

ALWAYS... 312 W. Superior, N.E. U.S. ...
Twelve times per year. Subscriptions are \$2.00 per twelve issues.
EDITORS: Jerry Chapman, Joseph ...



ARTWORKS

AIRWAVES, 438 W. Neptune, N.I.U., DeKalb, IL 60115, is published twelve times per year. Subscriptions are \$6.00 per twelve issues.

EDITORS: Jerry Chapman, Joseph Webb

ADVERTISING: All copy must be camera-ready.

Full page ad: \$10.00 Half page ad: \$6.00
Full page advertising must measure 3½ x 11. Half page ad must measure 5 x 11 for vertical placement, or 5½ x 9 for horizontal placement. Discounts available for multiple insertions.

Issue # 4 FEBRUARY 1977

EDITORIAL

Hello.

Usually, Jerry takes care of this part of AIRWAVES, but being the nice guy that he is, he lets me do a little work every now and then.

The first thing you've undoubtedly noticed is the change in this issue's size. For several reasons, the change was necessary. It is very possible that AIRWAVES will be its usual size next time. Notice I said "very possible." This size has a good chance of becoming our permanent format. Who will decide? Our readers! Be sure to let us know your feelings on this proposed change.

Speaking of letters, we hope to be able to start a letter column as soon as we can. We will publish the best, most constructive, and most challenging letters we receive. Write—even if you don't have work, and you can hang by your thumbs at your own discretion.

In the following months, AIRWAVES has a lot in store for you. We have a large number of interviews set up, some probing articles being researched, and a few other projects being set up. For instance, I am sure that you are all interested how our little survey of collectors is turning out. This survey is composed of the questions you all answered on the subscription forms you sent in. They are presently being tabulated, and will soon be printed.

Would you like to see AIRWAVES get into other phases of collecting? We are considering setting up an AIRWAVES round robin, and possibly a lending library. We would appreciate your ideas.

How about an AIRWAVES annual? This would be a true collecting first, since it will be one of the only endeavors to be done on TAPE! Again, I ask your comments.

By the way, if you'd like to write to me (for whatever reason) my address is: 5 Valley View Drive, Yonkers, NY 10710. For a little while, I've been a bad little boy and have been a little slow answering my mail. Please bear with me.

Best wishes,

Joe Webb

Sherlock Holmes

BY JANET CHAPMAN

Those of you who have had the good fortune to see the Universal release "Seven Percent Solution" know well that Sherlock Holmes, probably the world's most famous detective in fiction, is far from dead. The movie—though definitely a spoof and certainly not one of the original Holmes stories—still allows the detective to demonstrate once again his incredible powers of deduction and the magic of his personality. The movie captivates the viewer as the original stories captivated the reader—or the radio shows captivated the listener.

The first of the Sherlock Holmes radio series was aired late in 1930. John Dickson Carr's biography of Sir Arthur Conan Doyle, Holmes' creator, does not mention whether or not Doyle knew anything about the series before he died July 7, 1930. But considering that Doyle modeled the character of Holmes on himself (SH is also based on one of Doyle's teachers in medical school, Dr. Joseph Bell), no doubt Doyle deduced the possibility of his detective going on the air!

In fact, his stories work very well as radio scripts. Doyle's usual style—allowing Holmes' respected cohort, Dr. Watson to relate the adventures of the famous detective—dovetail neatly into the radio format. Dialogue comprises most of the original tales so that their adaptation to radio was completed with scarcely any difference in mood or drama.

Edith Meiser, with the approval of the Doyle estate, wrote most of the early scripts. Her problem was not in transforming the original stories to the radio format, but was in writing new adventures. Doyle's stories about Holmes number sixty, including his four novels. Thus, as expected, the series ran out of the Doyle-based adventures, and new ones, patterned on the original material, had to be created. Often, Meiser and other writers for the series in later years, would evolve a script using as base material only a



paragraph or two from the original stories.

Frankly, the writers ought to have felt fortunate that there were even sixty Holmes adventures from which to choose. Oddly enough to Holmes' adoring public, Doyle himself was never very fond of his character. He had originally intended to write only a few detective stories about Holmes. After the initial success of the stories, however, Doyle's publisher asked him to write twelve more. Doyle wrote them in 1891, but confided in a letter to his mother that he thought "of slaying Holmes in the last (story) and winding him up for good and all..." His mother was horrified at the suggestion and convinced him to keep Holmes alive. Doyle finally had his way, however, when he forced Sherlock Holmes and Professor Moriarty off a cliff in Switzerland in "The Final Problem," written in 1893.

There he would have stayed

if the public had not become so insistent for more of the great detective. Ten years later, an offer from an American publisher convinced Doyle to resurrect Holmes and once again send the Detectives on his adventures. (Holmes, it seems, had not been killed in the fall at all; in fact, he had not even fallen. He climbed up the other side of the cliff to escape his enemies, and then traveled around Europe under an alias, leaving poor Dr. Watson in ignorance until his return).

Watson may have delighted in Holmes' reappearance, but Doyle still disliked the fellow. In particular, he found himself continually irritated by those people who questioned him about Holmes when Doyle preferred to discuss more serious matters. (one example is during the Boer War in 1900, where Doyle, who had a degree in medicine,

was working with the British army. An incredible epidemic had arisen and great numbers of British soldiers were dying. Despite the struggle to save them, Doyle was interviewed by a reporter whose first question was "Which Sherlock Holmes story do you like best?"). Doyle wrote numerous other books on a variety of subjects, and he always felt they were many times more important than Sherlock Holmes.

But he was not able to convince the detective's fans of that fact then, and doubtless he would have trouble doing so today as well. To the true Holmes fan, the more material on Sherlock, the better. I can imagine that the radio series, which ran during the years 1930-1955, was welcomed as a grand opportunity to hear more of the Adventures of Sherlock Holmes.

NEXT MONTH: A review of the shows themselves, including comments on the several pairs of actors who played Holmes and Watson.



Holmes Log

Following is a log of Hobbs and Shelley SHERLOCK HOLMES programs, which were produced by the BBC. The dates which follow the show titles indicate when Sir Arthur Conan Doyle wrote the piece.

- A Study in Scarlet (in 3 parts) (1887)
- The Sign of the Four (in 3 parts) (1890)
- A Scandal in Bohemia (July 1891)
- The Red Headed League (August 1891)
- The Boscombe Valley Mystery (Oct. 1891)
- The Five Orange Pips (Nov. 1891)
- The Man with the Twisted Lip (Dec. 1891)
- The Adventure of the Speckled Band (Feb. 1892)
- The Adventure of the Engineer's Thumb (March 1892)
- The Adventure of the Noble Bachelor (April 1892)
- The Adventure of the Beryl Coronet (May 1892)
- The Adventure of the Copper Breeches (June 1892)
- Silver Blaze (Dec. 1892)
- The Stockbroker's Clerk (March 1893)
- The Reigate Squires (June 1893)
- The Resident Patient (August 1893)
- The Greek Interpreter (Sept. 1893)
- The Final Problem (Holmes' "death") (Dec. 1893)
- The Hound of the Baskervilles (in 3 parts) (August 1901-April 1902)
- The Adventure of the Empty House (Holmes' return) (Sept. 1903)
- The Adventure of the Norwood Builder (Oct. 1903)
- The Adventure of the Solitary Cyclist (Dec. 1903)
- The Adventure of the Priory School (Jan. 1904)
- The Adventure of Black Peter (Feb. 1904)
- The Adventure of Charles Augustus Milverton (March 1904)
- The Adventure of the Six Napoleons (April 1904)
- The Adventure of the Golden Pince-Nez (July 1904)
- The Adventure of the Missing Three-Quarter (August 1904)
- The Adventure of the Abbey Grange (Sept. 1904)
- The Adventure of the Second Stain (Dec. 1904)
- The Adventure of Wisteria Lodge (August 1908)
- The Adventure of the Bruce-Partington Plans (Dec. 1908)
- The Adventure of the Devil's Foot (Dec. 1910)
- The Disappearance of Lady Frances Carfax (Dec. 1911)
- The Adventure of the Dying Detective (Nov. 1913)
- The Valley of Fear (in 3 parts) (Sept. 1914-May 1915)
- The Adventure of the Mazarin Stone (Oct. 1921)
- The Adventure of the Sussex Vampire (Jan. 1924)
- The Adventure of the Three Garridebs (Oct. 1924)
- The Adventure of the Three Gables (Sept. 1926)
- The Adventure of the Blenched Soldier (Oct. 1926)
- The Adventure of the Lion's Mane (Nov. 1926)
- The Adventure of the Retired Colourman (Dec. 1926)
- The Adventure of Shoscombe Old Place (Doyle's Last "Holmes" story)-(Mar.1927)

ED BLAINNEY

Man Who Dropped the A-bomb

As all collectors of old time radio know, the creative genius of many individuals must merge in order to bring forth a program which will captivate the listener. Actors and actresses are obvious elements of the radio equation, but how many of us give proper and due credit to the person who made those approaching footsteps seem so near and the screeching of tires so vivid? A weighty factor in the production of a successful radio show is, of course, the sound effects man.

Ed Blainey, a resident of Yonkers, New York, is such a person who brought radio to life through his marvelous ability to artificially produce in a radio studio sounds which are part of the real world. If it were not for the talents of the sound effects man, the programs we would beg, borrow, and steal for would sound bleakly sterile and unrealistic.

Blainey got his start in radio in 1934 as an NBC page boy, a stint which lasted nearly two years. Badly in need of money in these post-Depression years, Blainey got the position with the help of an influential friend even though hundreds of names already occupied waiting lists. It was during this period that he began to get acquainted with various possibilities for a future at NBC, and he opted to continue in sound effects instead of acting or directing. While on vacation in the summer of 1936, Ed received a telegram asking him to report to work the following Monday as the second sound effects man on the Phillip Morris Playhouse, a series which boasted Orson Welles as its star. Using the experience gained by working on this show as a launching pad, Blainey began working on some of the most famous soap operas of the period: John's Other Wife, Stella Dallas, David Harum, Amanda of Honeymoon Hill, and When a Girl Marries. As these shows were flourishing before the formation of any radio unions, Ed often had no control

over his assignments and even worked up to seven shows per day for which he received a monthly salary of \$85 for starters!

However, better times did arrive when Blainey began work on such nighttime favorites as Gangbusters, Counterspy, The Fat Man, and Mr. District Attorney. It might be added that Ed also worked on Superman and the television version of Tom Corbett, Space Cadet. In addition, Theater Five, ABC's 1960's attempt to revive interest in radio, benefitted from Ed's talents; to him, the series was brilliantly conceived and performed but ahead of its time.

Among this rather prestigious list of accomplishments Hop Harrigan is also found. Blainey feels that he had the toughest time devising convincing effects for this series primarily because kids are very tough to fool. The show did its best to follow American efforts in World War II, so naturally, bombings and dogfights were common on the show, and they just had to come off realistically. On one occasion, a young listener chided Blainey for using the sound of a particular model airplane other than that which would suit the type of airplane which appears in the story line.

The most troublesome effect to produce was that of the A-bomb, since no one knew what it sounded like. But someone on the show had a contact at the War Department who was able to find a film of the New Mexico A-bomb test for the staff to use. After repeatedly viewing the film in a screening room at the Loew's State Theater Building, Blainey devised a recording of the bomb by combining the sounds of a large cowhide thunder drum, an industrial explosion record slowed down to 5 rpms, and a drastically slowed down hurricane wind record. His creation was so convincing that it is still used today by the industry as well as by the Pentagon, which uses it in training films.

Recently, Ed worked on a series called Radio Playhouse which was sponsored by Bristol-



Ed Blainey dropping the famous coin that opened ABC's detective program "The Fat Man"

Myers and ran from August 1975 to February 1976. Unfortunately, lack of publicity and inconvenient scheduling worked against the success of the show. He has also participated in benefit shows, such as WBZ's Big Broadcast for Muscular Dystrophy in July 1975. Today a sampling of his talents can be heard on the ABC-TV network serial All My Children, and on Wide World of Sports.

Airwaves thanks Ed Blainey and his lovely wife, Norma, whose hospitality made this informative and enjoyable interview possible.



Ed Blainey today. Notice that many of the same devices are used for sound effects today as they were during the "Golden Age"

NEWS

OVER TWO NEW REELS OF GREEN HORNET PROGRAMS ARE NOW BECOMING AVAILABLE.....
MANY NEW LONE RANGER PROGRAMS ARE COMING INTO CIRCULATION,
 IN ADDITION TO THE THREE HUNDRED AND MORE IN PRESENT CIRCULATION.....
 MORE ROMANCE PROGRAMS, PRODUCED BY THE SAME PEOPLE WHO WORKED ON ESCAPE
 ARE COMING INTO CIRCULATION.....NEW DAVID HARDING, COUNTERSPY
 PROGRAMS ARE OUT, INCLUDING A LARGE AMOUNT OF CONSECUTIVE PROGRAMS,
 IN ADDITION TO THE TEN PROGRAMS THAT HAVE BEEN CIRCULATING AMONG
 COLLECTORS FOR THE PAST TWO OR THREE YEARS..... MORE NICK CARTER
 PROGRAMS WILL BE EASING THEIR WAY INTO CIRCULATION.....

COLLECTORS

LISTINGS IN THE COLLECTORS COLUMN ARE FREE. IF YOU DESIRE A MENTION,
 SEND DETAILS ON YOUR COLLECTION TO ME (JERRY CHAPMAN). INFORMATION
 NORMALLY TO BE INCLUDED: NAME & ADDRESS, PHONE, MATERIAL YOU HAVE
 AVAILABLE FOR TRADE, ITEMS YOU ARE LOOKING FOR, AND ANY OTHER COLLECT-
 ING DATA. PLEASE STATE ITEMS AS SPECIFICALLY AND INTERESTINGLY AS
 POSSIBLE, IF YOU ARE UNDECIDED AS TO WHAT TO INCLUDE, MENTION ALL
 THAT YOU WISH, I WILL EDIT FOR THE COLUMN. UNLESS STATED OTHERWISE,
 PEOPLE LISTED COLLECT ON 1/4 TRACK REEL TAPE, 3 3/4 IPS.

WALT HART, 9015 N. 10th St.,
 Phoenix, Arizona, 85020
 Walt has over 425 reels.

ROGER PAULSON, 737 SW Moss,
 Portland, OR 97219.
 Roger is looking for Suspense,
 Whistler, and Sam Spade,
 among other mystery and
 detective programs.

BRIAN HAMILTON, 1455 W. Hollywood,
 Chicago, IL 60660
 Brian has most of the circulating
 I Love a Mystery programs,
 including single chapters of
 those series incomplete in
 present circulation. Has complete
 "Hermit of San Felipe Atabapho,"
 and trades on Shamrock.

JOE WEBB, 5 Valley View Drive,
 Yonkers, NY 10710
 Looking for people to trade discs.
 Has many "orphan" discs, seeking
 parts to them, notably Sealed Book
 episodes 25 and 26, part one only;
 many Green Hornet parts needed;
 also buys discs. In need of good
 bulk trader, to trade at least
 ten reels with per every one or
 two months. Has equipment
 necessary to run discs--will trade
 tapes for discs.
 Has much limited circulation
 material. Need rare Casey, Crime
 Photographer programs.

AIRWAVES Tape Sales.

AIRWAVES. Taped reel and cassette copies of old time radio. Superb sound, all tapes guaranteed. If you find the recordings to be unsatisfactory for any reason, return reel for replacement. Airwaves catalog will be sent to those ordering from the shows listed below. Otherwise, catalog costs \$1.00, refundable with purchase.

REEL Z95 AMOS & ANDY 1800' Sound A-B

- 1L 2/23/45 An Old Boy Friend
- 3/2/45 Income Tax Problems
- 3/9/45 More Tax Moes
- 2L 3/16/45 Lecture Bureau
- 3/23/45 Pretice Clothing Company
- 3/30/45 Easter Hat
- 1R 4/6/45 A Place to Reside
- 4/20/45 Misplaced Dummy
- 4/27/45 Marriage Vows
- 2R 5/4/45 Baby Pictures
- 5/11/45 Insurance Policy
- 5/18/45 Bullion Cubes

REEL Z89 BOSTON BLACKIE 1800' Sound A-B

- 1L #27 Boxer Murder Case
- #28 Richard's Diamond Case
- #29 Mary Disappears
- 2L #30 Amnesia Victim
- #33 Man Shot on 21st Floor
- #34 Williams Necklace
- 1R #35 Murder at the Movies
- #36 Television Poisoning
- #59 Escaped Prisoner
- 2R #60 Three Witness's Killed
- #61 Disappearing Plane
- #62 Hooded Gang

REEL T10 NICK CARTER; MASTER DETECTIVE Sound A-B

- 1L "Case of the Careless Employees"
- "Case of the Lucrative Wreckers"
- "Case of the Luminous Spots"
- 2L "Case of the Missing Thumb"
- "Case of the Wandering Macaroni"
- "Case of the Bearded Queen"
- 1R "Case of the Sunken Dollar"
- "Case of the Death After Dark"
- "Case of the Crystal Prophecy"
- 2R "Case of the Chemical Chickens"
- "Case of the Two-Faced Firemaster"
- "Case of the Hermit Thrush"

REEL T13 ESCAPE 1800' Sound B

- 1L 8/2/53 "Red Forest"
- 5/9/48 "Time Machine"
- 7/21/49 "Action"
- 2L 4/5/53 "A Sleeping Draft"
- 7/25/48 "Man Who Would Be King"
- 11/5/47 "Evening Primrose"
- 1R 3/13/49 "A Shipment of Mute Fate" Special
- 3/20/49 "Country of the Blind" Sunday
- 3/27/49 "Diamond as Big as the Run.
- Ritz"
- 2R 3/8/53 "The Island" (edited)
- 1/11/53 "Conquerer's Isle" (edited)
- 12/17/47 "Wild Oranges"

REEL T11 BROADWAY IS MY BEAT 1800' Sound B

- 1L Flagpole Painter Spots a Deadman
- Anonymous man Dies of Knife Mound
- Irish Sweepstakes Winner, Jimmy Dawn.
- 2L Performer dies at the Theater
- Joan Gale dies in a Flower Shop
- Tommy Mannon kills Sgt. Ellis
- 1R Rhoda Lynn Thinks She is Being Poisoned
- Joe Quito Dies in Subway
- Elevator Murder
- 2R Man Gives Away \$10 Bills
- Woman dies of Poison in Danny's Office
- Julie Dixon disappears

REEL A311 SUSPENSE 1800' Sound A

- 1L 6/19/56 A Sleeping Draft
- 5/8/56 The Phones Die First
- 6/21/45 The Story of Ivy
- 2L 12/13/55 A Present for Benny
- 2/21/56 Hollywood Hostages
- 7/5/56 Last Detail
- 1R 10/23/56 Doll
- 10/15/56 Prophecy of Bertha Abbott
- 8/12/48 Beware the Quiet Man
- 2R 10/2/56 Waiting
- 10/9/56 Digger
- 8/19/48 Crisis

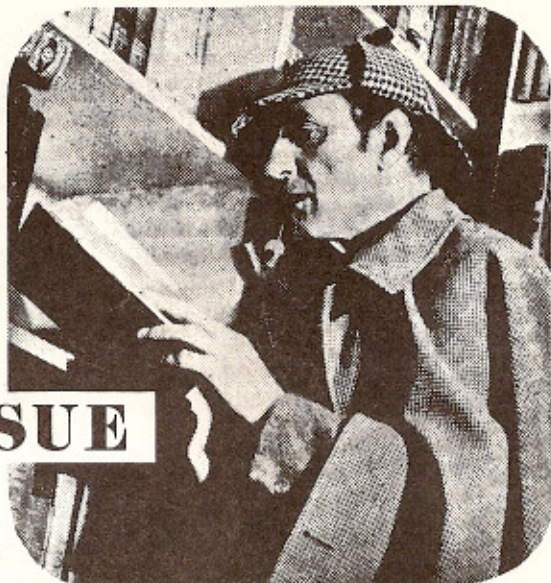
REEL T12 SHERLOCK HOLMES 1800' Rathbone & Bruce

Sound is B to C+, but the best available copies were used, better sound probably not available.

- 1L The Woman 12/10/45
- Christmas Eve 12/24/45
- Bruce-Partington Plans 11/6/39
- 2L Accidental Murderess 11/26/45
- Manor House Case 10/15/45
- Great Gondolfo 10/15/45
- 1R Murder by Moonlight 10/29/45
- Gunpowder Plot 11/5/45
- Speckled Band 11/12/45
- 2R Retired Colourman 3/11/40
- Walking Corpse (Richard Gordon) 1933
- Wooden Claw (John Stanley) 2/22/48

PRICES: reels..... \$7.50 1/4 track Apex 641
 \$10.50 1/2 track Apex 641
 \$ 6.50 1/4 track Shamrock
 \$ 8.50 1/2 track Shamrock

Sony cassettes \$3.75 per hour of your choice.



COMING NEXT ISSUE

...Sherlock Holmes continues...

...more Sherlock Holmes logs...

...another interview.....

...the History of Collecting continues...

Bulletin! Our April issue features an interview
with the radio performer's performer —
— JACKSON BECK —



HERE'S YOUR CHANCE TO RE-LIVE THE DAYS OF: "OLD TIME RADIO"

IN YOUR OWN LIVING ROOM, AGAIN HEAR THE VOICE OF THE SHADOW, THE LONE RANGER, AMOS N' ANDY, BERGEN & MCCARTHY, GUNSMOKE, AND MANY OTHERS. HEAR AL JOLSON AS STAR OF THE SHELL CHATEAU AND MUSIC HALL.

\$1.00 BRINGS YOU THE CATALOG !!!!

SHOWS COST: \$3.50 PER HOUR (REEL TO REEL) TAPE - MINIMUM ORDER 2 HOURS.

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

I PAY POSTAGE !!!!

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

Collecting marches on, Part 3

(AIRWAVES continues its comments on the history, however short it may be, of the collecting of radio programs. This, our third attempt to uncover and discover information on those who made our hobby possible, focuses on Rebroadcasting. In future articles, we will touch on this subject again, in addition to the many other topics we have planned).

Many collectors of radio programs can attribute the genesis of their interest in the hobby to a local station which was rebroadcasting original performances. For many collectors in the New York area, it was WRVR-FM, the city's only jazz station provided the impetus. In the Denver area it was KFML, and several stations got Chicago going. And apparently, collectors can be found in greater numbers in areas where there is access to local rebroadcasts. Unfortunately, oftentimes lack of funds and interest, as well as inconvenient scheduling, prompt the elimination of rebroadcasts, leaving many would-be fans in the dark.

But perhaps the most concerted attempt to rebroadcast programs on a large scale basis was that of Charles Michelson, whose entrance to the field was quite accidental. It all started when he handled an inquiry regarding radio transcriptions for his father, a purchasing agent for a firm which imported records, among other things. As the years passed, Dragnet, Gangbusters, Gunsmoke, the Shadow, the Lone Ranger, the Green Hornet, Sergeant Preston of the Yukon, and Fibber McGee and Molly became syndicated under Michelson's direction. Even today, some of these programs, as well as others, are available for rebroadcast through Michelson, for a fee, of course. For example, the rate per half hour broadcast may hover around \$250.00. The episodes are supplied on tape, with allowances made for as many as five commercial breaks per half hour. So we can all be thankful that Michelson did not discard his entire disc collection when television was on the up and coming. Today, he is still involved in broadcasting. In 1955, he founded a television division and today acts as a U.S. program purchasing agent for the National Television Network in Australia, Transglobal TV of Tokyo, the ABS-CBN Network in Manila, and Thai-TV in Bangkok, among others.

However, Michelson certainly was not the only person to actively rebroadcast shows. In the late 1950s, WLS, Chicago, was a forerunner in the rebroadcast of the Shadow and the Lone Ranger. In the early '60s, KMOX, Atlanta, featured the Shadow, the Green Hornet, and Fibber McGee and Molly, as well. Other stations which began rebroadcasting in the early '70s were WLNR, Lansing, Michigan, WGN, Chicago, and WFPM in Wisconsin. Also, Allen Rockford and Don Richardson in Syracuse, NY, have made great strides in bringing radio to the listening area of Central New York State. Although WRVR was doing well with its rebroadcasts, it felt it was losing its jazz audience, so rebroadcasts were halted in May, 1975, leaving the New York City area without old radio. An attempt was made to resurrect X Minus One, but legal problems forced it to fold within weeks. Once the problem was resolved, NBC began to rebroadcast the shows at the rate of one per month. Because of such infrequent scheduling, the series faded into obscurity once more.

But, fret not! Some rebroadcasts are being picked up by stations here and there! National Public Radio is now running the Goon Show (BBC, 1950's) as well as Sorry, I'll Read that Again (BBC, 1960's). The Goon Show, a precursor to the popular TV program Monty Python's Flying Circus, also provided Peter Sellers with a springboard into the public eye. Both programs are worth a listen, as well as are the other stations presently active in rebroadcasting. So, tune in, where you can, and enjoy!

(This article was written by Anne Nikl. Information has been provided by John Olsen, Jerry Chapman, Joe Webb, and Vincent Egarian. AIRWAVES thanks them).

If you're in the Central New York State area, you're invited to hear the following old time radio programs:

THE SOUNDS OF YESTERDAY on WCNY-FM (91.3) in Syracuse, Saturdays at 5:30 PM or
WRYO-FM (89.9) in Oswego, Fridays at 8:05 PM

Hear *THE SOUNDS OF YESTERDAY* with Allen Rockford & Don Richardson each week on THE NOSTALGIA RADIO NETWORK.

also

COMEDY'S GOLDEN MOMENTS on WCNY-FM (only) in Syracuse, Sundays at 5:30 PM

Gerry Orlando is the host for this fine old time radio program each week.



DOUBLE-R-RADIO
"The Sounds Of Yesterday"

Nostalgia Radio News

THE SOUNDS OF YESTERDAY publishes the monthly 12 to 14 page NOSTALGIA RADIO NEWS (previously known as THE SOUNDS OF YESTERDAY NOSTALGIA NEWSLETTER). N. R. N. features items from the world of new and old time radio. There are highlights for THE SOUNDS OF YESTERDAY, COMEDY'S GOLDEN MOMENTS, and on a national scale, as far as is known, the only running log, plus the exclusive advance listings for THE CBS RADIO MYSTERY THEATRE and the brand new CBS GENERAL MILLS RADIO ADVENTURE THEATRE (heard weekends).

One year (12 monthly issues) costs just \$3.60 mailed third class, or if first class is wanted (& NECESSARY for all foreign subscriptions) the cost is \$4.80.

Make checks payable to NOSTALGIA RADIO NEWS and mail to:



The Sounds of Yesterday
Nostalgia Radio Network
Box 24
Liverpool, N. Y. 13090

THE SOUNDS OF YESTERDAY IS THE LONGEST RUNNING OLD TIME RADIO PROGRAM ON CENTRAL NEW YORK RADIO, HEARD EACH WEEK ON THE NOSTALGIA RADIO NETWORK. (ALMOST 4 YEARS OLD). NOSTALGIA RADIO NEWS JUST RECENTLY STARTED ITS FOURTH YEAR OF PUBLICATION WITH NEVER A MISSED ISSUE. SUBSCRIBE NOW AND JOIN OUR GROWING FAMILY OF AVID FANS.

(PAY POSTAGE !!!)

FLUSHING, N. Y. 11367