio Museum" hour long show devoted to OTR 1971-74, on KEX Radio, Portland, OR. station owned by Gene Autry./Contact with Radio Yesteryear/20/SPERDVAC/42, Professor, Math.  
LINDA WACHTER, 3451 Montrose Av., La Crescenta, CA. 91214./350 cassettes/Mystery/Shadow, Johnny Dollar, Richard Diamond, Halls of Ivy/4/SPERDVAC, Old Time Radio Club (Buffalo), Golden Radio Buffs./ 40, Teacher.

## 3. COLLECTORS OF COMEDY AND VARIETY PROGRAMS

MA., CT., NJ, NY, VA., GA., OHIO, IN., IL.  
MAX W. CLERE, Box 401, Sharon, MA. 02067./10,000 shows/Comedy, Good Music/Bell Telephone Hour, etc/Comedy/20/Radio Collectors of America/Over 60, Retired.  
O.T. COGHLAN, 12954 Shawnee Rd., Palos Hts., IL. 60463./Approx. 2,000 shows/Musical & Comedy/Big Band Remote Broadcasts/Observe Broadcasts/Other collectors/10 yrs./RICHARD EVERILL & family, 1411 Bedford Dr., New Haven, IN. 46774. (219)493-1345./800+ cassettes/"Golden Age" comedy/Jack Benny, Harris & Faye/"We love 'em all!"/4/43, Computer Programmer/The whole family collects (2 adults, 2 teenage boys). We listen to them, not just own them.  
FRANCIS FEDERIGHI, 2109 Baker Av., Schenectady, NY 12309./ 1200 shows./Comedy/Fibber McGee, Jack Benny/Listening when it wasn't OTR./8/NARA/54, Teacher.  
HELEN HARARY, 70 Haverford St., Hamden, CT. 06517. (203)281-1337./About 100/Mostly comedies/Amos'n Andy, Our Miss Brooks, The Goldbergs, Burns & Allen/Large number of Amos 'n Andy, Our Miss Brooks/Books, advertisements, radio broadcasts/8-10/Teacher--Poet-writer (published) Own Advertising Agency/Looking for more of the Goldbergs tapes!  
HENRIETTE KLAWANS, 3900 Lake Shore Dr., Apt. 23K, Chicago, IL. 60613 (312)477-7744./3,000 shows/Variety, Comedy/Benny, Crosby, Sinatra/Interviews/Chuck Schaden's radio shows in Chicago./SPERDVAC, NARA, Friends of Vic & Sade/ 15 years collecting  
BOB MORGAN, 4005 Pitman Rd., College Park, GA. 30349. (404)344-4461./110 shows--all on C-60 cassettes/Lum & Abner, Amos & Andy/Any 30 minute complete Lum & Abner shows/Have many premiums of above shows/Delivering OTR programs to a person on my mail route/10/Nat. Lum & Abner Society, Hello Again ./54, Mail Carrier./Have met many fine people through swapping of the above radio shows.

BILL OLIVER, 516 Third St., NE, Massillon, Ohio 44646./800+ shows on cassettes/Comedy/Jack Benny, Fred Allen, Vic & Sade, Fibber, Great Gildersleeve/200+ Jack Benny, 200+ Fibber McGee/Have completed collecting most of the shows I want./Now have in VG to EX sound/Lived through the Golden Age of Radio. Never lost interest in radio comedy/17/International Jack Benny Club, Friends of Vic & Sade/13, Office Worker/Cassettes only--trade only--Do not sell shows. I am a "specialist" as opposed to general OTR collector.  
RAY STANICH, 173 Columbia Heights, Brooklyn, NY 11201./4,000 shows/Musical Shows, Fred Allen/Railroad Hour, Chicago Theater of Air, Arch Oboler, Fred Allen/ Over 1,000 Operas/Co-wrote book on Ellery Queen/Accidently/18/58, Communications Engineer.  
MARTIN WILLIAMS, 2101 Shenandoah Rd., Alexandria, VA. 22308./200 cassettes & growing/Comedy, drama/Vic & Sade, Fred Allen, Easy Aces, Mercury Theater/62, Writer, editor.  
DAVID M. ZWENGLER, 6 Lake Av., 5B, East Brunswick, NJ 08816. (201)238-9512./500/1940's music, 1940's war backgrounds, drama, comedy, history of radio/Fred Allen, Your Hit Parade, Lux, Tommy Bigs & Betty Lou. Jack Benny narrates radio history. (repetition Contest, Beulah/Radio Announcer in 1950's./1982 OTR convention & Waves Store in NY/5/SPERDVAC, Metro Wash OTR Club/53, Salesman  
LOUISIANA, TEXAS, CALIFORNIA, WASHINGTON  
PAUL ADAMS, 739 Carriage Way, Baton Rouge, LA. 70808. (504)767-0762./50 cassettes/Comedy, some adventure/Jack Benny, Lum 'n Abner, Amos & Andy/Just starting/National Broadcast Museum broadcasts/1/43, College Professor  
GEORGE & BILLIE BREHM, 13402 Leibacher Av., Norwalk, CA. 90650. (213)864-8857./7,000 cassettes/Comedy, Drama, Big Bands, Big Band Remotes/Big Band Remotes/Original Transcriptions/Vast Collection of Museum Quality Radios, Books/Fellow collectors/30/AWA, SCARS, CAPS, Al Jolson Society, NARA, Jack Benny Fan Club/30/50, Retired.  
JOHN HARRISON BRINCK, JR. United Way of T/Bay Area/410 Bush St./San Francisco, CA. 94108. (415) 772-4396./Hundreds/Comedy, News, Big Bands/Spike Jones, Gene Krupa/Spike Collection/Forming band ala Spike/Word of mouth & Jordan Young/42, Percussionist/Word Processor/Please send any and all info. concerning SPIKE Memorabilia.  
NEIL IVERSON, 2640 S.133, Seattle, WA. 98168. (206)246-1631./1000 reels/Comedy/Bob Burns, Judy Canova, Vic & Sade, Phil Harris/Locally produced shows & a wide general assortment of almost all types/15/54, Electronics Engineer.  
LOUIS K. LOEWENSTEIN, 3858 Jackson St., San Francisco, CA. 94118. (415)387-2600./400 cassettes/Jean Sheppard, Bob & Ray, Benny Goodman Airchecks/58, Retired.  
RAY LUKAS, 3227 Finley Rd. #165, Irving, TX. 75062. ( )258-1545./Comedy, Westerns, Mysteries/Ozzie & Harriet, Our Miss Brooks/Radio Station playing OTR/5 years/Quality Control.  
JOE SALERNO, 9407 Westheimer #311-A, Houston, TX 77063. (713)661-3550./Approx. 100 reels & cassettes/Classical "live" from '30's-'50's./Lone Ranger, Amos & Andy, Classical Instrumentals/Several hundred 16" ET's./Collect great piaists' performances from early radio./In early '70's, my sister worked at thiv. Houston radio station. She called me and said "Turn on KUHF at 5PM. They're going to play the Lone Ranger."/Approx. 15/34. Independant Video Producer (Corporate & Industrial Videos, training films, TV commercials, etc. A little freelance video production on the side.

## 4. COLLECTORS OF MUSIC & SPORTS BROADCASTS

MA, RI, NJ, PA, FL.  
RICHARD J. BIUNNO, 5 Potter Pl., Milltown, NJ 08850. (201)846-2225./3,000 reels/Play by play broadcast of baseball & other sports/NY Yankee Games 1951-1968/NARA, ARSC, SPERDVAC & Indiana Recording Club/ 40, Attorney.  
E. J. CARNLEY, P.O. Box 33082, NAS, Pensacola, FL. 32508-3082. (904)452-4176./Two/Music-Country & Western/Grand Ole Opry (Sat Nights), "Hank Snow" spots/Hank Snow Live Performances/Nostalgia Warehouse/50, Civil Service--U.S. Navy/I'm collecting "Hank Snow" material-1945-1965.  
RICHARD K. HAYES, 59 Myrtle Av., Cranston, RI 02910. (401)461-7457./5,000 reels & cassettes/Big Bands, Hit Parade/Kate Smith, One Man's Family, We the People, Bing Crosby/Many Kate Smith, Hit Parades/Put on shiws for Senior Citizens Groups/Personal Correspondence. I was looking for old records. My first program was Philco Radio Time for 10/30/46 w/Bing Crosby. It was a thrill./51, Teacher. I now trade only occasionally.  
CHARLES HUNT, 205 Dodd Street, Weehawken, NJ 07087. (201)865-6864./2,500 reels, 300 cassettes./ '20's & '30's bands, singers/Most OTR./Traditional Jazz, Variety, Pop Singers of '20's-'40's, interviews/ All Jolson 78's, R. Etting, etc./Collecting all 78's songs of artists of 20's-'40's./World Tape Pals/30 years/76/Machinist (retired)/Interested in trading only--Cassette or reel of good quality.  
RICHARD W. JONES, 3015-C Honeywood Lane, Roanoke, VA. 24014. (703)772-2350./100/Musical--Dance Orchestras/Renote Radio Broadcasts of Dance Bands/Kassel, Martin, Williams, etc./Listened to originals of OTR beginning in 1926/Would like to contact collectors of above music/73, Retired.



- WALTER M. KEEPERS, JR. 6341 Glenloch St., Philadelphia, PA. 19135. ( ) 338-3639. / Large/Big Bands & Vocalists/Early Music Shows/Hit Parade/Kraft/Indiana Recording Club/45/67, Engineer.
- DARWIN MAURER, 315 Market St., Perkasie, PA. 18944. /Between 50-65 cassettes/ Musical Shows/Mainly John Charles Thomas (baritone) radio programs/Dealer & Collector ads/6-8 years/56, Laborer.
- STANLEY M. ROSSMAN, 611 North Main St., Randolph, MA. 02368-3748. /60/Musical Shows/ Old Radio Variety Musicals/Saturday Evening Post/47, Accountant.
- JOHN MILEY, P.O. Box 5103, Evansville, IN. 47716. (812) 476-4790. /Thousands of games/Sports play by play/40/Indiana Recording Club//55, Self-employed./Would like to buy sports tapes or trade if necessary.
- MARTIN PLASCAK, RR 27, Box 200, Terre Haute, IN. 47802. (812) 894-2430. /700 Reels & cassettes/News & Sports/Baseball/Football broadcasts/Kennedy Assassination, World Series/Publications & friends/10/Indiana Recording Club/57, News Director WTHI AM-FM.
- GARY PARKER, 6443 Clarendon Hills Rd. #28., Willowbrook, IL. 60514. /300 Games-- 200 reels/Pre 1960 Sports Events, Old Newscasts/Pre 1960 Baseball Games & Pre 1960 Chicago Radio Shows/Tapes of old World Series Games/Doing research on origins of sports broadcasting & biographies of early sportscasters. /Chuck Schaden's "Those Were the Days" radio Shows/16/.
- RUSS NEIL, 1705 N. Nashville Av., Chicago, IL. 60635. /2,600 Games, 1,100 reels/ Old sports & music/ 1940's & '50's Sports Events & old rock & roll radio shows from 1950's & 1960's./Games announced by Tom Manning, Bob Elson & Ty Tyson. / Locating old sports shows & games from OTR collectors/Various OTR programs run on Chicago Radio./20/I would like to hear from others who have the same OTR interests as I have.
- BRADLEY LEWIS, P.O. Box 4982, St. Louis, MO. 63108. (314) 652-8911/200 reels & cassettes/Modern Jazz & Historical/Big Band Remote Broadcasts/Hello Again newsletter/5 yrs. /45, Teacher.
- DICK HILL, 1802 Bateman, Hastings, NE. 68901. (402) 463-1934. /Many hundreds of hours on reel/Early C & W Music/Early Grand Ole Opry from 1940's. / Play from my collection on my radio program each month on our local station in Hastings. /26 years/56, DJ--KHAS (AM 1230 on the dial).
- BILL BARCELLONA, P.O. Box 55, Tarzana, CA. 91356. (818) 705-3903. /800+ 7" reels/ Big Band Remotes--Music Variety Shows/AFRS, ONS, VPSB, Jubilee, Magic Carpet, Downbeat/Large collection of ONS VPSB Jubilee/Early stages of trying to put out a Charlie Ventura discography. Also want to publish list of AFRS BML ETs (Popular Music) from P-1 to P-1500. /8 years/SPERDVAC, Indiana Recording Club/ 61, Self Employed. Willing to sell, trade shows--reel to reel and/or cassettes.

#### 5. ADDITIONAL ASSORTED COLLECTORS OF OLD TIME RADIO

This group represents a variety of types of collectors with varying interests, who for whatever reason, were not included in the basic four other categories. Some of these could also be considered "last minute additions" to the list.

- FRANK AMICO, c/o SYNC SORT, INC. 50 Tice Blvd., CN18, Woodcliff Lake, NJ 07675. (201) 930-9700 M-F 9:30-4:30/300+ Video tapes--50 pg. list of shows/ Uncut TV & Movies based on old radio./Have OTR, but collect video more now/Vast collection uncut TV, music & film./Large collection of OTR shows & premiums./ WRVR--Which played old Shadow shows/16 years/29, Clerk. Have both VHS & Beta. Trade Only.
- LAWRENCE BEYMER, 61 Heritage Dr., Terre Haute, IN 47803. (812) 235-8567. /300+/ Lum & Abner, One Man's Family, Jack Benny/53, University Professor.
- VINCENT DONNELLY, 123 Sturges St., Staten Island, NY 10314. (718) 442-6696. /125/ Fibber McGee & Molly, WWII shows, Your Hit Parade/Spotlight Bands/Want to pen pal with teen collectors to track how they acquired the hobby./News Articles/3/ 50, Motion Picture Executive with Walt Disney Company.
- GARY MOLLICA, 829 Pomona Av., El Cerrito, CA. 94530. (415) 527-5642. / A few hundred LP's, about 50 reels/Actualities, Comedy, Serials, Unusual Shows/Almost anything WWII and before, esp. early 1930's commercials, WWII propaganda, Sinatra, Jack Benny, Fred Allen, Bill Stern./Started by buying all the Radiola, Garabedian etc. LPs, tried cassettes, but didn't like the cost. Finally bought a reel player./31, Record Reviewer/RN /Interested in logs...doing research.
- RICHARD SKEEN, P.O. Box 62, Sissonville, W.VA. 25360-0062. /550 Shows/Comedy/ Abbott & Costello, You Bet Your Life, Lum & Abner/All Fibber McGee & Molly from 1939 through 1953/Currently attempting to obtain all Fibber & Molly radio shows & movies./WCAU in Philadelphia/3/SPERDVAC/32. /Catalog available.
- MICKEY SMITH, School of Pharmacy, University, MS. 38677. (601) 232-7262. /600 cassettes/McGee, Gildersleeve, Pharmacy-Medicines/Anything with a pharmacist or a drug store./Published, produced special pharmacy tape reading of NARA in Time. /NARA/48, Professor.

#### THE PUBLICATIONS OF OLD TIME RADIO

There are a limited variety of publications being produced by individuals in our hobby, as well as certain "club" publications, which range from simple newsletters highlighting the groups' local activities, to more elaborate magazines and magazine-like newsletters.

One of the problems of the publications produced by individuals is limited readership which results in limited funds available to the publisher to expand the publication and promote it. From a marketing standpoint, we as collectors are a very specialized market. Many of the individuals who have attempted to produce a hobby magazine may have lost interest due to discouragement by the response (or lack of), just grew tired of the work involved with minimal profit or any combination of reasons. These individuals may have lacked the resources, or more importantly, the actual knowledge of how to get a newsletter or OTR magazine off the ground and into a position where it looks good, the contents are good, and accomplish BOTH of those while also at LEAST breaking even. The greater the number of subscribers in general, the closer you will get to breaking even if you have your other costs under control. Those who have had problems with publications in our hobby usually had them for one or a combination of these reasons. With printing costs, the greater the number of copies you print, the lower the cost per copy to the person paying the printing bill. But if you have no readership to pay for those copies, what you have on your hands is a total loss at least until those issues are sold.

Producing a magazine for our hobby is one of the most difficult and time consuming projects, second only to perhaps research for logs. Those hobby publications which were successful at various points or still currently successful were done by, or being done by very dedicated collectors who have acquired a loyal readership, perhaps treating their publications as a labor of love. Whether or not their books were in the black or red, the magazine sustained operation and served a need.

If there were ever an award for the most dedicated collector involved in producing such a publication, undoubtedly, it would have to go to Jay Hickerson. For well over 10 years, Jay has produced an old time radio newsletter called HELLO, AGAIN, which is still being produced today. For many of those years, it was a simple mimeographed newsletter, however, it served as sort of a central "clearinghouse" for collectors looking for certain shows, news of new finds, activities in the hobby, tips for collectors, etc. It also has served as a source for updates on the annual Friends of Old Time Radio conventions held each year in Newark, New Jersey. It was, and still remains the newsletter for collectors of old time radio. More recently, it has been improved and is now prepared using a computer and letter-quality type, and the mimeograph has been replaced by a professional offset printing job. Details on how to subscribe to HELLO, AGAIN is provided in the directory section of this book.

Another major hobby publication which began publishing just a few short years ago is OLD TIME RADIO DIGEST. Much to the delight of collectors who subscribe, this magazine comes out on a regular basis 6 times a year, and somewhat resembles the earlier publication, COLLECTOR'S CORNER. OTR DIGEST, however, tends to be a little more feature-oriented with more of an emphasis on the shows themselves, although technical and more hobby-related articles also appear. The Digest is produced by Bob Burchett, Herb Brandenburg and George Wagner. Both Bob and Herb were involved in producing COLLECTOR'S CORNER. OLD TIME RADIO DIGEST is still produced today. They are well done both inside and out, with many covers featuring original art done by Dave Warren. COLLECTOR'S CORNER started out as a sort of spin-off from two other hobby publications. It is no longer being produced, but achieved much success during its peak. It was at one point, the largest circulating publication in old time radio. Thanks to the early development of its style and graphics, from the beginning, it looked good. Work done on that aspect by Bob Burchett made that possible. The editors were Joe Webb and Bob Burnham (yours truly). There were many controversial articles and editorials in this publication, along with feature articles on shows, along with the technical stuff, logs, and collectors listing their wants. Reprints were rare. Most of the articles were original, generated by the editors and a long list of contributing writers. The demise of this publication was brought about by a combination of factors--mostly those involved just got too busy with their own lives, and the magazine was absorbed by the Downey's new publication, The Golden Years of Radio & TV. However, during the late 1970's and early 1980's, Collector's Corner was a very important publication for old time radio. Collector's Corner held to a monthly schedule its first few years. Many back issues are still available from the publisher of this book.

That other old time radio publication mentioned, THE GOLDEN YEARS OF RADIO & TV, as mentioned, started out as a highly streamlined version of the old Collector's Corner, published by Ron and Linda Downey, who have also been responsible for such beautifully done magazines like their "parent" publication, THE WORLD OF YESTERDAY, and their more specialized publications, which include UNDER WESTERN SKIES and CLIFFHANGER. THE GOLDEN YEARS OF RADIO & TV originally began with the premise that the original COLLECTOR'S CORNER editors, Joe Webb and Bob Burnham, would be responsible for much of its contents. However, for a combination of reasons, some of which are possibly related to an irregular publishing schedule, that didn't turn out to be the case in later years. While back issues of THE GOLDEN YEARS OF RADIO & TV may still be available, the status of the magazine, if it still exists, is unknown.

The newest publication of interest to old time radio collectors is published by Paul Anderson, of Laramie, Wyoming. Paul's publishing schedule is also somewhat irregular, especially when compared to OLD TIME RADIO DIGEST, but the amount of work that obviously goes into each issue is clearly reflected. THE SOUNDS OF YESTERDAY comes out approximately four times per year, with a minimum of 46 pages per issue, and a peak of 54 pages. The articles are largely feature-oriented, mostly devoted to the shows themselves, although articles about collectors and their various projects are also included. There are also logs of shows, scripts, trivia-like features, crosswords and editorials featured in THE SOUNDS OF YESTERDAY. It is worth the price of the subscription. Back issues are also available from the publisher of this book. This publication should not be confused with the late Allen Rockford's work on his long-extinct NOSTALGIA RADIO NEWS, which provided listings of coming features on THE SOUNDS OF YESTERDAY--one of New York state's longest running and most respected shows rebroadcasting old time radio. There is also another interesting feature which represents the editorials in Paul Anderson's THE SOUNDS OF YESTERDAY called AIRWAVES. This should not be confused with the publication (and old time radio tape business) called AIRWAVES, originated by Jerry Chapman, in the 1970's. Perhaps Paul could sub-title his publication THE OLD TIME RADIO PUBLICATIONS OF YESTERDAY (Just kidding!). At any rate, THE SOUNDS OF YESTERDAY is a fine entry in the old time radio publishing field. It's been around since July, 1985, and hopefully, it will stick around a while longer.

Happily, there have not been any official "deaths" of any of the independently produced publications since the publishing of the original "Tech Guide," if you don't count the Vintage Broadcast Society publication, On the Air, which died along with the club.

The following is a reprint of our OLD TIME RADIO PUBLICATIONS OF THE PAST list from the initial "Tech Guide" list. Only one publication, already mentioned is still alive and well.

#### OLD TIME RADIO PUBLICATIONS OF THE PAST

STAND BY...ON THE AIR  
EPILOGUE  
STAY TUNED  
HELLO, AGAIN\*  
RADIO IN DEPTH  
RADIO HISTORIAN  
NATIONAL RADIO TRADER  
NOSTALGIA RADIO NEWS  
AIRWAVES  
NEWS & REVIEWS  
COLLECTOR'S CORNER  
RADIO NOSTALGIA

\*STILL PUBLISHED. ALL OTHERS DEFUNCT.

#### OLD TIME RADIO PUBLICATIONS OF THE PRESENT

HELLO, AGAIN (Jay Hickerson, Box 4321, Hamden, CT. 06514)  
OLD TIME RADIO DIGEST (Bob Burchett, Herb Brandenburg, George Wagner) Royal Promotions, 4114 Montgomery Road, Cincinnati, Ohio 45208.  
THE SOUNDS OF YESTERDAY (Paul F. Anderson, P.O. Box 749, Laramie, WY. 82070).  
THE GOLDEN YEARS OF RADIO & TV (Ron & Linda Downey), Rt. 3, Box 263-H, Waynesville, N.C. 28786. NOTE- STATUS UNCONFIRMED

CLUB PUBLICATIONS (Reprinted from Tech Guide I, Statistics, compiled by Joe Webb) Listed are those containing a high percentage of radio material as opposed to those with mostly club-oriented news.

THE ILLUSTRATED PRESS (The Old Time Radio Club--Buffalo, NY)  
MILWAUKEE AREA OLD TIME RADIO NEWSLETTER  
NARA NEWS (North American Radio Archives)

#### OLD TIME RADIO STATISTICS - Compiled by Joe Webb

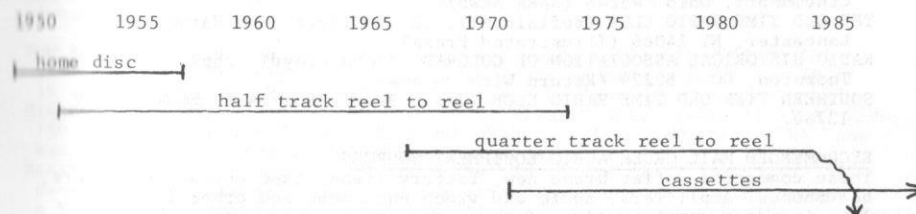
APPROXIMATE NUMBER OF COLLECTORS: 6,000

APPROXIMATE NUMBER OF SERIOUS COLLECTORS: 1,500  
(Not included -- Occasional purchasers of records, etc.)

#### MOST COMMON (TYPICAL) COLLECTOR:

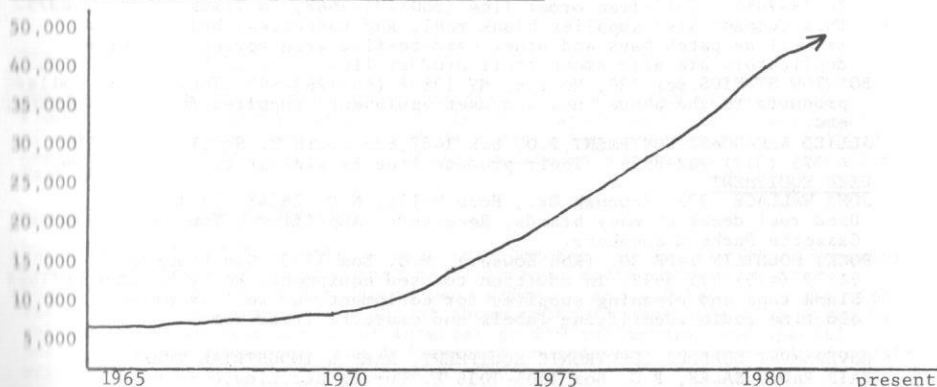
Race: White  
Sex: Male  
Avg. Age: 30-45  
Married, some college

#### RECORDING METHODS USED BY COLLECTORS (By Popularity)



NOTE - Other forms of reel collecting are still being used today, besides the quarter track mono method, however, within the past two years in particular, a decline in popularity of reel in favor of cassette has been gaining momentum. The number of serious collectors using cassettes exclusively, has risen drastically. Today, there are far more active collectors using cassettes than reel, as newcomers are introduced to the hobby mostly by old time radio dealers. This evolution in the OTR hobby has been speeded up by major old time radio dealers who have reduced their cassette prices, which makes the alternative of reel collecting a less and less attractive prospect for the collector who already may have a major investment in cassette equipment and tapes...BB

#### NUMBER OF OLD TIME RADIO SHOWS IN CIRCULATION



The old time radio collector of 1986, has more than twice as many shows available to him or her today, compared to the collectors of 10 years ago. New programs continue to be found every year. Sometimes, they take a few years to get into general circulation, but in is reassuring to know they are being found. The longer they sit undiscovered, the more the vintage disc or tape deteriorates...and the further in time we get from radio's golden era, the more difficult will the research be, and the major "finds" of shows will become increasingly rare.



A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS  
DIRECTORIES

OLD TIME RADIO CLUBS

NOTE- There may be old time radio clubs existing which are not included here. With the exception of certain clubs, most do not seem to be able to communicate their existence or status to me, therefore, some of the information below is merely reprinted from the first Tech Guide. Only one club was intentionally deleted. If your club is not listed below, it was probably not an intentional omission, however. It is because the information was not given to me during the past year of preparation for this publication.

INDIANA RECORDING CLUB (William Davis), 1729 E. 77th, Indian, IN. 46240.  
(Tape Squeal)  
MILWAUKEE AREA RADIO ENTHUSIASTS (Ken Pabst), 4442 N. 77th St., Milwaukee, WI. 53218.  
NORTH AMERICAN RADIO ARCHIVES (NARA), (Jackie Thompson), P.O. Box 118781, Cincinnati, Ohio 45248 (NARA NEWS).  
THE OLD TIME RADIO CLUB (Buffalo, NY), (Dick Olday), 100 Harvey Dr., Lancaster, NY 14086 (Illustrated Press).  
RADIO HISTORICAL ASSOCIATION OF COLORADO (John Lloyd), 2667 E. 99th Av., Thornton, CO. 80229 (Return With Us Now).  
SOUTHERN TIER OLD TIME RADIO CLUB (Jerry Reed), Box 74-A, Endwell, NY 13760.

RECOMMENDED MAIL ORDER AUDIO EQUIPMENT SOURCES

These companies offer brand new, factory fresh, tape decks, equalizers, headphones, amplifiers, audio and video equipment and other items. This is not a complete list of these companies..only a sampling.

INTERNATIONAL HI FI DISTRIBUTORS, INC., Moravia Center, Industrial Park, Baltimore, MD. 21206 (301) 488-9600... (9-9 daily, 'til 5 PM Sunday).  
SOUND REPRODUCTION, INC., 7 Industrial Road, Fairfield, NJ 07006 (201) 227-6720.  
J & R MUSIC WORLD, 23 Park Row, NY, NY 10038. (800) 221-8180 (toll free).

STEREO DISCOUNTERS ELECTRONIC WORLD, INC., 6730 Santa Barbara Ct., Baltimore, MD. 21227. For orders & quotes, call (800) 638-3920 (toll free)

PROFESSIONAL & SEMI-PROFESSIONAL EQUIPMENT

PROFESSIONAL AUDIO SUPPLY, 5700 East Loop 820 South, Ft. Worth, TX. 76119-7050. Toll-free order line (800) 433-7668, in Texas, 800-233-8373. This company also supplies blank reels and cassettes, bulk erasers, as well as patch bays and other hard-to-find accessories. Cassette duplicators are also among their product line.  
BOYNTON STUDIOS, Box 130, Morris, NY 13808 (607) 263-5695. They offer similar products to the above, new and used equipment, supplies for disc dubbing, etc.  
ALLIED BROADCAST EQUIPMENT, P.O. Box 1487, 635 South E. St., Richmond, IN. 47375 (317) 962-8596. Their product line is similar to P.A.S. above.  
USED EQUIPMENT  
JOHN WALLACE, 3724 Souchak Dr., Hope Mills, N.C. 28348 (919) 425-6813. Used reel decks of many brands, Receivers, Amplifiers, Tuners, Turntables, Cassette Decks & Speakers.  
ROCKY MOUNTAIN TAPE CO. (Ron Bowser), P.O. Box 1733, San Leandro, CA. 94577 (415) 895-9992. In addition to used equipment, Rocky Mountain offers blank tape and cleaning supplies for equipment, as well as pre-printed old time radio identifying labels and cassette liner cards.

GOVERNMENT SURPLUS ELECTRONIC EQUIPMENT, RARE & INDUSTRIAL TUBES, ETC.

FAIR RADIO SALES, P.O. Box 1105-1016 E. Eureka St., Lima, Ohio 45802 (419) 223-2196 or 227-6573... a great source for parts, etc. for collectors involved in restoring antique radios.

ANTIQUE RADIO RESTORATION

PUETT ELECTRONICS, P.O. BOX 28572, Dallas, TX. 75228. THE source for antique radio publications and tubes. Probably the most extensive selection of antique radio tubes in the world. Also offers radio appraisal service for insurance purposes, and publishes Antique Radio Topics & The Classic Radio Newsletter.

A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS  
DIRECTORIES

AUDIO CONNECTORS, CABLES, ELECTRONIC PARTS, ETC.

MOUSER ELECTRONICS, P.O. Box 9003, Lakeside, CA. 92040. California distribution center-(619) 449-2222. Texas dist. center (817) 483-4422. This is a major supplier to equipment manufacturers, but they also sell to hobbyists, as well.

OFFICE, SHIPPING, COMPUTER SUPPLIES

QUILL CORPORATION, 100 S. Schelter Rd., Lincolnshire, IL. 60198-4700. (312) 634-4800 or (312) 634-4850. Everything you will ever need to get your collection organized, this company will have. Prices are much lower than you'll find at local stores, and service is incredibly fast.

COLLECTOR'S DIRECTORY LAST MINUTE ADDITIONS

These forms were received too late to be included in the regular directory, and just barely in time to be included in the book. They are arranged alphabetically.

TOM BROWN, N. 2626 Cook St., Spokane, WA., 99207 (509) 482-7989./3,000 shows/I Love a Mystery, Jack Benny, etc./Jack Benny's Life Story--1976/19 years collecting/Mailing Lists/Inactive the last eight years.  
GIRARD FREE LIBRARY, 105 E. Prospect St., Girard, Ohio 44420 (216) 545-2508. /50 tapes/All shows of the 1930's and 1940's/ I Love a Mystery, The Lone Ranger, The Black Arrow/ Collection is on cassettes.  
BARRY HERMAN, 59 Harvey Dr., Short Hills, NJ 07078 (201) 379-5325/2,451 cassettes and growing/Comedy and detective/Found out about OTR through a Radio Yesteryear ad on a business flight/15 years collecting/51, Orchestra Leader, Administrator  
TERRY SALOMONSON, P.O. Box 1135, St. Charles, MO. 63302-1135 (314) 441-9088./15,000+ shows/The Lone Ranger, Jack Benny, Fred Allen/Founder and owner of Audio Classics, Inc. Presently processing paperwork to found a broadcast museum in St. Louis. 5 years on the air with own radio program rebroadcasting old time radio shows. Authored Lone Ranger radio log. Interviewed many OTR stars. Teach OTR history at a local college. Writing articles about OTR for magazines/Found out about OTR through a newspaper article/12 years collecting/Member Buffalo OTR Club, Founder of Audio Classics buyers group/ Electronic engineer and radio broadcaster (I get paid!).  
CLIFFORD A. SMALES, JR. 8 Daniel Blvd., Bloomfield, CT. 06002./Preferred tape exchange medium and equipment layout: Cassette/Aldrich Family, Archie Andrews, Blondie, The Goon Show, Mr. Keen, Tracer of Lost Persons/ Potential traders may contact me either by cassette, print or in the case of blind tapers, braille.

THE JACK BENNY FAN CLUB

For admirer's of radio's greatest comedian, here's a club of interest. Produces The Jack Benny Times, with club news and updates, and many reprints of articles on Jack...International Jack Benny Fan Club (Laura Lee), 15430 Lost Valley Dr., Ft. Wayne, IN. 46825 (update on address given in the first Tech Guide).

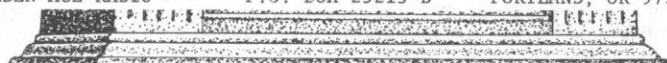
OLD TIME RADIO CONVENTION

THE FRIENDS OF OLD TIME RADIO - Held each October, in Newark, NJ - Honoring the personalities and people that made old time radio great even today. Many well-known radio stars, sound men, writers, etc. attend to mingle with radio fans, and re-create the actual shows. Special workshops also given by collectors on various topics of interest to OTR collectors, and special awards are also presented. For information on this two day, fun-filled affair, write Jay Hickerson, Box 4321, Hamden, CT. 06514.



GOLDEN AGE RADIO--one of the oldest companies supplying tapes of old radio shows (begun in 1970). We supply tapes from masters many generations earlier than other companies. Special attention is given to improving the sound and careful duplication on high-speed duplicators. Both reels and cassettes are available. Send for a free mini-catalog.

GOLDEN AGE RADIO P.O. BOX 25215-B PORTLAND, OR 97225



#### LOGS AND LISTINGS FOR COLLECTORS OF OLD-TIME RADIO PROGRAMS

**NETWORK RADIO:** Included in this first comprehensive study, written in 1971, are most network programs (650) that were then being circulated. Omitted for the most part are news programs, bands, talk shows, syndicated and local shows on less than one year. Details about the programs vary. They include: duration, network, day, sponsor, and in some cases, time. One of the main reasons for doing this is to correct, where possible, inaccurate data and to help you date shows. Cost is \$8.00.

**SUSPENSE LOG:** A complete log of every show ever broadcast from 1942-62. Most programs list the guest star and director. Cost is \$6.00.

**HELLO AGAIN:** Now in its 17th year, HA is the oldest independent newsletter dedicated to the traders and collectors of old-time radio shows. Much of the information it contains is contributed by collectors including: problems and techniques in dubbing, tape quality, what different collectors are doing and what they are looking for, updated info about new radio shows being circulated, information about publications, activities, clubs, catalogs and logs related to old-time radio, deaths of radio personalities, and much else.

The first issue received includes listings of all OTR clubs, publications, many dealers, all logs available and many radio stations playing OTR. It is now printed rather than mimeographed and runs about 4-8 pages an issue.

Subscription is \$10.00 a year for 6 issues per year. Send a SASE for a complimentary copy. Back issues are \$1.00 each.

#### MORE LOGS AND LISTS: (All are complete unless indicated)

LUX RADIO THEATER	\$5.00	FRED ALLEN	\$5.00
SCREEN GUILD THEATER	\$5.00	THEATER GUILD OF THE AIR	\$3.00
HALLMARK PLAYHOUSE	\$1.50	SCREEN DIR. PLAYHOUSE	\$0.50
SHERLOCK HOLMES	\$5.00	THE SHADOW	\$4.00
GREEN HORNET	\$4.00	MERCURY THEATER	\$1.00
GUIDE FOR BEGINNING COLLECTORS	\$2.50	4 PAGES OF TIPS ON TAPING	\$1.50
COLUMBIA WORKSHOP	\$3.00	ONE MAN'S FAMILY (most dates)	\$2.50
THEATER FIVE (235 alphabetical titles)	\$0.75	FAVORITE STORY (most dates)	\$1.00
I LOVE A MYSTERY	\$1.00		

JACK BENNY (sketchy from 1932-34. Almost complete from 1935)	\$6.50
LIST OF COLLECTORS (120)	\$3.00
GUNSMOKE	\$6.50
INNER SANCTUM	\$3.00
ESCAPE	\$2.50

CBS RADIO WORKSHOP; STUDIO ONE; FORD THEATER; ACADEMY AWARD THEATER; CBS AND YOU ARE THERE: \$0.75 each

JAY HICKERSON, BOX 4321, HAMDEN, CT. 06514  
(203) 248-2887  
JANUARY 1986



WHAT YOU ALWAYS WANTED TO KNOW ABOUT CIRCULATING OTR SERIES(but could never find out)

A NEW PUBLICATION: A computerized listing (with letter-quality print) of all available complete network and syndicated shows has recently been published by Jay Hickerson. Each item lists the title, year(s) on the air (and in many cases the exact dates) and the number of shows available for trade. Often the star and sponsor is indicated. If there are a few shows available, exact dates or titles are shown in most cases.

Foreign shows, AFRS and government sponsored series, country and western shows, local series and remotes are projects of their own. I will mention many of these in this project with a representative number of shows available. No remotes will be listed but all bands and singers will be included if they were on a weekly or daily show. I am including news commentators with one or two dates for each one as well as religious programs, sports and health shows. Some shows are listed more than once by sponsor or other category. Whenever possible, I have indicated whether the number of shows available is the complete or a partial run.

The information was gathered from various catalogs and my own resources. Since new programs are discovered constantly (many aren't listed in catalogs until much later) and since there is conflicting information, it was a difficult project. Undated shows cause a big problem and dates seem to change from catalog to catalog.

The Big Broadcast and Tune in Yesterday are now out of print. Both books described the shows but did not indicate availability. I hope this project will correct inaccurate information found in certain other books and add to the number of programs previously covered.

The cost of this project: \$17.50 (mailed first class and flat). The document is 44 pages long and the 2200 different network and syndicated series are arranged alphabetically. If someone had all the available shows I am aware of, they would have about 50,000 programs.

JAY HICKERSON, Box 4321, Hamden, CT 06514; (203) 248-2887

JANUARY, 1986

# Hello Again, Radio

P.O. Box 6176 Cincinnati, Ohio 45206



Send for free catalog.



Old time radio on cassettes.

Box 9584  
Alexandria, VA 22304

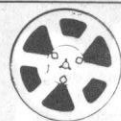


(703) 370-5555  
MON-SAT 9 AM-6 PM

Welcome to **AUDIO TAPES**

The government surplus tape we offer is mostly Ampex 641 and 671. It has been used once by the government for classified monitoring on ships, planes and listening posts. The tape is splice-free and bulk erased. The tape has the same specifications as nationally sold Ampex 641/671. The 1800' & 3600' lengths are suitable for all recording purposes including music, while the 2400' length provides 25% longer recording time than 1800' on 7" reels.

Most of the tape has been degaussed by "Fast Forward" erasing, and therefore the tape sometimes appears unevenly wound. However, once the tape is played in the normal record/play mode, it is identical to normally wound tape. The plastic reels are sometimes scratched or marked; this is due to the tape being used and sold without boxes. All tape is guaranteed.



## U.S. GOVERNMENT SURPLUS RECORDING TAPE MOSTLY AMPEX 641/671

Used Once; Unboxed, Unspliced. Ideal for Music, Voice, Etc. An Outstanding Value!

1800' Mostly Ampex 641 7" Plastic Reel 1.0 Mil	2400' Mostly Ampex 671 7" Plastic Reel 0.75 Mil	3600' Mostly Ampex 641 10 1/2" Plastic Reel 1.0 Mil
12* \$ 19.20 (\$1.60 Each)	12* \$ 21.00 (\$1.75 Each)	10* \$35.00 (\$3.50 Each)
25 \$ 36.25 (\$1.45 Each)	25 \$ 40.00 (\$1.60 Each)	18 \$58.50 (\$3.25 Each)
50 \$ 65.00 (\$1.30 Each)	50 \$ 72.50 (\$1.45 Each)	30 \$89.70 (\$2.99 Each)
100 \$119.00 (\$1.19 Each)	100 \$130.00 (\$1.30 Each)	
*Minimum Order: 12 Reels [Sample: \$2.00]	*Minimum Order: 12 Reels [Sample: \$2.00]	*Minimum Order: 10 Reels [Sample: \$4.00]

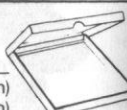
Shipping: 1800'/2400'	Addresses East of Miss.	Addresses West of Miss.	Shipping: 3600'	Addresses East of Miss.	Addresses West of Miss.
12 Reels	\$ 3.05	\$ 4.90	10 Reels	\$ 4.75	\$ 6.75
25 Reels	\$ 4.90	\$ 8.25	18 Reels	\$ 6.75	\$11.20
50 Reels	\$ 8.30	\$14.40	30 Reels	\$12.15	\$17.75
100 Reels	\$15.50	\$27.60			



**7"**  
**DeLuxe, All-Brown  
Leather Grained**  
12\*-49 \$ .45 Each  
50 \$21.00 (.41 Each)  
\*Minimum Order: 12 Boxes

## BOXES

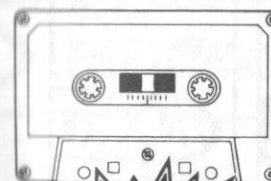
**10 1/2"**  
**All-White, Hinged,  
Solid Construction**  
10\* \$ 9.90 (.99 Each)  
20 \$18.00 (.90 Each)  
\*Minimum Order: 10 Boxes



Shipping - 7" Boxes	East of Miss.	West of Miss.	Shipping - 10 1/2" Boxes	East of Miss.	West of Miss.
First 12 Boxes	\$1.85	\$2.35	10 Boxes	\$2.40	\$3.65
Each additional Box	.06	.08	20 Boxes	\$3.45	\$5.40
Box of 50	\$3.45	\$5.65			

Price List Effective July 1986 - Prices Subject to Change Without Notice

## NEW — PREMIUM QUALITY CASSETTES NORMAL BIAS (120 $\pi$ ps) EQ



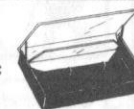
This rugged premium cassette has features found only in the most expensive cassettes...compare:

- High impact, heat resistant polystyrene plastic housing — 5 screw construction
- Silicone bubble liners for prevention of uneven tape winding and excessive tape wear
- A specially secured pressure pad on a phosphor bronze spring assembly to assure positive tape-to-head contact
- Double locking hubs to prevent tape from coming loose
- Stainless steel, silicone lubricated bearing pins for smooth, low-friction tracking
- Cue marking spaced one second apart on the leader tape
- Normal Bias (120  $\pi$  ps)
- Extremely durable for quality, high-speed duplication
- Anti-static head cleaner leader
- Extended linear response to obtain superb mid-range and high frequency response to 20,000 Hz  $\pm$  3DB
- All tapes have extra length to assure complete copying
- Cassettes are labeled on both sides and are sold without cases

Quantity	C-60	C-90	Shipping
10* -24	\$1.25 Each	\$1.45 Each	Qty. East of Miss. West of Miss.
25** -49	\$1.10 Each	\$1.30 Each	First 10 \$1.50 \$1.75
50+	.99 Each	\$1.19 Each	Each additional .06 .08

\*Minimum Order: 10 Cassettes \*\*Free Cassette Head Cleaner with orders of 25 or more

## CASSETTE CASES Norelco Type, Clear, Hard Plastic



Price	Shipping
10*-40 .22 Each	EOM WOM \$1.75 \$2.50
50 \$10.00 (.20 Each)	\$2.10 \$2.95
100 \$18.00 (.18 Each)	\$3.25 \$4.90

\*Min. order: 10 cases



## FOR EXTRA LENGTH RECORDINGS MAXELL UR-120 CASSETTES

Quantity	Price	Shipping
10*-19	\$1.99 Each	Quantity EOM WOM
20 -25	\$1.90 Each	First 10 \$1.65 \$1.95
30 +	\$1.85 Each	Each additional .10 .12

\*Minimum order: 10 cassettes

ALL PRODUCTS SOLD BY AUDIO TAPES, INC., INCLUDING USED TAPE, ARE UNCONDITIONALLY GUARANTEED FREE OF DEFECTS. DEFECTIVE PRODUCTS MAY BE RETURNED FOR REPLACEMENT OR REFUND AT YOUR OPTION.

**ORDERING INFORMATION:** Please make checks and money orders payable to **AUDIO TAPES, INC.** Since we ship by UPS, please furnish us with a street address. Checks may be subject to a two week hold. We welcome both VISA and MASTERCARD on orders of \$30.00 or more. When ordering by credit card, please provide the name as it appears on the card, your account number, and expiration date of the card. Credit card orders may be placed by calling (703) 370-5555. Virginia residents, please add 4% sales tax.

**Audio Tapes, Inc.**  
**Box 9584-B**  
**Alexandria, VA 22304**  
**(703) 370-5555**





**Old Time Radio is alive and well  
in the pages of the DIGEST!**



**One year \$12.50  
for 6 issues.**

Royal Promotions  
4114 Montgomery Rd  
Cincinnati, Ohio 45212

(121)



*presents*

## **Old Time Radio Programs on reels or cassettes**

Thousands of programs

Send \$1 for catalog

*Refundable with first order*

Specify reel or cassette

**Free cassette included with each request.**

Foreign customers always welcome

Send all requests to:

Leo H. Gawroniak  
Box 248  
Glen Gardner, NJ 08826

**B Burlington**  
Audio/Video Tapes Inc.  
106 Mott St. Oceanside, N.Y. 11572

In New York State  
(516) 678-4414

Toll Free  
Out of N.Y. State  
1-800-331-3191



If you are an  
Old Time Radio Buff and use  
reels of tape or cassettes, you won't  
beat Burlington's prices, service or selection!



**AMPEX**  
**REEL TAPE**

### Government Surplus Tape

(Cartons unopened & untouched as we receive them.)

#### Tape (as is)

7" x 1800' tape bulk **55¢ ea.**  
(60 per ctn.)  
1 carton or more

7" x 2400' tape bulk **35¢ ea. Special Price!**  
(60 per ctn.)  
1 carton or more *While They Last!*

#### Boxes

7" White Boxes **25¢ ea.** **20¢ ea.**  
(200 per ctn.)  
split carton 1 carton or more

7" Printed Boxes **22¢ ea.** **18¢ ea.**  
(200 per ctn.)  
split carton 1 carton or more

7" x 1800'

Engineered for professional  
reliability and performance. Bulk  
erased, splice free Ampex #641,  
1/4", 1.0 mil. tape on a clean used  
reel in a new white hinged box.  
"A tape" rewound, excellent  
for voice and music.

#### Rewound "A Tape"

Clean used reel, in white box

#632 7" x 1200' 1.5 mil

Box **\$1.55**

Bulk **\$1.30**

#671 7" x 2400' .075 mil

Box **\$1.25**

Bulk **\$1.00**

Hand picked, taped  
downends, used reel,  
white box.

3m 208 Backcoat or

#632 7" x 1200' 1.5 mil

bulk **\$1.00**

In white box **\$1.25**

#641 7" x 1800' 1.0 mil

bulk **80¢**

In white box **\$1.05**

#671 7" x 2400' .075 mil

bulk **70¢**

In white box **95¢**

## Call or Write for Free Catalog

### ★ With All Our Products Listed ★

• Beta & VHS  
Professional Quality  
Video Cassettes

• Agfa

• Audio & Video  
Products

• 3m Accessories

• Kodak

• 3m—Scotch

• Capitol

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All Burlington Products are Unconditionally Guaranteed

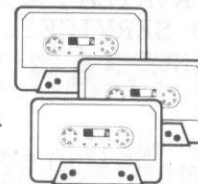
MINIMUM ORDER \$50.00. For shipping and handling charges and other information on sizes,  
lengths and quantities call factory at toll free number. 1-800-331-3191 out of N.Y.S.  
Business hours: Monday thru Friday 8:30 a.m. to 5:00 p.m.

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### Burlington Custom Loaded Cassettes



- For in-cassette duplication.
- Digital pressure pad.
- 5 screw case
- Normal or high bias
- Leaderless cassettes available in all lengths-add 10%

Cassette shells available in white, black or tan. Specify which you prefer.

#### BURLINGTON CHROME

The ultimate quality cassette for all mastering of original recording. Loaded with Agfa. High bias. Oversize window. Black or smoked transparent shell. Please specify. If not specified - we use our discretion.

#### BURLINGTON I

The high quality cassette for mastering and original recording. Loaded with Agfa MAGNETITE 612 (812 for C-90's and longer) super ferro dynamic audio tape, black shell.

#### BURLINGTON II

Mastering cassette for critical reproduction of music and voice, even at high speeds. Loaded with Agfa 611 (811 for C-90's and longer) audio tape, white shell.

#### BURLINGTON III

Duplicating cassette for the spoken word. Used in training and educational programs. Loaded with Magnetic Media XMII audio tape or equivalent, tan shell.

#### BURLINGTON IV

High quality, imported, duplicating cassette, excellent voice quality, economically priced. Two extra minutes included in each cassette. Five screw, white shell.

Length	Burlington Chrome			Burlington I			Burlington II			Burlington III			Burlington IV		
	25-99	100-499	500+ more	25-99	100-499	500+ more	25-99	100-499	500+ more	25-99	100-499	500+ more	25-99	100-499	500+ more
C-7	.72	.66	.56	.65	.60	.51	.60	.55	.49	.45	.40	.36	.37	.35	.33
C-10	.76	.70	.58	.69	.54	.53	.62	.57	.51	.47	.42	.38	.39	.37	.35
C-15	.78	.73	.61	.71	.66	.55	.64	.59	.53	.49	.44	.40	.41	.39	.37
C-20	.80	.75	.63	.73	.68	.57	.66	.61	.55	.51	.46	.42	.44	.41	.39
C-30	.86	.80	.67	.78	.73	.61	.70	.65	.59	.55	.50	.45	.46	.42	.40
C-40	1.00	.88	.76	.91	.80	.69	.73	.68	.63	.58	.53	.48	.47	.43	.41
C-45	1.05	.94	.78	.95	.85	.71	.75	.70	.65	.60	.55	.50	.48	.44	.42
C-50	1.10	.99	.88	1.00	.90	.80	.77	.72	.67	.62	.57	.52	.52	.47	.44
C-60	1.16	1.10	.92	1.05	1.00	.84	.80	.76	.70	.65	.61	.55	.55	.50	.47
C-70	1.32	1.21	1.10	1.20	1.10	1.00	.92	.87	.80	.77	.72	.65	.57	.53	.49
C-80	1.43	1.32	1.19	1.30	1.20	1.08	.97	.92	.85	.82	.77	.70	.59	.54	.51
C-90	1.60	1.49	1.27	1.45	1.35	1.15	1.05	.98	.90	.88	.83	.75	.60	.55	.53
C-100	2.20	2.10	1.71	2.00	1.90	1.55	1.25	1.20	1.10	1.35	1.18	1.05	1.10	.95	.85
C-110	2.37	2.26	1.87	2.15	2.05	1.70	1.40	1.30	1.20	1.40	1.23	1.10	1.15	1.00	.90
C-120	-	-	-	-	-	-	-	-	-	1.45	1.27	1.15	1.25	1.10	.95

□ Prices for other sizes and quantities available upon request.  
□ Sizes and series may be assorted for price advantage.

□ Custom lengths available on special orders.  
□ Up to 2 extra minutes may be added at no additional charge.

TABS: All cassettes with tabs-in Tabs out upon request.  
PACKING: 25 cassettes or 100 cassettes per tray.  
5 trays per master carton.  
Total 500 pieces.

#### Norelco-Type Box

- Hard plastic
- Black base w/ clear lid
- 400 per carton
- Split carton 12¢ each



**10¢ each**  
1 carton or more

#### Soft Plastic Box

- Unbreakable
- Label visible thru both sides of box
- One piece w/ molded hinge
- 600 per carton
- Split carton 12¢ each



**9¢ each**  
1 carton or more

#### Blank Cassette Labels Type-Feed Rolls

- Roll of 500 labels positioned horizontally for easy typing
- Pressure sensitive
- Smudge-proof, matte finish
- Loose white labels - minimum 50 labels **3¢ ea**



**\$7.50 per roll**

Opaque, Computer & Sheet Labels Available

All Burlington Products are Unconditionally Guaranteed

Ordering Instructions on Reverse Side.





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P.O. Box 39522 · Redford, Michigan 48239-0522

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# RADIO SHOWCASE

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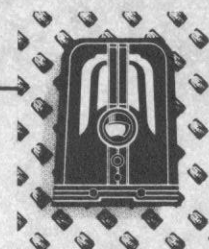
## CASSETTE

In order to promote Old Time Radio collecting as a hobby, Radio Showcase, has reduced the price of 100 cassettes from our catalog of over 2500 60-minute and 90-minute tapes. These 100 cassettes are some of our most popular recordings and represent a wide variety of historical radio programming. No sacrifice in quality has been made in making this offer. Radio Showcase takes pride in using Agfa-Gevaert High-Dynamic, Low-Noise, High-Output tape in a premium American made 5-screw shell. All programs are recorded using state-of-the-art Otari stereo duplicators for superior fidelity and proper left-right channel balance.



Each cassette must pass a quality control test before it is put into stock. Radio Showcase guarantees the sound quality of each program as rated in our catalog. Besides the usual series title, program title, and broadcast date, the transcription source is also

listed as well as actor credits to help you in choosing programs. If you feel a recording is not as stated in the description, simply return it. Start saving money today by sending for your free copy of the Special Radio Showcase \$2.00 Cassette list, and new mini-catalog. OLD TIME RADIO NEVER SOUNDED BETTER.....  
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