

NEWS & REVIEWS

no. 26
March 1977

vinylage radio program newsletter **THE** trader's aide



Editorial

"Bob B."

What!? Is it actually true this issue is arriving on time? That's exactly right.

I just realized these two weeks ahead of time I'm typing this out that I've been churning out this newsletter THREE YEARS now. It won't be official until April, but since I no longer publish an April issue (ah, the flaws of changing from monthly to bi-monthly!), this became the logical so-called anniversary issue. I've got nothing really spectacular planned for this issue, so your natural reaction will be "Who cares!?" My

response: You tell me!

Seriously though folks, there has been some renewed concern over the channel to channel leak-through that can occur when one duplicates two tracks at one time on a reel machine. Some traders go so crazy over it that they go to the expense of trading half track exclusively. Most of us, because of storage problems and expense are still sticking to 4 track. But getting back to the point, which is: to single-track, or not to single track. Should you or shouldn't you? The answer-- Make some tests yourself on your equipment to see if it's guilty of "leak-through" (often mistakenly called cross-talk).

(continued on last page)



'Elementary, my dear Watson...'

Nigel Bruce as Dr. Watson and Basil Rathbone as Sherlock Holmes.

SUBSCRIPTION RATES:
NEW SUBSCRIPTION- \$4.00 YEARLY (6 issues)
RENEWAL- \$3.50 YEARLY

MAILING ADDRESS: BRC QUALITY DUBS, 17173
Westbrook, Livonia, Michigan 48152

Audio Assistance

BY Bob Burnham

One of the simplest, yet most important accessory - Patch cords for o.t.r. dubbing

Okay, sure, patch cords are pretty basic right? Everyone understands what they do--transfer a signal from one given point to another, right? They link the input of one tape machine to the output of another when dubbing, right? Right. You'll be delighted to know, however, that the purpose of this article is not to offer nursery school audio education, but to provide data useful in selecting a patch cord that will be rugged and perform well, as well as offering a few tips on how to repair those that are worth repairing.

The type of patch cord most commonly in use among OTR tapers has an RCA, or phono plug at each end (these have also been called pin plugs). The plugs have been almost universally accepted among home equipment manufacturers, probably because of their low cost and good shielding properties.

Usually a set of two pair of patch cords are provided when one purchases a tape deck. The quality of these patch cords varies from good to horrible depending on the brand of tape

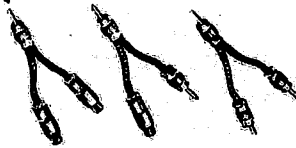


RCA PLUG



Switchcraft Complete Cable Assemblies

Quality cables for recorders, hi-fi, musical instruments, etc. All plugs molded directly to various connectors. All are high-impedance with shielded cable except * low-impedance with unshielded parallel wire. All have grey plastic handles with cable clamp.



deck one selects.

The point of most stress is the area where a cord enters the plug. If the rubber is permanently molded to the cord (that is, the rubber insulating the plug), your chances are a little better for survival, but if not, look out.

At one time, the patch cords furnished with Sony equipment had decidedly inferior qualities. The main defect was the plug to cable link. The wires were merely soldered in place, and a slip-on rubber sleeve fit over the assembly. I found because of this, either the insulation between the "hot" and shield broke down, or the shield broke off the plug.

(continued on next page)

SWITCHCRAFT

Most recommended brand
-quite durable!

Switchcraft audio accessories offer top value, high reliability & dependability. This complete line of audio mixers, plugs, jacks, connectors, adapters and molded cable assemblies is backed by more than 25 years of experience in audio engineering and design. Choose these components for fine audio.



Make yer own?

If you're going to the trouble and expense of buying the individual parts and cable to make your own patch cords, you might as well get ALL the best quality components to make your assemblies last.

For your cable, any name brand high impedance cable will do. I suggest you get the type with braided shield rather than spiral wrapped. The braided type has better shielding properties and is less prone to breakage. For your plugs, get a good name brand such as Amphenol or Switchcraft. Get plugs with a metal cover. They're more rugged and will shield your soldering efforts, too.

AUDIO ASSISTANCE-Patch cords continued-

It's difficult to repair Sony patch cords to make 'em last too. The problem with ALL Sony patch cords, I've found, is the insulation between hot and shield seems to crack very easily. Fortunately, problems don't develop unless the cracking occurs where the cable enters the plug. The current style of plugs seems to provide considerable strain relief, and I haven't had a single one of my Sony patch cords fail which has this style of plug.

In many hi fi and electronics stores they sell a set of four colored patch cords (usually red, green, yellow and black) usually of some unknown origin (except maybe Japan), packaged by some off-brand manufacturer. I recommend AGAINST purchase of these cable sets. I've never run into any of these sets which last more than a few months. Their defect is the way in which the cable is joined to the plugs. There's no way to repair these since the plug is usually molded onto the cable. Cut off the plugs and throw 'em out. The cable is still probably okay, and if you're handy with the soldering gun, it's a simple matter to solder new plugs on the ends, though, it's doubtful if it's worth the trouble.

One brand of patch cords usually sold in department stores is Claricon. Surprisingly enough, these things are incredibly durable and several which I purchased about seven years ago are still working fine today. You may not be able to find this brand however.

The brand I recommend above all others is Switchcraft. These patch cords are slightly more expensive, but their life seems unlimited. Switchcraft is sold

widely in practically every hi fi and electronics store. I've yet to encounter a Switchcraft product which proved unsatisfactory, even after much abusive use. Their patch cord assemblies can be stepped on, yanked on, tripped over, even exposed to fire (to some extent!) and they'll still work. Several months ago I had a small fire in which a few of my patch cords were burnt. The three most severely charred were the Sony, a Realistic and a Switchcraft. As you've guessed, the only one which still worked fine, despite half the insulation missing or reduced to ashes was the Switchcraft.

If your area is saturated with Radio Shack stores as practically everywhere seems to be, no doubt you've bought a Realistic patch cord, Y adapter or whatever. As far as I'm concerned, Radio Shack shouldn't be in the patch cord business. The problem with their patch cords is the plugs seem to break. Either the pin becomes dismembered from the rest of the plug, or the bakelite washer which holds the pin in place comes out. Since the plugs are factory molded, ye can't fix 'em.

REPAIRING PATCH CORDS

A hum or no signal is obviously a sign a patch cord is bad. If it's intermittent, you can probably figure out which plug is bad. If you get intermittent no signal, try reversing the patch cord. If you get the same symptoms, it means the ground (shield) and hot are shorting together. The insulation around the hot has probably broken down where it enters one of the plugs and hot is making contact with the metal casing of the plug, or shield in the cable. The

(continued on page 4)

AUDIO ASSISTANCE-Patch cords continued

solution? Find which end is faulty by wiggling the cable at the point it enters the plug. Then cut the plug off and solder a new one in place, taking care not to melt the insulation around the hot conductor. I suggest you buy the cheapest plugs you can find (like 12 for a dollar). If you do the job of attaching it on properly, I believe it will last as long as a really good plug. And chances are the other end will short out eventually too. If your patch cord is giving you a hum, try reversing it. If you get no hum then, then the plug connection that is probably faulty is the one you didn't plug into the input of the tape recorder. A hum means lack of proper shielding or grounding. If the shield becomes detached at the end that goes to the input of the tape recorder, hum will result. If the HOT becomes detached at the end that goes to the input of the tape recorder, you will hear NO sound usually. At the reverse end, if the shield become detached, hum will result. If the hot becomes detached at that end, a very slight hum or no sound will be heard. The best way to determine which end is defective though, is simply wiggle each end where it enters the plug as described

earlier.

Generally speaking, if the patch cord you are repairing was bought as one of the "four color coded sets" I would think you're wasting your time fixing it, because the cable will have a tendency to become defective. Don't bother fixing any cheap 89¢ patch cord, just replace the whole assembly with something better; preferably get the Switchcraft brand. Don't get Radio Shack, Lafayette, or the house brand. It's not gonna last.

Above all, make certain whatever you use works, and works all the time. There's nothing more annoying than a radio tape where the sound will crackle off into nothingness, or hum.

SUGGESTED MAIL ORDER SOURCES FOR SWITCHCRAFT PRODUCTS

Burstein-Applebee
3199 Mercier
Kansas City, MO. 64111

Olson Electronics
260 S. Forge St.
Akron, Ohio 44327

McGee Radio Company
1901-07 McGee St.
Kansas City, MO. 64108

You SHOULD however, be able to find Switchcraft products locally.

If there are topics of a technical nature involving OTR taping you think need to be discussed, drop me a line, and I'll plan an article.

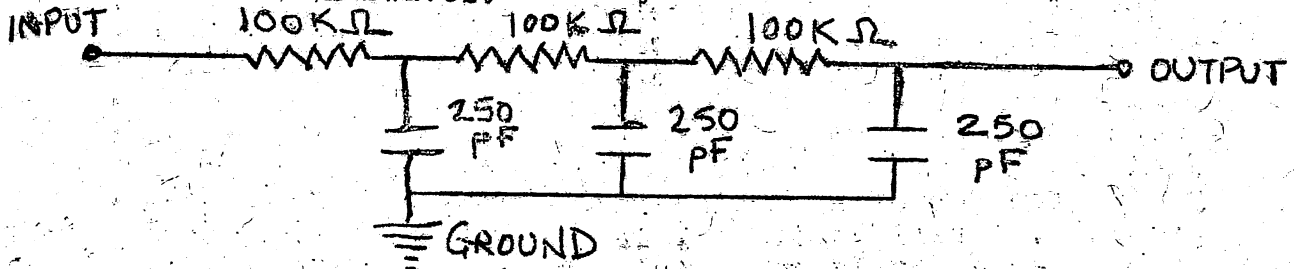
RECOMMENDED LISTENING

ESCAPE "Border Town"
ESCAPE "Conqueror's Isle"
ESCAPE "The Red Forest"
SUSPENSE "The Brighton Strangler"
SUSPENSE "The Black Shawl"
SUSPENSE "Want Ad"
FRONTIER GENTLEMAN
"Horse Race to Cheyenne"
X MINUS ONE
"Tunnel Under the World"
INNER SANCTUM
"Till Death Do Us Part"
LUX RADIO THEATRE- "Kipler Cates"

These shows all appear in the BRC library. If you have a favorite show you think merits listing here, send a paragraph or two describing it and your source for the show. If you have several favorites, list as many as you can think of--a description of each isn't necessary in this case.

AUDIO REVISION...

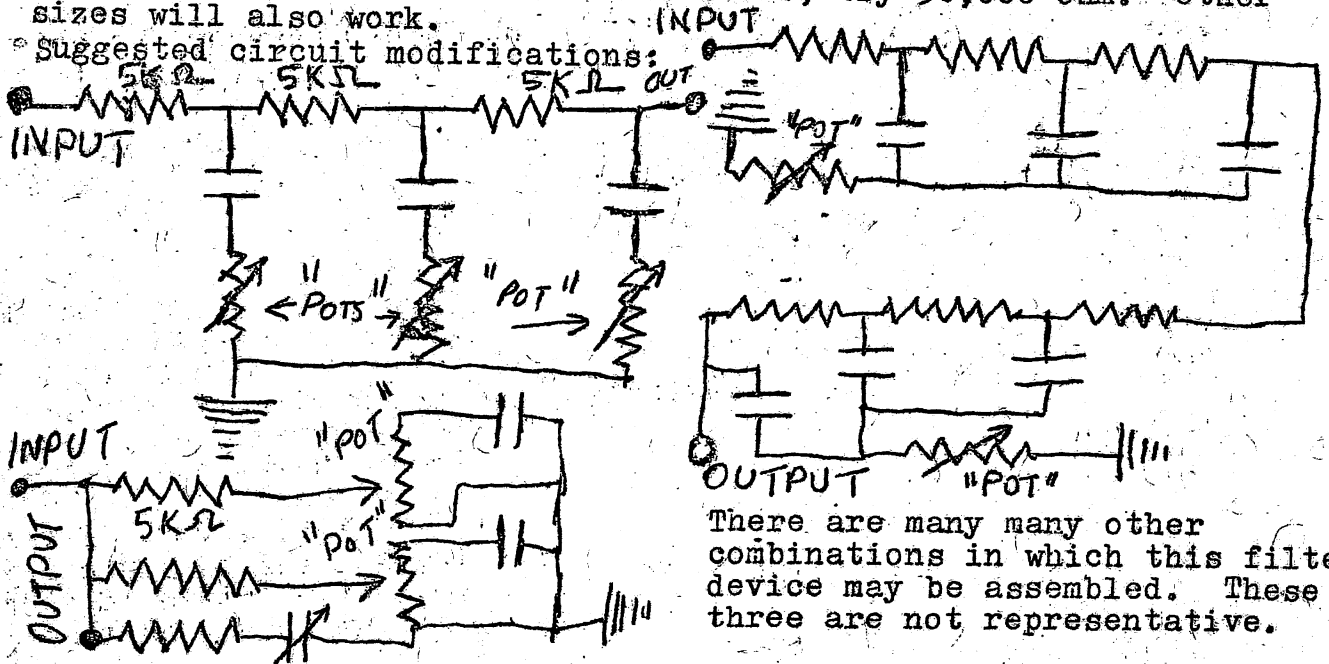
The following high frequency filter project appeared in the January 1977 issue of "Airwaves."



Airwaves states that "The theory behind the filter lies in the fact that capacitors let high frequencies travel 'through' them, and are resistive to low frequencies." They suggest 100 K Ohm (100,000 ohm) resistors be used when putting the device together. As a filter, it works well, however, one of the main defects is the circuit attenuates the signal considerably. This only invites hiss when it becomes necessary to increase output and/or input levels of tape machines. The logical way to correct this defect is the use of smaller resistors. I believe resistors with a rating as low as 5,000 ohms would be adequate (perhaps lower) for such a circuit. The reason any resistors are used in the first place is to keep the capacitors from reacting with each other (more or less). Two capacitors connected directly in parallel (or series) changes the capacitance, and as a result would interfere with how the circuit operates.

Also one other suggestion...why not attach variable resistors to the ground or "hot" side of the capacitors in various combinations? Essentially, you then have the makings of a very basic equalizer. Also, an idea might be to try using variable capacitors. I suggest you use capacitor values from 100 to 400 picofarads; most of these values are available in BOTH fixed and variable varieties. As for the "pots" or variable resistors, try 50,000 ohm. Other sizes will also work.

Suggested circuit modifications:



There are many many other combinations in which this filter device may be assembled. These three are not representative.

TAPE TYPE UPDATE-THE TDK 180 MINUTE CASSETTE-

I'm certain many of you would shudder in horror when considering a 180 minute cassette tape. If you're a cassette user, you've probably encountered a few of the cheapie 120 minute or even 90 minute cassettes. After a few plays, your machine decides to make a meal out of the tape. You figure if they can't design a two hour tape cassette free of mechanical problems, how in the WORLD can they expect to make a reliable three hour cassette? Well, TDK has done it, although with some sacrifice in tape performance. In order to cram that much tape into such a small shell, they naturally have to make the tape ultra thin. As a matter of fact, the tape used in the 180 is so thin, it's almost transparent. The traditional TDK light brown oxide layer appears to be embedded in the plastic. The tape appears to be non-stretching, but that's only from visual inspection. They do include a number of cautions on using the tape, which amount to essentially, making certain that the proper tension is kept on the hubs, and not to shuttle around the cassette a lot--frequent switching between play and fast forward is not recommended.

Performance wise, it's clear the main feature of the tape is its length. Recording at "+3" levels on a Sony 121 cassette deck, the play back level averaged around -2 & -3. The high recording level did NOT distort the tape however. With Dolby switching in, I was able to make very adequate voice recordings, and music recorded on the 180 at the same "+3" levels had acceptable playback fidelity. For those who collect old time radio on cassette, the 180 certainly can help as far as storage problems, but it's uncertain whether the tape will hold up over an extended period, and also if the tape is to be dubbed from a lot, the shuttling around looking for particular shows would probably cause premature failure anyway.

REEL RECORDING TAPE-DAK LOW NOISE, HIGH OUTPUT-

I've had mixed feelings about this brand. The quality of the tape itself seems to be very good, though it has a problem which has been mentioned frequently here in News & Reviews. On most reels of DAK I've encountered, there seems to be a very mild to very severe problem with slitting of the tape. Poor slitting causes tape heads to wear unevenly if you use a lot of poorly slit tape. Also, on tape machines where the tape tensioning system isn't very sophisticated (such as the Sony 280), tape will tend to slip off the pinch roller. The price on DAK varies with the number of reels you buy. I don't consider DAK a necessarily bad tape, but I don't think it's all that great of a buy. It's available for \$2-3 a reel direct from the manufacturer only. For a DAK catalog and sample write DAK Enterprises, P.O. Box 69920, West Hollywood, CA. 90069

I recently recieved reels of SUNSET brand recording tape. It seems to be relatively good cheap tape. If I find a source for it an a good price, I'll mention it in a future issue.

Does anyone know if LONG'S ELECTRONICS has TRACS back in stock yet?

Trade Aids

If you're looking for particular shows, advice or anything related to OTR; have found some new shows have advice to offer etc. send your comments to me for inclusion here. There's no limit to length, and no charge.

SHOWS OR ITEMS WANTED

MAX SCHMID, 135 5th Ave., Pelham, N.Y. 10803 looking for copies of Stage Door Canteen shows. These shows were sponsored by the American Theatre Wing, and they are seeking to find enough shows to rebroadcast in the New York area. Max has much to trade or will buy them.

Looking to buy or trade 16" discs or 78's of old radio programs. Send lists to EDWARD J. CARR, 629 East Race St., Stowe PA. 19464

NEW SUBSCRIBERS: Bill Donham, Baton Rouge, LA., Bob Becksted, Schaumburg, IL., Max Schmid, Pelham N.Y., Jim Gibbon, Ellisville, Miss., Robert Harris, New Carlisle, Ohio, and others.

SUBSCRIBERS SINCE "THE BEGINNING":

Dora Lykens, Williamsburg, PA., D. Page Cotton, Needham, Mass., Shawn Whiting, Ann Arbor, MI., Hy Daley, Corry, PA., J.W.F. Puett, Mesquite, TX.

JOHN MILEY, P.O. Box 5103, Lawndale Branch, Evansville, Ind. 47715 is looking for old sports broadcasts.

PUBLICATIONS: OLD TIME RADIO CLUB OF BUFFALO, P.O. Box 119, Kenmore, N.Y. 14217, quarterly newsletter. Published by Chuck Seeley. For info., send Chuck a SASE.

VINCENT EGARIAN, 30 Manhattan Ave., Yonkers, N.Y. 10707 is interested in comedy programs primarily. Has 75 reels for trade.

RALPH YAMRON, 23441 Wildwood, Oak Park, MI. 48237 still looking for episodes of The Goldbergs, Hermit's Cave in good sound. Also interested in X MINUS ONE and DIMENSION X.

BILL DONHAM, 1412 S. Woodhaven, Baton Rouge, LA. 70815 is looking for issues of a magazine called Nostalgia Illustrated. Bill also mentions tapes he purchased from Phantom Enterprises, 2500 Pennington, Houston, TX. were of poor quality. Has anyone else had experience with Phantom?

RON BARNETT, EUR RGN-CLUB MGMT DIRECTORATE, A.P.O., N.Y. 09090 will trade catalogs with serious collectors. Ron is interested in top quality and has much variety from comedy to mystery and sci-fi cataloged. He is also concerned about tape quality and trades only on decent, splice free tape.

JAY HICKERSON, Box C, Orange, Ct. 06477 is putting out an updated directory of collectors & trader traders. If you want to be listed, send Jay your Name, Address, Age, Occupation, # shows, interests in collecting etc.

NOSTALGIA SOUNDS UNRELIABLE?

FROM JOE MACHER, STEVENS POINT, WISCONSIN:

Dear Bob,

I want to thank you for quick service (first class) and consideration...

...I received very unsatisfactory service from Nostalgia Sounds of California, and do not recommend them to anyone. I hope you print this. By the way, I'm still having a battle with them. I'm probably gonna lose 16 bucks. What a contrast to you. You guys are great! Thanks again.

Sincerely,
Mr. Joe Macher, Jr.

ONE GOOD (?) REPORT ON SALOME

James Hogue, Levelland, Texas, mentions his unopened order he'd placed with Thomas Salome (formerly of Merritt Island, Fla.) was returned. Anyone else?

THE "OLD" NEWS & REVIEWS

Just what was NEWS & REVIEWS like during its early years? The vast majority of the present subscribers subscribed sometime during the past year. A number of the people who subscribed during N & R's "formative years" no longer subscribe. It's my belief that a good many of our present readers would NOT have subscribed had the old features, policies for content been kept. The only thing the present N & R has in common with the old is my editorial. Much of the old N & R contained commentary--but more specifically reviews on certain shows. Some of them were cleverly written and sometimes humorous ("Nick Danger's" column). Others were attempted humor, with little consideration given to the show (Byron Bullough's wasted space). "A BUNCH OF BULLOUGH" was probably one of the

EDITORS COMMENT:

I vaguely recall someone else mentioning having problems with Nostalgia Sounds, but I believe that incident was related to a trade.

Anyone else have any comments?

This issue of News & Reviews is being sent to them in hopes they will respond.

OTR CLUB IN THIS AREA?

BRUCE RITTENHOUSE, 327 Marquette Dr., Rochester, MI. 48063 (313) 652-2793 is looking for an old radio club to join in the Metro-Detroit, Flint-Bay City, or Tri-County Area in Michigan. To my knowledge, no such club exists. If anyone is interested in organizing such a club, call Bruce or me (Bob Burnham) (313) 261-2669. If anyone is interested in JOINING such a club, you can also write or call me, but unless someone else volunteers to organize it (I don't have the time), it won't be possible.

"OLD" N & R CONTINUED

most garbage infested columns ever to hit the OTR world (and fortunately, it didn't hit very much of the OTR world, since circulation was small in those days). What ever happened to these people? Whiting, Bullough, Maycock etc. (Was there more?) who were featured here and served BRC in other capacities. Most of you probably couldn't care less, but the point is N & R's goal at that time was to entertain the collector, and it even failed at that. Today N & R is devoted to ASSISTING the collector, and hopefully at least we're partially successful.

LOG PAGE

This log is being reprinted courtesy of Jerry Chapman, DeKalb, IL.
 Featured this issue OZZIE AND HARRIET.

- Bing Crosby visits the Nelsons 12/5/48
- Fowling--Ozzie gets a new atom ball 2/23/47
- Boys Go to North Woods
- Boys idolize sports figures
- Breakfast compliment
- Building a boat -- 195
- Finding a Lost Wallet 1 /44
- Good housekeeping problems 2/6/49
- Harriet Gives wedding shower
- Harriet knits sweater for new arrival 5/20/45
- Never give advice to friends
- O & H have radio-phono for Christmas--Sp. 1947 R B/ 12/19/48
- Ozzie and boys have baseball fever--Sp. Listerine 1953
- Ozzie and Thorny argue
- Ozzie buys a crystal ball 1949
- Ozzie buys dress for Harriet 9/14/47
- Ozzie does a good deed (AFRS) 12/3/44
- Ozzie explores a haunted house--Sp. Int. Sterling (NBC) 10/31/48
- Ozzie's card tricks
- Ozzie enters PTA bowling tournament 2/23/47
- Ozzie gets an invitation from man--forgets name (NBC) 2/20/49
- Ozzie learns hypnotism 1/28/45
- Ozzie promises hike with boys
- Ozzie runs for political office 12/1/46
- Ozzie to mail income tax--Sp. Int. Sterling (NBC) 3/13/49
- Ricky wins third prize--aptitude test 12/1/46
- Sensible Christmas present
- Thornberry leaves wife's present with Ozzie 3/2/47
- Thorny's New Power Saw (5 minute excerpt)
- Too much curiosity
- Valentine present
- Vegetable garden vs. flower garden
- #82, (AFRS)

The Adventures of Ozzie and Harriet made its debut over CBS on October 8, 1944. All of the above shows are in existence, however, interest in this show seems to be minimal among the majority of the OTR collecting populus.

NEW MATERIAL

BRC has recieved a reel of new COUNTERSPY programs which will be made available to interested persons as of April 1, 1977. This will be one of the featured reels BRC will be offering in the MAY SPECIAL here in NEWS & REVIEWS.

DISCOVERY II

By Hy Daley, Corry, Pa.

This section deals with an obscure show from the late '40's with well known stars on an array of labels. The show is HOLLYWOOD'S OPEN HOUSE which seems to have been recorded on a variety of labels. Show #1, 9, 23, and 40 are on the GEC label. Shows #30, 32, 39, 43, 50, 52 are on Columbia. Show #24 is on a WOR transcription. Show #4 features Marlene Dietrich. Tim Ameche is the MC on all the shows while Eric Madriguera and his orchestra do most of the musical backgrounds for many shows. Show #9 features a scene from the Great Ziegfeld. Show #40 is an interesting show with the production of Markheim with Dean Jagger. Comedian Johnny Morgan gives a few chuckles. Show #30 features Phil Regan and Adele Astaire and Jan Murray. The theatrical segment is Interlude in the Park. Show #32 was a big disappointment. The show stars Jack Pearl as the Baron, but apparently by the late '40's, Jack had lost his touch. His humor is just not funny...it's forced and stale. Francis Faye's singing saves this show from boredom. Show #39 is an odd little half hour; it stars Lucille Ball and Desi Arnez. Of course, Desi does his Bobaloo stunt, but Lucy does a dramatic skit called "The Dreamer," which has no laughs, but a lot of chills!

Show #43 stars one of my favorite TV entertainers, Jackie Gleason. I didn't know he had done any radio, but here he is with Roger Fryor and Funny Zasu Pitts. This show is great with a spoof on Cleopatra.

Bert Laher, the cowardly lion, is the star of show #50. I like his gentle humor. Danny O'Neil and Diane Courtney also star. Ms. Courtney can best be remembered for her stint with Fred Waring and the Chamber Music Society of Lower Basin Street.

Actress Anita Louise, Jackie Gleason and Phil Brite, the bubbly baritone do the honors on show #50. The dramatic production is called "Yearning Heart." Dick Powell, star of Final Edition, Richard Diamond and Rogue's Gallery as well as numerous flicks stars with Jan Murray. Dick does the lead in a little mystery called "Reprieved Reformation."

Another disc in this collection is a half hour show dedicated to the National Boy's Club Week. It stars Jackie Gleason doing his famous Juke Box story, Red Skelton as the mean little kid, Roy Rogers Joe DiMaggio (a former boy's club member himself), and a great singing group, the Chordettes.

Another interesting disc put out by the Warner Brothers Broadcasting Corporation for KFWB features Georgie Jessel as MC of the Premiere of Emil Zola at the Cathay Circle Theatre in Hollywood. The star, Paul Muni, is heard along with so many stars and Hollywood personalities, it's down right unbelievable. You can hear the crowd cheering every time another star arrives off mike.

Another HOLLYWOOD OPEN HOUSE on still another label, NBC's Orthacoustic #6 stars Hildegard.

(CONTINUED ON NEXT PAGE)

DISCOVERY II By Hy Daley
continued from previous page

Jim Ameche makes such a big fuss over her, Jazz! Rags Ragland is also on hand..

On a Metro-Goldwyn Mayor Radio disc is the hour production of Anna Karenina starring Marlene Dietrich. The show is a great job. If you've ever read this Russian love story, you'd like this disc. One odd thing I noticed at the bottom of the record is the following statement: "License forbids sponsorship by liquor, wine, beer, laxative, depilatory, or deoderant products." I guess MGM was very particular about who sponsored their shows. One final little 16 incher is a program called Lyon's Best, dated 12/12/49. This NBC show featured none other than the Dave Brubeck Trio. Wow!
More DISCOVERIES next time.

OTR NOTES

Recieved a brochure describing the National Broadcasters Hall of Fame which is scheduled to open this May, to the public. The Hall will be operated on a non-profit basis, supported by funds donated by broadcast enthusiasts, sponsorship from commercial broadcasting stations, and modest admission fees as well as proceeds from the gift shop. If you'd like to donate something, whether it be financial donations, or items for display, or would like a copy of the brochure, write Arthur Schreiber, National Broadcasters Hall of Fame, West Main Street, Freehold, N.J. 07728. A subscription to News & Reviews is being donated to the project.

EDITORIAL -- continued from page 1

The best way to make the test is to record on one track a show at a very high level (perhaps averaging +2 range). Have the record mechanisms on the opposite track engaged, and the record level turned up, but don't plug anything into that channel. Then, play back the channel you had nothing plugged into. Turn up playback levels as high as possible. If you hear even the faintest sign of "leak through" on that channel (the program recorded at high level on the other track), you know your machine can be guilty of this terrible sin of OTR dubbing! It's important, when you make the test, in playback, make certain you have nothing plugged into the output of the track you recorded on. The reason for this is your pre-amp or amplifier may

"leak" the channels. Assuming your tape deck DOES leak channels, the question still remains, should you double track? Recording at normal levels with equal modulation on each channel the leak through may be inaudible except perhaps during pauses, and between shows, depending, of course, on the quality of your equipment. The way I feel is double tracking is okay if your original copy doesn't have any problems to begin with, and your equipment doesn't have any serious problems of seperation. Also, to be taken into consideration is who you're trading with, and what you're trading. If you're dishing out second generation copies to one of the largest collectors who you have a tough time getting trades with at all, better do it track by track!
Bob B...

NEWS & REVIEWS VINTAGE RADIO PROGRAM NEWSLETTER
SUBSCRIPTION ORDER FORM

Name _____ Address _____
City _____ State _____ Zip _____

SUBSCRIPTION PRICE: \$4.00 yearly (new) () (Please check
(6 issues) 3.50 yearly (renew) () one)

Check payable to BRC QUALITY DUBS

COLLECTOR INFORMATION: (optional)

Where you learned of NEWS & REVIEWS: _____

Size of collection _____ Mode of collecting (reel, cassette, go if
1/2 track, 1/4 track?) _____ Year started collecting _____

Occupation _____ How you initially got interested in OTR _____

Favorite shows _____

Do you trade, buy or sell? _____

Age _____

If there are any particular articles you would like to see featured in News & Reviews, please mention them on a separate sheet of paper.

ADVERTISING

Display ads from dealers and traders are now welcome. All ads must be camera ready, and preferably mailed flat. Ads are featured on photo offset pages only. NO reductions will be made in ads.

All advertising must be paid for in advance.

RATES:

Full Page-- 8 1/2 X 11 \$10.00

Half Page-- 6 X 8 1/2 or smaller \$5.00

Copy deadline is first of the month preceding date of issue.

All correspondence should be mailed to BRC Quality Dubs, 17173
Westbrook, Livonia, Michigan 48152.