

Recording Tape Characteristics



MARCH 1978

ISSUE #17



AIR WAVES

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60115

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MARCH 1978 ISSUE No. 17

EDITOR:
Jerry Chapman

CO-EDITOR:
Andy Blatt

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FULL PAGE - \$10
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SUBSCRIPTION RENEWALS and letters, and questions should be sent to the above address. Questions will be answered in the following issue if of general nature. Otherwise questions will be answered only if a SASE is enclosed. Letters to the editor become property of Airwaves and may be published, unless specifically not requested.

I have graduated from Northern Illinois University, with a degree in Computer Science. Because of important schoolwork this issue is late. In the future persons who wish to check the status of their subscription, issue mailings, or other questions must enclose an SASE to obtain a reply. I will not guarantee a hand written reply otherwise. I plan to catch up slowly over the summer and fall with these issues. In the future the SUSPENSE Log, and Log of circulating material will be continued.

I would like to introduce two writers having work in this issue. First, Andy Blatt, a new co-editor has written an article on the decline of radio drama. Andy will be doing work on the program log started in the December issue. Andy was also the one who did the recording of the six program bonus reel offered to new and existing subscribers

FROM ANDY BLATT to Airwaves subscribers;

I am the new co-editor, along with Jerry, for Airwaves. As for my OTR past, I've been collecting radio programs for two years. I was co-editor along with Bob Burnham for News and Reviews from May 1977 to the last issue. My interest in OTR began with rebroadcasts on the New York Station, WRVR. I began with a Tandberg reel deck and an Akai machine. I started trading with Bob Burnham and Joe Webb. I hope that subscribers via the letters column can keep in touch with us, we look forward to hearing your opinions, and news of the state of old time radio collecting.

Best Wishes,
Andy Blatt

FROM FRED BERNEY

I would like to give a brief background of my experience with tape equipment and radio collecting. My parents bought me my first tape recorder when I was 13, back in 1952. After finding as many ways to hide a microphone on my family and friends as Allen Funt, my subject of recording turned to radio and television shows. I tried to tape everything that I enjoyed watching and listening. There was one problem. Money. I never had enough to buy all the tape that I needed.

However somehow I managed to scrape together enough of the green stuff to buy over 200 reels from 1952 to 1960. This may not seem like a lot today, but if you'll check back to those early days, the cost of a 1200 foot reel of Scotch Brand recording tape was \$5.50 retail, and \$3.30 wholesale.

(continued next page)

Continued from 2

Lafayette Radio was one of the very few companies selling low cost tape and even their prices were high compared to today's white box tape prices. At any rate during the '50s I recorded about 150 radio shows directly off the air, and more than twice that many TV shows.

That was the start of my OTR collection. It was also the start of my profession. I have owned and operated a recording studio, produced a feature film, and today am a motion picture soundman and film editor. I have over 21 years of professional sound recording experience behind me. I mention this only to give some kind of validity to statements I will be making. Don't get me wrong, I don't claim to know everything about sound, not by a long shot. But I have managed to learn some techniques during all those years.

Mailing

The postal rates for special 4th class are now as follows:

36¢ first pound
14¢ each additional pound.

packages over 7 lbs go at a smaller rate than 14¢ a pound, after the first seven pounds.

What I find particularly encouraging about this handbook isn't the content, as it isn't detailed enough to be useful to collectors with experience, but the fact that it is the first (to my knowledge) booklet prepared with a function of a single reference book for collectors. In the introduction Seeley states that the handbook is aimed at beginners, so my comment on detail is not a criticism of the handbook content. In a book such as this a writer may be tempted to state personal opinion, such as which brand of recording tape is best, or some fancy explanation of a problem which might be just conjecture. Seeley seems careful to avoid these temptations, yet he isn't overly conservative, for example he states that a tape machine with automatic shut-off is almost a must. I not only agree, but I applaud his mentioning this feature, which could have easily been forgotten in a booklet like this. My question is: Will beginners, who need this handbook most realize that it is available? I hope for these beginners that they do find out about the booklet, and for the more experienced collector I hope that an improved edition will be available next year or sooner!

"THE OLD TIME RADIO COLLECTOR'S HANDBOOK" by Charles Seeley, 14 pages.
Rogue Press
294 Victoria Blvd.
Kenmore, New York, 14217

COST.....\$1.25 postpaid

Collector's Handbook

Do each of you remember how it was when you had just begun to collect OTR? I know for myself I had numerous questions: Where do the shows come from? how are transcription discs found, and how are they sold? What is the standard speed used for duplicating tapes for trade? How do I find other radio program collectors? These questions of mine eventually became answered, but how I would have enjoyed a booklet that answered them all at the offset.

Chuck Seeley has written a manual for primarily beginning old time radio collectors. The content covered is primarily in the tape recording end of the hobby. Suggestions on how to buy recorders, tape, and peripheral equipment are covered as well as how to use the equipment. Three pages are devoted to building and maintaining one's collection. An interesting point made is that program dates are often inaccurate (true) and that one can check the date in a perpetual calendar to see if the broadcast day matches up with the correct day. No method of finding the correct broadcast day is given, so I myself would suggest that collectors doing this checking obtain a copy of a book by Summers, covering a thirty year history of network programs. (part of the "History of Broadcasting" series). At the end of Seeley's manual, a good list is made of reference books (Summers' book is listed) and OTR organizations.



Regardless of the type of tape recorder one may use, it is limited by the quality of the tape. Going back to some of those early tapes that I made in 1952 found me something interesting. Scotch, Audiotape, and Soundcraft have stood the test of time, the oxide has not flaked off of the acetate backing. This was not true of the off-brand tapes. Maybe this is the reason that I am so finicky about using good quality tape. I feel it is a small price to pay when you want your library to last for many years. Some of my tapes are over a quarter of a century old, yet they look and play the same now as they did then.

Longevity is not the only reason for using quality tape. The following attributes must be considered when purchasing tape:

1. Tape slitting
2. Drop Outs
3. Frequency Response
4. Print Through
5. Stretching
6. Noise

TAPE SLITTING

Tape is manufactured in long 24 inch wide rolls. This sheet of magnetic tape is separated (slit) by knives into 1/4 inch widths and spooled onto hubs. When the slitting is good the tape lays smoothly on the reels with an even winding, one can notice this by looking at the tape pack on the reel from the side after playing the tape. When used on a recorder, properly slit tape will move through the tape path of the recorder without wavering from side to side. If the slitting is poor the tape will not be even on the side of the tape pack, that is there isn't one and only one smooth surface along the tape edges. When riding across the tape head the wider portions of the tape may lift off the tape head (especially if the head is worn at all) causing a dropout on the outer channels (1 & 4, or left one and left two). If you look straight down at the tape as it moves through the recorder you can actually see this lifting take place, instead of being smooth, the tape will have waves.

An extreme case of improper slitting will be a tape that is so wide that it will hang up in the tape guides, or waver off the roller and capstan. I have also had rolls of tape that suddenly narrowed to about 1/8 inch, needless to say this caused a loss of sound.

DROP OUTS

A drop out is a loss of volume for a moment of time, this is caused primarily by either bad contact with the tape head or by a loss of magnetic particles when the tape was originally coated in manufacture. A minor series of dropouts will cause the sound to sound "rough".

FREQUENCY RESPONSE

This is the ability of the tape to reproduce all frequencies (within the range of hearing) at the same level in which they were originally recorded. Some tapes are designed to increase in volume at 7 kHz (7,000 cycles per second), this will add to the noise as multiple copies are made in succession as in our field. Frequency response is also a function of tape recorder (the width of the playback head gap specifically) and tape speed.

PRINT THROUGH

This sounds like echo in reverse. If it exists on your tapes you will notice it at the beginning of a selection. You will first hear, very low in volume, a sound, and then at the normal level you'll hear the same sound again. It is caused by the magnetic field on one layer of tape inducing the same magnetic pattern on the layers of tape next to it. For some reason the problem is not as loud after the recorded material (post echo) as it is before the recorded material (pre-echo). One way to avoid this is to store tapes in a played attitude, rather than a tight wind, another way is to record at a lower volume. Thicker tapes, low print-through tapes, and keeping the tapes out of high temperatures or magnetic fields (transformers in televisions, magnets in loudspeakers) will all help to reduce the problem. Interestingly enough, tapes recorded at 3 3/4 are less prone to print through than those recorded at 7 1/2. Assuming no "artificial" forces are present to induce print through, (such as placing a tape on a television) print through increases with the logarithm of time, this means that if you take a recording one day old the increase of print-through measured in decibels will be about as great in the next ten days as it will in days 11 to 110. Using this property of print-through, one can tell rather rapidly (within an hour to a day) if print-through will be a problem with a certain tape, signal and recorded level.

STRETCHING

Before the days of mylar (polyester), if one put a lot of tension on a tape it simply broke clean. The tape could easily be spliced together with no noticeable problem. Today about all of the tapes manufactured use a mylar backing. If one takes a section of mylar and tugs on both ends, it will stretch before it breaks. The amount of tension needed to stretch the tape depends upon the quality and thickness of the tape. 1 1/2 mil mylar is strong, 1 mil will stretch more, and .5 mil mylar will stretch rather easily. Many tapes are "tensitized" now, this means that the tape has been pre-stretched, and consequently is stronger than non tensitized tapes.

NOISE

All tapes have noise. What you need to know is distance between this noise and the loudest signal that can be recorded on the tape before distortion is objectionable. This area, measured in decibels, is called the dynamic range of the tape. Low noise tapes allow a high level signal to be recorded on the tape, in addition to having a lower initial noise level to start with. Noise is also a function of the tape recorder, and tape speed.

That is it for this month, My next subject will be selecting a recorder. If any of you have questions about the material I have covered, I will answer questions. Please write to me at my home address.

FRED BERNEY
5638 H. VIA ROMANO
CHARLOTTE, N.C.
28211

(non subscribers who may read this may ask questions as well as subscribers, please enclose an SASE for Fred.)

Decline of radio

by Andy Blatt

Network radio began slowly on November 15, 1926, with the National Broadcasting Company. Except for a few dark spots, radio generally had no competition for the public's attention at the start. Around this time, theater and vaudeville were capable of competing for the public's attention, but in order to witness the theater and vaudeville, one had to travel. Radio's "mind's eye" simply had to be switched on to be enjoyed.

Around the late forties, after many years of perfecting broadcasting methods and transmission quality, television was born. In 1948 network television became the new kid in the media. With programs such as "Howdy Doody" and "Face the Music" and personalities such as Milton Berle and Jackie Gleason, television grew at radio's expense.

Dramatic programming on radio began to fall quickly during the middle fifties. In fact, no show produced after 1949 had much success. Long running favorites, Bob Hope, The Lone Ranger, Edgar Bergen, Dragnet, and many others ended their runs at this time. Exceptions were Suspense, not quitting until 1962, and "Have Gun Will Travel" remaining until 1960.

According to experts in the industry, the media conscious public had chosen their preference of television. Some people reasoned, "Why should we be content with sound only, when we can have both picture and sound?" The people who stuck with radio were taken for granted. Possibly, the public saw radio being given less attention, and decided to turn to television, prompting radio businessmen to reduce radio's dramatic output, creating a cycle. For whatever reason, the public turned away from radio, and television needed programming. Because of this, and because the T.V. programmers needed something tried-and-true, something already successful, radio programs soon found namesakes in TV. Programs like: Superman, Suspense, Goldbergs, Dragnet, Life of Riley, Lone Ranger, Amos 'N Andy, Jack Benny, Green Hornet all were adapted for television at the time of their demise on radio, or shortly thereafter.

Certain programs needed to be altered a bit before being presented on TV. An example is "Candid Microphone, which ran on TV with that title, then changed its name to "Candid Camera". Lux Radio Theater became the Lux Video Theater when it switched to a television format.

Radio drama attempted a comeback. In the beginning, the attempts were futile. In 1973 NBC decided to use old X Minus One programs in an attempt to revive interest in old radio shows. The show originally broadcast by NBC in the middle fifties, was rebroadcast once a month. Because of the awkwardness of the monthly format perhaps, the program went off the air by 1975. Also in 1973 an enthusiastically produced program, "The Zero Hour" began syndication. The program was produced carefully by Elliot Lewis, and is also known as "The Hollywood Radio Theater". With Rod Serling as a host, the program was produced for a five night a week broadcast. Due to lack of interest on the part of potential program buyers, and lack of marketing for the program, the show died before it had a chance. Mutual gave it a chance later, and reorganized it. It failed in 1974.

Finally from the last network to give old radio its pink slip came a revival of radio drama. According to "Tune In Yesterday" on January 6, 1974 the CBS Radio Mystery Theater began its run. Due to specialized programming that many stations were broadcasting at the time many stations did not carry the show. Others ran the program late at night. The CBS "Radio Adventure Theater" meant for younger people was begun in 1977, and ended January 29, 1978.

Network radio drama is slowly making a comeback, along with more respect and attention that it once enjoyed. Television is still at age 30 dominating radio middle aged at 52.

Letters

Dear Jerry:

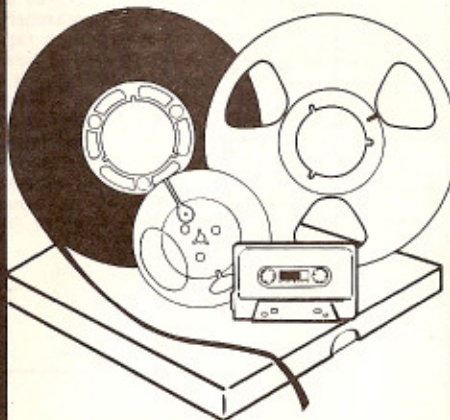
I enjoyed the February issue. Of special interest to me were the comments you made on OTR newsletters and collectors' attitudes. I would like to comment on this, and the letters published by Chuck Seeley.

My opinion of Chuck Seeley is not the same as it once was, as a result of what I've heard from others who know him better (or at least have spoken with him). In the past I admit I might have been a bit harsh on him in News and Reviews, however he has never had a good thing to say about me in the Illustrated Press, so I don't regret anything I've published.

The thing that I think is very important to realize, as one of my trading friends has pointed out, is that the pen is a very powerful instrument. While the Illustrated Press may have a limited circulation compared to Airwaves, Collector's Corner, or even News and Reviews, for some reason it has quite an impact on OTR -- and that, for the large part, is due to the attitude Chuck Seeley takes toward collectors who have something to offer. Apparently he calls them as he sees 'em, and if it upsets Bob Burnham, Jay Hickerson, or John Doe that is okay because if he thinks their efforts are worthless then everyone else should think the same. Perhaps that is an exaggeration, but that is the general impression I've gotten. I think if his reviews ARE his opinions, the review section should be preceded with that statement in the Illustrated Press. I am glad that he does not want to make enemies, and I think this reflection in his writing would be beneficial.

I'm glad Chuck got a bang out of issue #31 of News and Reviews. One of the essential purposes of a newsletter should be to entertain. (continued page 8)

Audio Tape for professionals



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Ampex, 3M. All grades,
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CASSETTES, C-10-C-90,

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Des Plaines, IL 60016



Div. of
Polyline Corp.



Echoes of the Past

If you are seeking QUALITY OTR programs..... reasonably priced....well-dubbed onto splice-free tape....and with each reel individually sound-rated, you will find it worth your time to send for my reel or cassette catalog.

Since OTR is a hobby and not a business for me, quality rather than quantity is my goal. Income from OTR Dubs goes right back into the hobby to add additional quality programs.....

Send \$1.50 for Reel Catalog(2500 Programs) or \$1.00 for Cassette Catalog (500 Programs)to:

RONALD C. BARNETT
EUR RGN - CMD
APO N.Y. 09090

LETTERS continued from page 7

If anyone was tiring of my "snipping" (which would seem unlikely, having only mentioned it in that issue) certainly I would have heard about it. I didn't. And finally I pasted up Chuck's actual signature. I wouldn't forge it.

As I have stated in News and Reviews, Collector's Corner policy states basically that we are not going to be loose in trading it for other publications. We WILL provide subscriptions to those who contribute regularly to the publication. Of course there are other exceptions, however none of the OTR clubs are receiving Collector's Corner in exchange for their pubs. We have nothing against OTRCOB regardless of Joe Webb's or my own attitude toward Chuck Seeley. Perhaps someday I could include Chuck among my OTR friends, but even if that were the case, I would not trade C.C. for OTRCOB material.

My comment is in response to both you (Chapman) and Chuck Seeley concerning editorializing. I think if one wishes to call the collectors of America cheap, and one really believes this to be true, I think he can damn well do it. For that matter one can say anything he wants providing an indication is made that it is a personal opinion. Whether or not it is true is irrelevant. It's logical that if a product is worth the price, people will pay for it. The only question which remains is will there be enough people to support the overall cost of a magazine such as Airwaves.

(continued on next page)

LETTERS continued from page 8

A few months ago, another OTR friend of mine announce his plans to produce still another publication. He would be better off working for Airwaves or Collector's Corner or National Radio Trader.

I think it is unlikely one large OTR publication will emerge, primarily because too many of us (including myself) have gotten into a position which commands considerable authority over a publication. A position of power is enjoyable, and good for the ego. Once in this position, it is hard to give it up for a "staff writer" position. Personally I would give up newslettering I think if all that were required of me was to write a few menial articles. But I'm glad that there are people who enjoy doing just that -- otherwise Webb and I would have a much tougher time producing Collector's Corner.

REGARDS;

BOB BURNHAM
17173 Westbrook
Livonia, MI
48152

Editor's note:

those that are curious may obtain a copy of News and Reviews #31 for \$1.25 by writing to Bob at the above address.

HI:

May I add a couple of notes about items that may be of interest to Airwaves readers?

1. JESSICA DRAGONETTE... the very popular singer of radio and concert fame has had a NEW LP album released recently. TITLE: "With Love - Jessica Dragonette LABEL: TOTEM #1029, available from Totem records; Box 724, Redmond, WA 98052

2. Some information about OTR programming in this area. An OTR fan travelling for business or fun may have a chance to enjoy the following:
WCAL /FM 89.3 MHz
Northfield, MN "Radio Revisited"
SUNDAYS 7:00 - 8:00 p.m.

KTWN /FM 107.9 MHz
Anoka, MN "Wide World of Radio"
SUNDAYS 8:00 - 9:00 p.m.

KBEM /FM 88.5 MHz
Minneapolis, MN "Fermented Radio"
MONDAYS: 8:00 - 8:30 pm
FRIDAYS: 6:30 - 7:00 pm

the preceding stations use a varied format... comedy, drama, mystery, etc. for presentation of their OTR programming. The following show has just ONE type of OTR programming.

KDHL /AM 920kHz
Faribault, MN "Renfro Valley Gathering"
SUNDAYS: 7:00 - 7:30 pm

this one is OTR.. with a difference! the difference is that it is OLD radio that is NEW, every week!

RENFRO VALLEY GATHERING started as a network show right from its very beginning in 1941 or 1942 and has stayed on the air right up to the present. This network Country Music show may be found by listeners in their own locality.

It is hosted by John Lehr. He originated the show and wrote the theme song. At one time he retired from the show. He returned to keep it going when the previous host, Grant Turner left the program. John is 83 years old now.

Well I guess that is all for now. Keep up the good work with Airwaves. It is much appreciated

PAUL EVERETT
BOX 16190
St. Paul, MN
55116

PRINCETON, ILLINOIS,
THURSDAY, DECEMBER 18, 1941

**POPULAR RADIO
SINGER GREETED
WARMLY HERE**

**Jessica Dragonette Brought
Back for Seven Encores in
Concert on Monday**

By WILLIAM DENNIS

Something new came to Princeton Monday night and something new was added in the history of concert audiences for the community.

Diminutive Jessica Dragonette, the noted radio star, who has been hailed from coast to coast as "America's beloved lyric soprano," captivated a crowd of more than 1,200 persons in the Princeton high school auditorium with a balanced selection of operatic, light classic music and popular ballads—and kept her audience through seven encores!

It was an extent of note for local audiences, who somehow have gained the reputation for "undemonstrative," yet not unappreciative responses to famous speakers, singers and artists.

THE MUSEUM OF BROADCASTING

The Museum of Broadcasting is located in New York City, 1 East 53rd Street. The public is invited to visit the museum during regular hours, from 12:00 noon to 5:00 pm Tuesday through Saturday. Upon entering the museum persons may see an introductory videotape to the museum, and persons may have access to the library and card catalog of programs. The "meat" of the museum consists of eight consoles which contain a Sony video monitor, Sony Betamax video cassette playback unit, and a cassette unit for sound tapes. The sound comes through headphones, up to three headphones may be used simultaneously for each console. Although it might be a little crowded there is room at each console for up to three viewers. The museum attracts crowds, so it is a good idea to show up at opening time to be assured a console. Visitors are allowed up to one hour per console, and the visitor beforehand selects his choice of programming (either radio or television programs) from the card catalog of programming. Members of the museum have priority on the consoles, and have no time restrictions, as long as an appointment is made. While one waits for a console there are pamphlets and books available to be read. No charge is made to enter the museum, and anyone may enter. A \$1.50 contribution is suggested by the museum.

The card catalog listing the programs has cross-indexes, so a Jack Benny program for example could be found under: Jack Benny, Comedy, CBS, Lucky Strike, or the producer name. This system has merits, but also creates some funny categories for programs. In the case of comedy programs an entry might be made under the situation dramatized, which generally is misleading. An example that might conceivably be possible is listing a Jack Armstrong program under "Uranium."

A catalog of radio programs and television programs is currently available, it is dated September, 1977, and lists 1,200 programs. The museum at this time has many more than 1200 programs, and a newer catalog is anticipated.

The listings in the catalog are alphabetically organized under subject, so that "Let's Pretend" appears under Children's Drama. The Arrival of Swallows at San Juan Capistrano appears under "Birds" and also under "Capistrano, CA." Some notable selections from the catalog are:

TELEVISION:

Uncut Startrek
Apollo 11
Conversation with Frank Lloyd Wright
Atomic Bomb Testing
Roots
Playhouse 90
Beatles on Ed Sullivan

RADIO:

Sam and Henry
Suspense "Dead Sleep Lightly"
1930 New Year's Eve party

The catalog has defects, and one hopes that experience will correct them. To any experienced radio collector some of the listings are downright ridiculous. For example there was a listing that read: 'SHERLOCK HOLMES (radio)'

No dates or show information are given for programs without titles, and most material listed in the catalog under the radio listings are already circulating.

The museum's aim is primarily for research, and an attempt is not being made to get a complete run of particular shows, rather a sampling is preferred in their eyes. Historic programs are looked upon by the museum as having more importance than the entertainment programs, so radio and TV speeches by politicians and important people are prevalent.

The museum has a negotiation with the networks to allow public access to their collection, and for the museum itself to have access to network archives. The museum has permanent tape copies on reel and U-Matic cassettes of the radio and television programs. These tapes are for backup storage, user tapes are on cassette and betamax cassette formats.

Making copies of the programs for oneself is not allowed.

For further information, the phone number of the museum is: 212 752-4690

REEL S1255 COMEDY & BENNY

S: \$6.75 A: \$8.00

COMMAND PERFORMANCE #158

w/Burns & Allen, Rafael Mendez, Dame Mae Whitty, Ken Carpenter
CBS PROGRAM PROMOTIONS: Ozzie & Harriett, Fanny Brice, Frank Morgan, Don Ameche, Francis Langford, Danny Thomas, Spike Jones

JACK BENNY

1933: for Chevrolet/Mountain Music
1933: for Chevrolet/Tony's Wife
1936: for Jello/T'ain't No Use
1936: for Jello/One Two, Button Shoe
1940: for Jello/Goodnight Moonlight
1940: for Jello/Vine Street Viggie
1944: for Grape Nuts/Paper Doll
1944: for Grape Nuts/It's Love, Love

ALDRICH FAMILY---lost radio/cancer special (15 minutes)

ONE MAN'S FAMILY---cancer special (15 minutes)

REEL R1203 ESCAPE#4 (dated order)

The Fourth Man 4/25/48 (S:6.75
John Jock Todd 5/2/48 (A:8.00
The Time Machine 5/9/48
The Match 5/16/48
Leinengen Vs. the Ants 5/23/48
Beau Geste 6/6/48
Country of the Blind 6/20/48
A Tooth For Paul Revere 7/4/48
She 7/11/48
Habit 7/18/48
Man Who Would Be King 8/1/48
Fugitive 8/15/48

(See our February/March and January flyers for previous Escape reels)

*COPIES OF SOME OF OUR PREVIOUS
*FLYERS DATING BACK TO FALL 1977
*ARE AVAILIABLE UPON REQUEST.
*IN FUTURE SPECIALS, WE WILL
*BE FEATURING MORE JOHNNY DOLLAR
*AND ESCAPE, BURNS & ALLEN AND
*SOME DRAMA REELS INCLUDING LUX
*RADIO THEATRE AND ACADEMY AWARD
*THEATRE.

When ordering, please tell us where you received this flyer!

REEL S12060 MOLLE & MR.&MRS.NORTH

SOME SHOWS FROM FIRST GENERATION
MASTERS-- S: \$8.00 A: \$10.00

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Close Shave
Creeper
Death Talks Out of Turn
Doctor and the Lunatic
Four Fatal Juggler
Further Adventures of Kenny Andrews
Make No Mistake
Solo Performance
Triangle of Death

MR. & MRS. NORTH

Die Hard
The Fallen North Star
Deadly Innocent

REEL S12059 WALK SOFTLY PETER TROY

S: \$6.75 A: \$8.00

Blonde With the Delicate Air
The Repentant Red Head
The Lady Who Loved Larceny
The Vulnerable Vixon
The Trouble With Tanya
The Wistful Witch
The Minx in Minx
The Vanquished Venus
The Blue-Eyed Brazen
The Doll With the Dreamy Disposition
The Winsome Wildcat
Too Many Mais A-moping

REEL S1103 HARRY LIME #2

w/Orson Welles

#13 Every Frame Has a Silver Lining
#14 Mexican Hat Trick
#15 Art is Long and Lime is Fleeting
#16 In Pursuit of a Ghost
#17 Horse Play
#18 Three Far Things For Your Thoughts
#19 The Third Woman
#20 An Old Moorish Custom
#21 It's a Knockout
#22 Two is Company
#23 Cherchez La Gem
#24 Hands of Glory

(The first Harry Lime reel is included in our previous flyer)

BRC OTR DISTRIBUTORS
17173 WESTBROOK
LIVONIA, MI. 48152

SPRING/SUMMER 1978 SPECIALS
May/June/July

PRICES: Reels on this flyer are priced individually because many were assembled with programs obtained at a premium cost. No charge is made for the programs however, just time, effort and expense involved acquiring them in the sound we have to offer.

TWO TAPE TYPES AVAILABLE: The standard Shamrock 041, and Ampex 675 or 641 (whichever is in stock). The prices quoted are based on tape type you select ("S" = Shamrock, "A" = Ampex).

Prices indicated are for four track recordings--for two track, the cost is double, minus \$1.00.

SHIPPING: All orders are shipped via special fourth class sound recordings rate. For first class mailing, add \$1.00 per reel or per four cassettes. First class mail is required for all orders shipped to areas outside of the U.S.

CASSETTES: Cassette tapes are priced at \$4.00 per hour for any programs on this flyer. Tape type is Sony or Ampex (our choice) in Norelco box.

Unless noted each reel is 1800', containing between five and six hours of programming. Each program unless noted is 1/2 hour

REEL S1250 CLASSIC SUSPENSE II

***PREPARED MOSTLY FROM FIRST
GENERATION MASTERS***

S: \$8.00 A: \$10.00

Cabin B-13 11/9/43
Finishing School 12/30/43
Locked Room 1/27/44
Suspicion 2/10/44
Donovan's Brain-Parts 1 & 2
5/29/44
Man Who Couldn't Lose 9/28/44
Fear Paints a Picture 5/3/45
Reprieve 5/10/45
Dame Fortune 10/24/46
Community Property 4/10/47
Sisters 12/19/48

REEL S12058 DETECTIVE ADVENTURES

S: \$6.75 A: \$8.00

TRUE DETECTIVE MYSTERIES

Rattlesnake & Barefoot Bride
3/8/37
Horror in Hospital Ward 3/25/37
Secrets Never Told Before 4/1/37
Buddah Man Mystery 4/8/37
Girl in the Iron Mask 4/15/37
Helen Clevenger Case 4/22/37
Trailing Red Ryan 4/29/37
Death in Step-Ins 5/6/37

I WAS A COMMUNIST FOR THE FBI

#25 The Suit For the Party
#26 The Party Got Rough
#27 Little Boy Red
#28 The Unwelcome Host

REEL S1309 YOURS TRULY, JOHNNY DOLLAR

PROM FIRST GENERATION MASTERS****

S: \$8.00 A: \$10.00

THE BRODERICK MATTER complete in 5 parts
THE CRONIN MATTER complete in 5 parts
THE AMY BRADSHAW MATTER compl.in 5 parts
THE HENDERSON MATTER complete in 5 parts

(more JOHNNY DOLLAR reels such as this one are available and will be listed in future flyers)

REEL S1256 THE GREAT GILDERSLEEVE

S: \$6.75 A: \$8.00

Leila Ransom's Wedding Announcement
Gildy Wants Family to Stay Home
Gildy Wants to Trim Family Budget
Gildy Goes into Real Estate Business
Gildy Meets Miss Stevens
Gildy is Late to Bank With Deposit
Gildy Meets Miss Piper, Leroy's Teacher
Gildy Meets Minister at Barber Shop
Gildy Forgets to Meet Leila's Train
Leroy Gets into a Fight
Gildy Wants to Be Alone With Miss Piper
Leroy Breaks a Window With a Golf Ball

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* IS GUARANTEED. IF FOR ANY REASON, YOU
* ARE UNSATISFIED WITH OUR PRODUCTS,
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