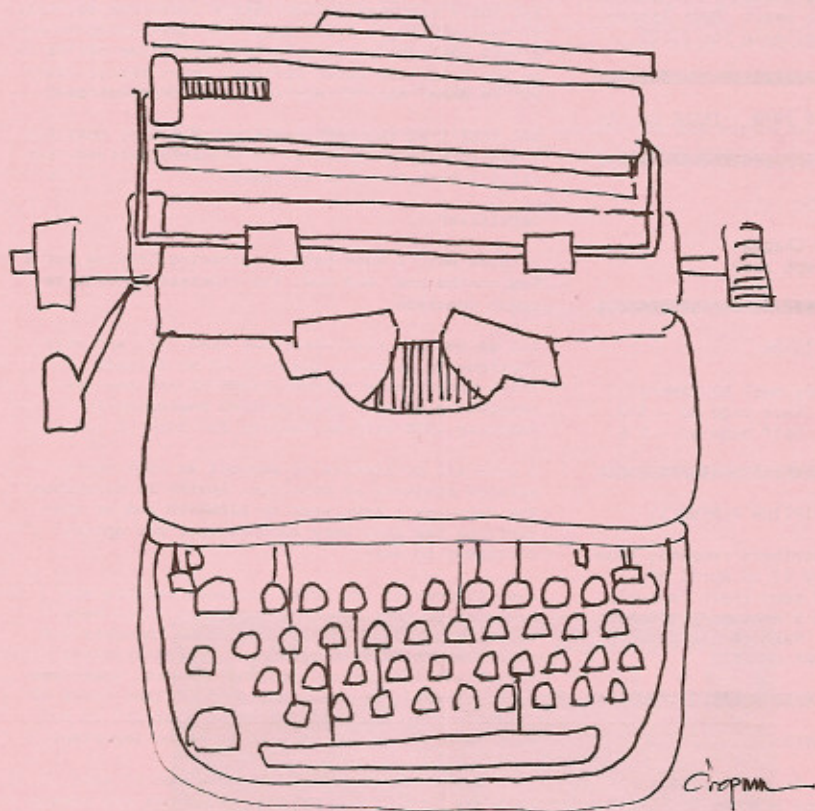


# JOE'S GOODBYE



**REVIEWS**

# EDITORIAL

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## AIR WAVES

438 W NEPTUNE/NIU/DeKALB/IL

60115

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Airwaves is published 12 times a year. Subscription cost is \$10.00/yr or \$16.00 for two years. Back issues are available for \$1.25

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JANUARY 1978 ISSUE No. 15

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### EDITORS:

Jerry Chapman  
Joseph Webb

\*\*\*\*\*

### ADVERTISING:

All copy must be camera ready. Full page ad - \$10.  
Half page ad - \$ 6.

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### SUBSCRIPTION RENEWALS:

Subscribers renewing from January 21 to April 30 should send their renewals to 438 W Neptune/NIU/DeKalb 60115. Make checks payable to JERRY CHAPMAN.

\*\*\*\*\*

### THE COVER:

This is the last issue with Joe Webb as a co-editor. He is currently reading his first issue of "Collector's Corner" along with Bob Burnham of Livonia Michigan.

\*\*\*\*\*

(Last issue's cover was incorrect due to the error of the printer)

This will be my last issue of AIRWAVES, as I am moving into other projects. My affiliation with Jerry on AIRWAVES for the past year or so has been very rewarding.

I met more and more people in the hobby and in the art of radio drama. I made and maintained some fantastic trading contacts. And I am also happy to say that I was able to contribute and aid in the formation of a fine newsletter-magazine, which has had many areas of impact on our hobby.

But there are many things that I could not do. Call me selfish if you like. Since the newsletter is and always has been in Jerry's control (after all it is he who holds the purse strings), many things could not be done, many things could not be considered.

Not that I am the most creative of minds, not that I was totally confined in my possible actions, yet still I have the need to leave.

Impulsive?

I think not. I have been considering leaving for a few months now. And now, the ethereal thought becomes concrete.

Let me say now that Jerry has been, is, and will continue to be among the best of my friends. I think the rivalry between AIRWAVES and the new newsletter which I will publish beginning in February 1978 will be healthy for both of us.

I urge all collectors to support as many hobby related projects as possible. Apathy is dangerous. The response I have seen to AIRWAVES and at conventions has been very encouraging, but apathy continues to exist.

Even if some of the hobby related projects are mediocre at best, what is important is to keep them coming. Even the most profound thoughts and hypotheses rise from mediocre, ground-breaking work. It's like practicing for a sport. Sometimes progress can't be seen, but without long hours of practice, the state of "being good at it" is so much farther away. Your support is so important.

In comment to Jerry's first paragraph of his response to Mr James Snyder, He is not the reason or even one of the reasons for my leaving AIRWAVES. Mr Snyder's letter produced no problems for me, only an opportunity to respond. There are never problems, only opportunities, chances to "shine." I want to thank Mr. Snyder for his letter and his interest in the matter. It gave me a chance to reconsider in my own mind the circumstances involved and reaffirm my convictions with his challenging, thought-out comments in mind.

### EDITORIAL CONTINUED.

To be more specific that I was earlier, Bob Burnham and I will be publishing a new newsletter called COLLECTOR'S CORNER. We will have many contributors with articles (technical and historical), opinions and many other topics, such as collecting information, news and so on.

It will be professionally printed offset, professionally folded and stapled. It will also include professional graphics. Bob and I are confident that the substance of the newsletter will be as professional as its physical production.

Will Bob be easier to work with? Was Jerry hard to work with? No, Jerry wasn't hard to work with, but as I said before, not that many options were available. It is also an opportunity to be more in charge of my own nesletter destiny which presents itself here. The other projects are attractive in themselves, but together they offer the chance to be more broadly based in my hobby. I find this quite satisfying when in conjunction with trading and other hobby activities.

That's enough for now, I've been verbose enough.

I want to thank all the AIRWAVES subscribers and readers for the chance to serve them. I appreciate their past support and look forward to that support in the future.

Sincerely,

*Joe*  
Joseph W. Webb



COLLECTOR'S CORNER LOGO

## MAIL ORDER METHOD

by BRYCE JONES

Every now and then most of us discover in ourselves one of the more primitive and basic instincts in man: the urge to buy more audio gear. Whether or not this drive is to be suppressed of course usually depends upon the size and weight of our wallet. Certainly most of us when buying equipment would rather pay a lower price, but we ask, "is it worth the time, trouble and -HORRORS- risk to try to get a lower price. The answer, I think, is simply, "Yes," but the reader can best answer that a little later.

There are two basic places for you to buy stereo gear: Your local hi-fi retail store and the mail order house. What are the advantages and disadvantages of each? First, for the retail store:

- (1) If your urge is truly urgent, you may be able to go right out and purchase what you want - if the store has what you want and if you are willing to pay the price. By the way, if you are buying at a retail store it may be a mistake to assume you have to pay the price marked on the equipment, especially if that price is list. In many stores you can bargain to some extent. This may call for a minute amount of courage for some people, but why not try it?
- (2) You can obviously audition equipment at a retail store. Sometimes equipment doesn't sound exactly the same at home for a number of reasons, but a store audition may be quite valuable.
- (3) Usually you can get service on the equipment at the retail store where you bought it. Some stores are very picky in that they service only what they themselves have sold. Because a store sells and services TEAC doesn't mean that they will service TEACs bought elsewhere.

I personally feel that this last reason for buying equipment at retail is over-rated although retailers use it constantly to justify their way of doing business. Certainly in the larger towns you usually can do as well by taking your sick equipment to a factory authorized repair station. Some retailers take a personal interest in your equipment since they sold it to you. But often times if the problem is relatively complex, they may have it sent to someone else. If you live far from towns with authorized service centers, the dealer's own service may be more important to you.

What are the advantages of the mail order houses?

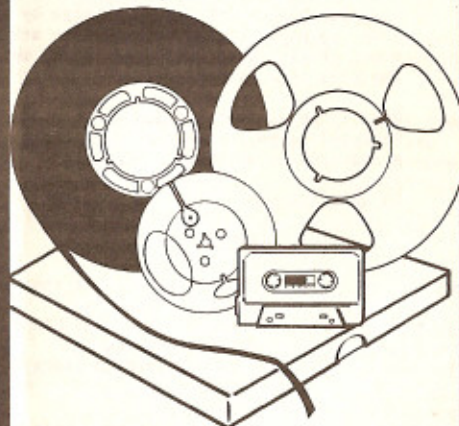
- (1) They usually have more brands and models available than retail stores. (selection is superior)
- (2) The big advantage is of course price. What is the usual discount? For most major brands, you should usually look for about a 33% discount off the list price. This means that for example you can buy a \$300 receiver for \$200. Of course you will have to pay for shipping but usually the cost of the shipping is equal to or less than the sales tax (which is not paid if the unit is bought out-of-state). There is rarely a problem with damage in shipment since most places ship via United Parcel if possible.

Unfortunately all brands can not be had at discount of 33%. Crown, McIntosh, Yamaha, etc are hard to find on discount. But most major brands, and some minor ones are available at a substantial saving. The ins and outs of mail order buying are next considered. First, how do you find out where the mail order places are. Just look through any stereo magazine rear display and classified ads, such as STEREO REVIEW, AUDIO, or HIGH FIDELITY. The major mail-firms have display advertising in every issue. Occasionally the ads will quote specific prices on certain pieces of equipment. To get a more complete list of models and prices you have to request a catalog from the mail order firm. The catalogs vary widely, from 2 pages to 60, with corresponding information included for specifications and features. I don't feel it is wise to rely on getting critical information or specifications from these catalogs. A better source is the poop sheets issued by the equipment manufacturers. Sometimes prices are not given directly in the catalogs either, in this case prices will be given if you request specific brands and models. In my opinion what is of primary importance in the mail order catalog are the available models, price and ordering information. What this implies of course is that you should have a fair idea of what you want before going the mail order route.

Once you decide what you want, how do you get it? To a certain extent "mail order" is a misnomer since the firms do a substantial business by phone. So you may buy by phone or mail. By the way, you can also get price quotes by phone. If you are in a hurry, the faster route is telephone, typical information given over the phone includes:

- (1) price quote on the item if you don't know it
- (2) is it in stock?
- (3) if you want it, ordering via charge cards (Master & Visa) and/or COD. If you use a charge card, you give your card number over the phone.

## Audio Tape for professionals



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1233 Rand Road  
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Div. of  
Polyline Corp.

Most, though not all mail order houses will allow you to order via charge cards. Some that do allow cards charge costs of 3% over the price. Sometimes a combination of charge cards and COD order is cheaper than use of just a charge card. A few places do not have a surcharge for charge cards (my favorites!) Of course, when you buy with a charge you will pay the full amount in about a month when the bill comes through, or pay in installments with interest to your credit card company. (Use of a charge card also tends to give the buyer an added feeling of security that the mail order firm will deliver - not that there is that much to worry about if you deal with a reputable business) You can save any possible credit card surcharge by sending your order by mail with a check. Bank checks or Postal Money Orders are usually given faster service than personal checks. Even when ordering by mail it is wise to call first to check if the item is in stock.

Do all the phone calls add up to a lot of money? Not necessarily. Many firms have toll free 800 numbers. You can use them for price quotes or ordering, go ahead and run up their phone bill.

SO HERE ARE SOME THINGS TO LOOK FOR:

- [1]. PRICE
- [2]. SELECTION
- [3]. AVAILABILITY (is it instock)
- [4]. CHARGE CARDS
- [5]. SURCHARGE ON CHARGE CARDS
- [6]. TOLL-FREE NUMBER
- [7]. IT IS POSSIBLE TO BARGAIN FOR PRICE WITH SOME FIRMS

Now that the general facts have been discussed on mail order buying, specifics on where to buy from, and who is best for what will be covered in the February issue. Bryce Jones and Jerry Chapman have bought considerable equipment, and can compare several firms from first hand experience.



**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.**

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

## LETTERS

Dear Sirs:

Being both a fan of OTR and the OZ books of L.Frank Baum and others, I was pleased to recently discover that the OZ books were presented in an adaptation format by Jell-o in the early '30s. The program was broadcast on Mon-Wed-Fri for 15m in serial form; The show was called "The Wizard of Oz" and was on the air from September 25, 1933 until March 23, 1934. This is all the information I have been able to find on the show, and I would be appreciative for any further information you could send me.

I am also interested in the adaptation of the MGM motion picture, "The Wizard of Oz", that was broadcast on Dec. 25, 1950 on the LUX RADIO THEATER, with Judy Garland recreating the role of Dorothy.

I am wondering if any copies of these programs are in existence or for sale. At present I have only a cassette recorder/player, and am unable to purchase reels. If these programs are available I am most interested in getting them for both my OTR and OZ collections.

Respectfully,

Steven Chaput  
 118 N Main St  
 Norwich, CT  
 06360

Dear Steven:

I have seen the first two Wizard of Oz programs, or at least the first episode was #1. These were dated 1937, which could be incorrect. I don't recall seeing the LUX version but I don't remember very well which LUX THEATER programs are around. I am sorry, but I can not obtain either shows for you. If any reader has further information, they can write you at your address above.

Jerry Chapman

line the "records" along a wall to be used as target practice. After bullets and pieces of plastic caused problems by zinging through walls and ricocheting through windows, the fire department was called in to break up the discs. Stories like this have been heard quite often, but disc destruction is still happening. Recently a collector mentioned to someone that he collected discs, and got a reply, "Oh that's too bad, I just threw out 500 of them last week."



Over 140,000 NBC radio network recordings are being donated by NBC to the Museum of Broadcasting. These discs cover 40 years of programming on the network. The announcement of the donation was made by Vera Mayer, Director, Information Resources, NBC.

The Museum of Broadcasting, which opened in late 1976 is dedicated to the study and preservation of the history of radio and television broadcasting. The collection consists of glass, aluminum, and acetate discs dating from 1927 to 1969.

Robert Saudek, President of the Museum of Broadcasting, said: "I speak for the chairman and trustees of the Museum of Broadcasting in expressing our great appreciation to NBC for its gift. This program donation -- the largest yet received by us -- makes the museum the dominant repository of a half-century of our nation's broadcast history. We look forward eagerly to uncovering a treasury of America's social and political history from this NBC Radio archive."

The museum is located at 1 East 53rd St. New York City. The museum is open between 12:00 noon and 5:00 pm, Tuesdays through Saturdays. Shows from the museum's collection may be heard or seen. A \$1.00 donation is suggested.

Ron Barnett visited the Armed Forces Network in Germany to seek information concerning radio and TV spots promoting clubs. A person who was with the AFN for many years told that before moving to the newer studio, an old studio had walls of electrical transcriptions. A Major deciding that the space was needed ordered that the transcriptions be disposed of. It is a government regulation that government property can not be sold, so an order was given to

# Thrill of OTR

## Collecting - Joe Webb

A mere junior in high school - September 1972. My interest in old radio began with WRVR'S rebroadcasts of the SHADOW. That October, the station changed its format to OTR Monday thru Friday, and I loved every minute of it. That December I received a Panasonic portable radio and cassette unit and began copying these WRVR programs to treasure each recorded moment again.

It wasn't until June, 1974 when I attended the New York Comic Art Convention that I realized that there were other shows available -- some dealers there had catalogs of varying thicknesses. As most new collectors experience the realization that there is more material than originally thought, I was also pleased and bewildered. Puzzlement came across my face when I asked where all the programs come from, and all anyone would reply was "private collection." I was still collecting on cassette at this time and purchased tapes from a few dealers. I realized that cassette was not the economical format, so I asked for a reel deck for Christmas, and yes, Santa did bring me one. I started trading January 1975 on cassettes and reels with my grand collection total of five reels and 80 cassettes. In July I had 39 reels and came to the conclusion that the friend who was doing my reel dubbing was getting tired of doing it--So I purchased another small reel deck. By the year's end I had 130 reels. By the end of 1976 I had 320. By the end of 1977, 690. By January 1978's end I have 730. When will it end? Hopefully never.

What I have found most interesting in collecting is not primarily the programs but what I call the "Thrill of trading." I have gotten considerable pleasure in arranging trades, developing relationships, completing trades, exchanging ideas, making more trades. And I've become more aware of this factor and have tried to develop the personal contact factors to the highest levels (Don't ask to see my phone bill)

Related to this is my involvement with AIRWAVES and my coming involvement with COLLECTOR'S CORNER. Newslettering is a great feeling and the feedback and recognition that are byproducts of this are uplifting to say the least. When Jerry and I were thrashing ideas around that later came to fruit in AIRWAVES I had no idea what the benefits would be, and when I got some ideas I had no sense of magnitude. In starting COLLECTOR'S CORNER I have some a priori knowledge unlike the beginning of AIRWAVES.

The development of AIRWAVES is interesting. Originally the intention was to produce a 6 to 8 page monthly collector's listing, but we reached a turning point with issue #3 [BLUE ESCAPE ISSUE]. The change from newsletter to magazine seemed so appropriate that it developed almost unconsciously. The chance to help build a product like AIRWAVES to its present maturity stage was stimulating and heartwarming, I won't forget it.

I can't also forget the conventions. I've been to only two, but the open friendships and high spirits of such gatherings have made lasting impressions. In addition being in on the planning stages of the conventions has been rewarding. At this point I'd like to list some of the people who have had the greatest effects on my collecting:

JERRY CHAPMAN	Of greatest help to me in putting together catalogs and keeping records straight, etc., I can not neglect to mention Annie.
LARRY WOS	
BOB BURNHAM	
JAY HICKERSON	
BOB BLUME	So that's about it. As our hobby gets larger I plan to remain involved, and I hope you'll be able to join me. Thanks to all, and always best wishes,
STU WEISS	
BOB & CAROL MITTE	
JOHN EDWARDS	

JOE WEBB

# SUSPENSE LOG

This SUSPENSE log lists all titles known to be broadcast. The programs in circulation at the time this is being compiled are marked by a '\*'. This log will be continued and completed to 9/30/62 in future issues.

DATE	TITLE	STARS	CIRCULATING
6/17/42	THE BURNING COURT	CHARLES RUGGLES	*
6/24/42	WET SATURDAY	CLARENCE DERWENT	*
7/1/42	THE LIFE OF NELLIE JAMES	JEANNE CAGNEY	
7/8/42	ROPE	RICHARD WIDMARK	
7/15/42	WITNESS ON THE WEST-BOUND LIMITED (The Third Eye?)		
7/22/42	(Pre-empted) Finishing School?		
7/29/42	PHILOMEL COTTAGE	ALICE FROST/ERIC DRESSLER	
8/5/42	FINISHING SCHOOL	MARGO	
8/12/42	SUSPICION		
8/19/42	THE CAVE OF ALI BABA	ROMNEY BRENT	*
8/26/42	(Pre-empted)		
9/2/42	THE HITCHHIKER	ORSON WELLES	*
9/9/42	(Pre-empted)		
9/16/42	THE KETTLE METHOD	ROGER DEKOVEN	*
9/23/42	A PASSAGE TO BENARES	PAUL STEWART	*
9/30/42	ONE HUNDRED IN THE DARK	ERIC DRESSLER	*
	off the air from 9/30/42 through 10/26/42		
10/27/42	LORD OF THE WITCHDOCTORS		*
11/3/42	THE DEVIL IN THE SUMMER HOUSE	MARTIN GABLE	*
11/10/42	WILL YOU MAKE A BET WITH DEATH	M.FITZMORRIS/WOODS/JOY*	
11/17/42	MENACE IN WAX	JOE JULIAN	*
11/24/42	THE BODY SNATCHERS		*
12/1/42	THE BRIDE VANISHES		*
12/8/42	(Pre-empted)		
12/15/42	TILL DEATH DO US PART	PETER LORRE	*
12/22/42	TWO SHARP KNIVES	STUART IRWIN	*
12/29/42	(Pre-empted)		
1/5/43	NOTHING UP MY SLEEVE	GEORGE COULOURIS	*
1/12/43	THE PIT AND THE PENDULUM	HENRY HILL	*
1/19/43	THE DEVIL'S SAINT	PETER LORRE	*
1/26/43	DEATH WENT ALONG FOR THE RIDE	RALPH BELLAMY (1st Hollywood)	*
2/2/43	THE DOCTOR PRESCRIBED DEATH	BELA LUGOSI	*
2/9/43	THE HANGMAN WON'T WAIT	SYDNEY GREENSTREET	*
2/16/43	IN FEAR AND TREMBLING	MARY ASTOR	*
2/23/43	WILL YOU WALK INTO MY PARLOR		
3/2/43	THE NIGHT REVEALS	FREDERIC MARCH	*
3/9/43	THE PHANTOM ARCHER	RALPH BELLAMY	*
3/16/43	CABIN B-13	RALPH BELLAMY	*
3/23/43	THE CUSTOMERS LIKE MURDER	ROLAND YOUNG	*
3/30/43	THE DEAD SLEEP LIGHTLY	W.HAMDEN/HAYWARD/BOWMAN *	
4/6/43	FIRE BURN AND CAULDRON BUBBLE	PAUL LUKAS	*
4/13/43	FEAR PAINTS A PICTURE	NANCY COLEMAN	*
4/20/43	MOMENT OF DARKNESS	PETER LORRE	*
4/27/43	THE DIARY OF SAPHRONIA WINTERS	A.MOOREHEAD/COLLINS	*
5/4/43	DEATH PLIES BLIND	RICHARD DIX	*
5/11/43	MR MARKHAM, ANTIQUE DEALER	PAUL LUKAS	*
5/18/43	THE ABC MURDERS	CHARLES LAUGHTON	*
5/25/43	SORRY, WRONG NUMBER	AGNES MOOREHEAD	*
6/1/43	BANQUO'S CHAIR	DONALD CRISP/JOHN LODER *	
6/8/43	FIVE CANARIES IN THE ROOM	LEE BOWMAN/MUNSON/MASSEY*	
6/15/43	LAST NIGHT	KENT SMITH/MARGO	*
6/22/43	THE MAN WITHOUT A BODY	GEORGE ZUCCO	*

DATE	TITLE	STARS	CIRCULATING
6/29/43	UNCLE HENRY'S ROSEBUSH	AGNES MOOREHEAD/DREW	*
7/6/43	THE WHITE ROSE MURDERS	MAUREEN O'HARA	*
7/13/43	(Pre-empted)		
7/20/43	MURDER GOES FOR A SWIM	WARREN WILLIAM/ERIC BLORE	*
7/27/43	THE LAST LETTER OF DR. BRONSON	LAIRD CRAGAR	*
8/3/43	A FRIEND TO ALEXANDER	BOB YOUNG/FITZGERALD	*
8/10/43	THE FOUNTAIN PLAYS (schedule change to Saturday)	EDMUND GWENN	*
8/21/43	SORRY, WRONG NUMBER	AGNES MOOREHEAD	*
8/28/43	THE KING'S BIRTHDAY (schedule change to Thursday)	DOLORES COSTELLO	*
9/2/43	THE SINGING WALLS	PRESTON FOSTER/DANE CLARK	*
9/9/43	MARRY FOR MURDER	LIL GISH/COLLINS/FLETCHER	*
9/16/43	THE CROSS EYED BEAR	VIRGINIA BRUCE/JOHN LODER	*
9/23/43	THE MOST DANGEROUS GAME	ORSON WELLES/KEENAN WYNN	*
9/30/43	THE LOST SPECIAL	ORSON WELLES	*
10/7/43	PHILOMEL COTTAGE (schedule change to Tuesday)	ORSON WELLES	*
10/12/43	DONOVAN'S BRAIN I	ORSON WELLES	*
10/19/43	DONOVAN'S BRAIN II	ORSON WELLES	*
10/26/43	AFTER DINNER STORY	OTTO KRUGER	*
11/2/43	STATEMENTS OF EMPLOYEE HENRY WILSON	GENE LOCKHART	*
11/9/43	CABIN B-13	MARGO / PHILIP DORN	*
11/16/43	THIEVES FALL OUT	GENE KELLY	*
11/23/43	STRANGE DEATH OF CHARLES UMBERSTEIN (schedule change to Thursday/ ROMA WINES SP.)	VINCENT PRICE	*
12/2/43	THE BLACK CURTAIN	CARY GRANT	*
12/9/43	THE NIGHT REVEALS	ROBERT YOUNG	*
12/16/43	WET SATURDAY	CHARLES LAUGHTON	*
12/23/43	BACK FOR CHRISTMAS	PETER LORRE	*
12/30/43	FINISHING SCHOOL	MARGO/ELSA LANCHESTER	*
1/6/44	THE ONE WAY RIDE TO NOWHERE	ALAN LADD	*
1/13/44	DIME A DANCE	LUCILLE BALL	*
1/20/44	A WORLD OF DARKNESS	PAUL LUKAS	*
1/27/44	THE LOCKED ROOM	VIRGINIA BRUCE/JOSLIN	*
2/3/44	THE SISTERS	AGNES MOOREHEAD/IDA LUPINO	*
2/10/44	SUSPICION	CHARLES RUGGLES	*
2/17/44	LIFE ENDS AT MIDNIGHT	MORGAN/CLARK/BAINTER	*
2/24/44	SORRY, WRONG NUMBER	AGNES MOOREHEAD	*
3/2/44	PORTRAIT WITHOUT A FACE	PHIL DORN/MORGAN	*
3/9/44	THE DEFENSE RESTS	ALAN LADD/JOHN MC INTIRE	*
3/16/44	NARRATIVE ABOUT CLARENCE	LAIRD CREGAR/HANS CONRIED*	
3/23/44	SNEAK PREVIEW	JOSEPH COTTEN/HANS CONRIED*	
3/30/44	CAT AND MOUSE	SONNY TUPTS	*
4/6/44	THE WOMAN IN RED	KATINA PAXINOU/HANS CONRIED*	
4/13/44	THE MARVELOUS BARASTRO	ORSON WELLES	*
4/20/44	THE PALMER METHOD	ED GARDNER	*
4/27/44	DEATH WENT ALONG FOR THE RIDE	GENE KELLY	*
5/4/44	THE DARK TOWER	ORSON WELLES	*
5/11/44	THE VISITOR	EDDIE BRACKEN	*
5/18/44	DONOVAN'S BRAIN I	ORSON WELLES	*
5/25/44	DONOVAN'S BRAIN II	ORSON WELLES	*
6/1/44	FUGUE IN C MINOR	IDA LUPINO/VINCENT PRICE*	
6/8/44	CASE HISTORY ON EDGAR LOWNDES	THOMAS MITCHELL/CRISP	*
6/15/44	A FRIEND TO ALEXANDER	GERALDINE FITZGERALD	*
6/22/44	THE TEN GRAND	LUCILLE BALL	*
6/29/44	THE WALLS CAME TUMBLING DOWN	KEENAN WYNN	*
7/6/44	THE SEARCH FOR HENRI LEVEVRE	PAUL MUNI	*
7/13/44	THE BEAST MUST DIE	HERBERT MARSHALL	*
7/20/44	OF MAESTRO AND MAN	PETER LORRE/RICHARD CONTE*	
7/27/44	THE BLACK SHAWL	DAME MAY WITTY/O'SULLIVAN*	

DATE	TITLE	STARS	CIRCULATING
8/3/44	BANQUO'S CHAIR	DON CRISP/LODER/CONRIED	*
8/10/44	THE MAN WHO KNEW HOW	CHARLES LAUGHTON/CONRIED	*
8/17/44	DIARY OF SAPHRONIA WINTERS	AGNES MOOREHEAD/RAY COLLINS	*
8/24/44	ACTON'S BLOOD	FREDERICK MARCH/BEN WECHT*	
8/31/44	THE BLACK PATH OF FEAR	BRIAN DONLEVY	*
9/7/44	VOYAGE THROUGH DARKNESS	BEHAVILLAND/GARDINER	*
9/14/44	YOU'LL NEVER SEE ME AGAIN	JOSEPH COTTEN	*
9/21/44	THE BLUEBEARD OF BELLAC	MERLE OBERON	*
9/28/44	THE MAN WHO COULDN'T LOSE	GENE KELLY	*
10/5/44	DATLINE LISBON	JOHN HODIAK	*
10/12/44	THE MERRY WIDOWER	REGINALD GARDINER	*
10/19/44	EVE (BLACK ANGEL)	NANCY KELLY	*
10/26/44	THE NIGHTMAN	VIRGINIA BRUCE	*
11/2/44	THE SINGING WALLS	VAN JOHNSON	*
11/9/44	YOU WERE WONDERFUL	LENA HORNE	*
11/16/44	THE DEAD OF NIGHT	ROBERT CUMMINGS	*
11/23/44	THE FOUNTAIN PLAYS	CHARLES LAUGHTON	*
11/30/44	THE BLACK CURTAIN (Pre-empted)	CARY GRANT	*
12/7/44	THE LODGER	ROBERT MONTGOMERY	*
12/14/44	THE BRIGHTON STRANGLER	JOHN LODER/JUNE DURREZ	*
12/21/44	A THING OF BEAUTY	JUNE DUPREZ	*
12/28/44	I HAD AN ALIBI	KERNAN WYNN	*
1/4/45	DRIVE-IN	NANCY KELLY	*
1/11/45	TO FIND HELP	FRANK SINATRA/MOOREHEAD	*
1/18/45	DRURY'S BONES	BORIS KARLOFF	*
1/25/45	THE MOST DANGEROUS GAME	JOSEPH COTTEN/J. CARROLL NAISH*	
2/1/45	TALE OF TWO SISTERS	CLAIRE TREVOR/NANCY KELLY*	
2/8/45	SELL ME YOUR LIFE	LEE BOWMAN	*
2/15/45	JOHN BARBIE & SON	THOMAS MITCHELL	*
2/22/45	MY WIFE GERALDINE	EDWARD G. ROBINSON	*
3/1/45	LOVE'S LOVELY COUNTERFEIT	HUMPHREY BOGART	*
3/8/45	CRICKET	MARGARET O'BRIEN/WHITTY	*
3/15/45	HEART'S DESIRE	LLOYD NOLAN	*
3/22/45	TAMING OF THE BEAST	NANCY KELLY/HELMUT DANTINE*	
3/29/45	A GUY GETS LONELY	DAME CLARK	*
4/5/45	TWO SHARP KNIVES	JOHN PAYNE/STU IRWIN	*
4/12/45	PEARLS ARE A NUISANCE (Pre-empted)	ALLAN JOSLYN/BENDIX	*
4/19/45	FEAR PAINTS A PICTURE	LANA TURNER	*
4/26/45	REPRIEVE	JOHN GARFIELD	*
5/3/45	TWO BIRDS WITH ONE STONE	DANA ANDREWS	*
5/10/45	MY OWN MURDERER	HERBERT MARSHALL	*
5/17/45	AUGUST HEAT	RONALD COLMAN	*
5/24/45	TWO SHARP KNIVES	JOHN PAYNE/McHUGH	*
5/31/45	THE BURNING COURT	CLIFTON WEBB	*
6/7/45	THE STORY OF IVY	ANN RICHARDS	*
6/14/45	THE DEALINGS OF MARKHAM	HENRY DANIELL	*
6/21/45	THE LAST DETAIL	GEORGE COULOURIS	*
6/28/45	FOOT FALLS	J. CARROLL NAISH	*
7/5/45	BANK HOLIDAY	BONITA GRANVILLE	*
7/12/45	FURY AND SOUND	NORMAN LLOYD	*
7/19/45	A MAN IN THE HOUSE	JOAN LORRING/JOE KEARNS	*
7/26/45	MURDER FOR MYRA	LLOYD NOLAN	*
8/2/45	SHORT ORDER	JOE KEARNS/GERALD MOHR	*
8/9/45	THIS WILL KILL YOU	DAME CLARK	*
8/16/45	NOBODY LOVES ME	PETER LORRE	*
8/23/45	SORRY, WRONG NUMBER	AGNES MOOREHEAD	*
8/30/45	THE FURNISHED FLOOR	DON DEFORE	*
9/6/45	LIBRARY BOOK	MYRNA LOY	*
9/13/45	THE EARTH IS MADE OF GLASS	JOSEPH COTTEN	*
9/20/45	DEATH ON HIGHWAY 99	GEORGE MURPHY/CATHY LEWIS*	
9/27/45			
10/4/45			

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