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THE POPULAR CULTURE ASSOCIATION HAS PUBLISHED A SPECIAL 384 PAGE "JOURNAL" DEVOTED TO OLD TIME RADIO SHOWS.

THIS IS ISSUE XII, AND BRC IS PROUD TO BE ABLE TO OFFER IT TO OLD TIME RADIO COLLECTORS.

### FEATURED ARTICLES ARE:

- "The Private Eye, from Print to Television"
- "Beyond Nostalgia: American Radio as a Field of Study"
- "Radio's Debt to Vaudeville"
- "Black Pride and Protest: The Amos n' Andy Crusade of 1931"
- "Radio's Home Polks, Vic & Sade: A Study in Aural History"
- "The Armed Forces Radio Service's Education Unit in World War II: An Interview with Erik Barnouw"
- "Government Propaganda in Commercial Radio—The Case of Treasury Star Parade, 1942-1943"
- "Women Radio Pioneers"
- "Daytime Radio Programming for the Homemaker, 1926-1956"
- "Critic from Within: Fred Allen Views Radio"
- "Boake Carter, Radio Commentator"
- "The Bad Boy of Radio: Henry Morgan and Censorship"
- "Radio Drama: No Need for Nostalgia in Kalamazoo"
- "Obtaining Radio Programs--A List of Sources for Research and Teaching"

The JOURNAL is complete with many many photographs, is a highly professionally printed book. No collector should be without it.

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Each copy of THE CATALOG is complete with an index of all programs.



## Collector's Comments from Bob Burnham

This is what Joe likes to refer to as the "come to the convention issue," so feel free to call it that if you want. Or call it the "welcome to the convention issue," I don't really care. As you'll recall, the big question in my convention editorial last year was if I'd be able to show up at the convention in the first place! Well, this is again the question this year, but by the time you read this, it will have already been answered, so I won't say more on the subject.

It was sort of strange looking at the last Collector's Corner I had an editorial in, where I mention my OTR trivia on WBRB. The unfortunate part of radio today is the turnover of jobs. By the time that issue reached you I had left the station because of disagreements with the management. As you'll remember from his article, Jim Beedle left broadcasting, because he had his fill of it, or in his words, he'd "had enough." To the average person, OTR collector, etc. broadcasting is sort of a glamorous type job. Well, it really isn't. A radio, or TV announcer is just a person who makes a living in an unusual way. I myself, don't have any plans on leaving broadcasting, but it sure is amazing to see that it isn't the same exciting, thrill-a-minute, business it seemed like when I first got involved. No, I haven't "had enough" yet—I probably won't until I've actually owned a small station that goes bankrupt, but hopefully that time will never come. Radio is sort of a thing that gets in ones blood...you can't resist listening or doing it. It's been in my blood ten years now.

We are overflowing with logs to publish and we'll try to work a few of the shorter ones in when we can, in addition to the full length ones. We will also publish corrections to any of the logs which appear if mistakes are found (there are some errors with the Mercury Theater log which we'll clear up next issue—actually, the show wasn't called Mercury Theater during its entire period of being on the air!). Terry Salomonson is our official "keeper of logs" and through him, we'll try to keep things as complete and as accurate as possible.

A number of people have asked about a Lone Ranger log. Well we do not intend to publish one here in CC because of its enormous length, BUT there is one in existence now. Terry Salomonson has completed research on a whole Lone Ranger log and he is considering publishing it in a book of logs (sort of as a companion to John Dunning's book). We'll try to keep you up to date on that and let you know if and when Terry gets his log book done.

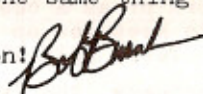
In other business, the future of CC looks very bright indeed. There are some major changes which will be taking place, which will be part of our drive to boost

readership. Soon as things are firmed up I'll let Joe make the official announcement (he always does things like that anyway)—either that or we'll just do it, and you'll be amazed and surprised you're getting "all this for just \$7.50 a year." ...which also tells you that the subscription price is NOT going to be raised. More details on the above forthcoming.

As some of you may have noticed, Station Breaks, the all-ads OTR publication put out by Chuck Seeley has just died. This was announced in OTRAFAN, the other publication he's put out for some time now. The reason for Station Breaks' demise was an all-too-familiar one among OTR publications—lack of funds. This further supports my belief that OTR cannot support an all-ads publication through the advertising revenue alone. The same is NOT true for other collecting cultures. Look at how long the Nostalgia Journal lasted before they charged a cent for a subscription. Of course they didn't have an easy time, but the point is that they catered to a more general audience--comic collectors, art collectors, record collectors, OTR collectors. Station Breaks, Collector's Corner, etc. are all aimed at specifically the OTR collector. The main problem of course is, it takes an enormous amount of money to start a publication, and the first year or two, one must operate at a loss. After that, the publication may STILL be operating at a loss. It all amounts to how much loss the person running it can afford, and how badly he wants to put out the publication. Also, if a publication is growing, hopefully, the amount of money coming in will pay for that growth. Charlie indicated had he put out another issue of Station Breaks, it would have cost him \$500. Too bad some rich collector somewhere couldn't have given him a "grant" for that much money...would've been for a good cause.

Speaking of good causes, I know I promised I wouldn't mention it again, but make sure you show up at the OTR convention on October 20. There are rumors that some of us in Michigan might make it down this year. We ought to take up a collection...no better yet, have our own convention up here, and let some of the New Yorkers and Connecticut folks do some traveling for a change. Seriously though, we remarked last year that Joe Webb and I have never met in person (Webb still claims he traded his first reel with me) and the convention seems the most natural place for it to happen. And as I've said, it's still up in "the-air" (ignore the pun) whether such an event will transpire (ignore the big words too, especially if I misspell 'em!). If it DOESN'T, remember there's always next year (if you catch me saying that next year, as I hope I won't have to, better demand a refund on your suscription for having me say the same thing over and over again).

Hope to see you all at the convention!



12/16 "Call it a Day"  
 12/23 "A Christmas Carol" by Charles Dickens  
 12/30 "A Farewell to Arms" w/Katherine Hepburn

1939  
 1/6 "Counselor at Law" w/Gertrude Berg & Aline MacMahon  
 1/13 "Mutiny on the Bounty"  
 1/20 "Chicken Wagon Family" w/Burgess Meredith  
 1/27 "I Lost My Girlish Laughter" w/Ika Chase & Tamara  
 2/3 "Arrowsmith" w/Heler Hayes  
 2/10 "Green Goddess" w/Madeleine Carroll  
 2/17 "Burlesque" w/Sam Levene  
 2/24 "State Fair" w/Amos & Andy  
 3/3 "Royal Regiment" w/Mary Astor  
 3/10 "The Glass Key"  
 3/17 "Beau Geste"  
 3/24 "20th Century" w/Joan Blondell, Sam Levene  
 3/31 "Show Boat" w/Margaret Sullavan, Helen Morgan & Edna Fisher  
 4/7 "Les Miserables" w/Walter Huston  
 4/14 "The Patriot" w/Anna May Wong. Author Peal Buck is interviewed.  
 4/21 "Private Lives" w/Gertrude Lawrence  
 4/28 "Black Daniel" w/Joan Bennett  
 5/5 "Ordeal"  
 5/12 "Our Town"  
 5/19 "The Bad Man" w/Ida Lupino  
 5/26 "American Cavalcade" w/Cornelia Otis Skinner  
 6/2 "Victoria Regina" w/Helen Hayes (last show of the season)

SUNDAY - 8:00 EST

9/10 "Peter Ibetson" w/Helen Hayes  
 9/17 "Ah, Wilderness" by Eugene O'Neill  
 9/24 "What Every Woman Wants" w/Helen Hayes  
 10/1 "Count of Monte Cristo"  
 10/8 "Algiers" w/Paulette Goddard  
 10/15 "Escape" w/Windle Barrie  
 10/22 "Liliom" w/Helen Hayes  
 10/29 "Magnificent Amersons" w/Walter Huston  
 11/5 "Hurricane" w/Mary Astor  
 11/12 "Murder of Roger Ackroyd" w/Edna Mae Oliver  
 11/19 "Garden of Allah" w/Claudette Colbert  
 11/26 "Dodsworth" w/Fay Bainter & Nan Sunderland.  
 The broadcast scheduled was Huckleberry Finn.  
 12/3 "Lost Horizon" w/Ronald Coleman  
 12/10 "Vanessa" w/Helen Hayes  
 12/17 "There's a Woman" w/Marie Wilson  
 12/24 "Christmas Carol" w/Lionel Barrymore  
 12/31 NO BROADCAST

1940  
 1/7 "Becky Sharp" w/Helen Hayes  
 1/14 "Theadora Goes Wild" w/Loretta Young  
 1/21 "The Citadel" by Gronin w/Geralaine Fitzgerald

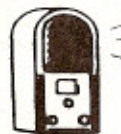
1/28 "It Happened One Night" w/Miriam Hopkins  
 2/4 "Broome Stages" w/Helen Hayes  
 2/11 "Mr. Deeds Goes to Town" w/G. Lawrence  
 2/18 "Dinner at Eight" w/H. Hooper & Lucille Ball  
 2/25 "Only Angels Have Wings" w/Joan Blondell  
 3/3 "Rabble in Arms" w/Frances Dee  
 3/10 "Craig's Wife" w/Fay Bainter  
 ((LAST BROADCAST ON A REGULAR BASIS))

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## Collector's Corner presents...

### Mystery Dial IV: Mr. & Mrs. North by Steve Lewis

What I'd like to see somebody come up with sometime is an in-depth comparison of the two kinds of radio detective programs. Lined up on one side would be all the shows whose characters were adapted from books and other works of fiction, and on the other side would be those which were created directly for radio and so were more or less original in the form in which they appeared on the air. Of the two individual shows considered thus far in this column, Johnny Dollar and the Green Hornet, both would fall into the latter category. Mr. & Mrs. North, on the other hand, was obviously based on the characters created by Frances and Richard Lockridge for their long series of popular novels in which the Norths do a highly unlikely amount of strictly amateur sleuthing.

One possible conclusion that might result from such a study—and all I have so far are some surface impressions, so bear with me—could be that all radio writers do is steal the outward characteristics of the literary properties they adapt for broadcasting, without getting more than an inch inside the skins toward the hearts of the characters themselves. Nero Wolfe is fat, for example. Charlie Chan knows a lot of clever Chinese proverbs and has a large family, and so on.

Or it might be that with a sometimes subtle change of emphasis to make the character fit more suitably the medium of radio, radio writers can work wonders where a straight translation might have failed. Take the Shadow, for example, whose "power to cloud men's minds so that they cannot see him" existed only on radio. On the air, without a Dashiell Hammett to do the writing, Sam Spade undoubtedly would have been just another private eye, if William Spier and his staff of writers hadn't added an undercurrent of self-mockery to Howard Duff's witty characterization.

So if anyone wants a hand-delivered topic for a Ph.D. thesis in mass communications, here you go, and you're certainly most welcome.

As for Mr. & Mrs. North, Pam and Jerry to their friends, they were on the air for 13 years, which surprised me too, until I looked it up. They were on three networks (CBS, NBC, Mutual) for 1941 through 1954, with Alice Frost and Joseph Curtin in the title roles for much of that time. Barbara Britton and Richard Denning came later.

The books were written in a semi-sophisticated vein, but with a bubbling sort of humor underneath, never very far

from the surface. And so naturally it's the comedy that the radio writers picked up on.

Jerry North is a New York city publisher, but even with the kinds of connections that someone in this occupation would naturally have, the number of bodies that he and Pam just happen to stumble across would certainly dumbfound any laws of probabilities that I know about, and I teach mathematics for a living. Pam, by the way, often pokes her pretty nose (I've never seen it, but I assume it is) into the murderer's affairs too far, with no great concern for proper sleuthing techniques, even on an amateur basis, and sometimes escapes only by the skin of her proverbial teeth.

Here's how the conclusion of "The Opera Singer Murder," with Curtin and Frost, date unknown, is wrapped up:

Jerry (to their friend, Lt. Wiegand) : Pam's hunches are always right, Bill.

Bill: I don't know why I bother with clues and things when you're around. I should just blindfold you and let you point to the murderer.

Two flaws mar the story itself. Whether they're major or minor ones, I'll let you decide. In both cases, the writers

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...AND THAT THE  
GOVERNMENT OF THE  
PEOPLE, BY THE PEOPLE,  
AND FOR THE PEOPLE  
SHALL NOT PERISH  
FROM THE EARTH.

BUT,  
MOM...  
I AM  
DOING MY  
HISTORY  
ASSIGNMENT.



depend largely on the flow of the story to make an implausibility seem natural, and on the listener's natural forgetfulness of what happened much earlier in the program.

1. The locket found in the dead man's hand contains the picture of his manager's secretary. It immediately decides that the locket is hers, and therefore (says Lt. Wiegand, not Pamela North) that she must be the killer. I demur, and ask the feminine readership the following question: How many of you wear lockets with your own picture? I say it's only a device the writers used to get Sally Ford, the secretary, introduced into the story as chief suspect.
2. Skip this if you don't want to know whodunnit...I dare you. In the opening scene, the baritone opera singer is confiding to his manager that he suspects his wife of wishing to kill him. He wants the Norths to help, not the police. But the manager turns out to be the killer. He's been appropriating the singer's funds for his own extravagances, the singer's gotten suspicious, and he's demanded an exact accounting. Well, maybe, but buddy-buddy in the opening scene—to pave the way for the Norths to enter the story—and in reality strong suspicion growing between them? You can argue with me if you wish, but when the characterization doesn't feel right, I'll object, even if the logic is impeccable.

One more exchange of dialogue will illustrate how the script-writers demonstrate Pam North's way of thinking, as opposed to proper police questioning:

Sally Ford (the secretary under suspicion): Let me explain!

Lt. Wiegand: Okay. What's your 'alibi'?

Sally Ford: I....I don't have one.

Pam North: That proves she didn't do it, Bill! All good murderesses have an alibi!

Lt. Wiegand: Who said she was a good murderess?

A lot of action and fast-paced deductions are packed into one half-hour show. Not much hokey-comedy, but at least this time, it captures the spirit of the Lockridges' books surprisingly well. Both of my propositions above seem to have failed—here's a successful radio series that's been transferred from its literary origins without suffering very greatly in the process.



JOE WEBB TO TEACH COURSE AT ELIZABETH SETON COLLEGE, YONKERS, NY, ON O.T.R.

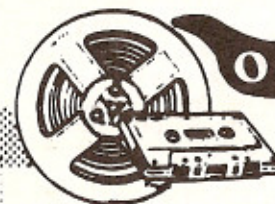
As part of the non-credit "Seminars at Seton," CC editor and OTR collector Joe Webb will teach (or more accurately 'host') a course on old time radio. The course will be given on Monday nights from 7:30pm to 9:00pm beginning October 15, 1979 and for five Mondays thereafter. Excerpts will be played and there will be guest speakers, along with commentary.

For information on this and other courses, please write to Seminars at Seton, Elizabeth Seton College, 1061 North Broadway, Yonkers, NY 10710.

If you would like to sign up for the course, please send the following to the address above:

Your name; address, telephone number. The course is "#40-Golden Age of Radio" (be sure to specify course name and number). Course fee is \$35.00 plus a \$5.00 registration fee. Make checks payable to Elizabeth Seton College.

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# Collector's Corner OTR Log

# SUSPENSE

SUSPENSE =1962=

<u>Date</u>	<u>Title</u>	<u>Stars</u>
1/7	Breakthrough	Adelaide Klein
1/14	Feathers	Lawson Zerbe
1/21	2462	Lawson Zerbe
1/28	Please Believe Me	Robert Readick
2/4	Friday	Ivor Francis
2/11	Man Who Went Back to Save Lincoln	Ian Martin
2/18	Old Boyfiend	Elsbeth Eric
2/25	Date Night	Rosemary Rice
3/4	Doom Machine	Leon Janney
3/11	Heads, You Lose	William Redfield
3/18	Perchance to Dream	Paul McGrath
3/25	Memory of a Murder	Phillip Sterling
4/1	You Died Last Night	Santos Ortega
4/8	Let There Be Light	Ivor Francis
4/15	Brother John	William Redfield
4/22	Curse of Kamoshek	Ian Martin
4/29	Blackbeard's Ace	Elaine Post
5/6	Second Door	Robert Readick
5/13	Hide and Seek	Jackson Beck
5/20	Dagger of My Mind	Leon Janney
5/27	That Real Crazy Infinity	Jack Grimes
6/3	Stand-In for Murder	Teri Keane
6/10	Formula For Death	Ivor Francis
6/17	The Lunatic Hour	Grace Matthews
6/24	With Murder in Mind	Jack Kruschen
7/1	Black Death	Chris Carey
7/8	Sin Eater	Jim Bowles
7/15	Snow on 66	Jimmie Blaine
7/22	The Next Murder	Joe Julian
7/29	Weekend at Gleebees	Raymond Ed. Johnson
8/5	Run Faster	Bill Lipton
8/12	The Silver Shoe	William Mason
8/19	Pages from a Diary	Jim and Henry Backus
8/26	The Lost Ship	Matt Cooper
9/2	Death of Alexander Jordan	Paul McGrath
9/9	Strange Day in May	William Mason
9/16	Golden Years	Peter Fernandez
9/23	At the Point of a Needle	Betty Garde
9/30	Devilstone	Cristoper Carey

\*\*\*END OF THE SERIES AND END OF AN ERA\*\*\*

NEXT ISSUE: LUX RADIO THEATER-1934

# OLD-TIME RADIO CONVENTION UPDATE!

## LATEST CONVENTION NEWS:

NEW GUESTS: Betty Wragge, Bob Prescott Jr., Mandel Kramer. GUEST CANCELLATIONS: Arnold Moss, Rosa Rio. TENTATIVE: Ralph Bell, Ian Martin, Hi Brown.

NEW WORKSHOP: Chuck Seeley's Overview of Radio Fanzines

FRIDAY NIGHT, OCTOBER 19: Collector's Buffet \$7.25. See announcement in hotel lobby for exact time.

IF YOU MUST GET IN TOUCH WITH JAY HICKERSON ABOUT THE CONVENTION, YOU CAN ALSO REACH HIM AT OR LEAVE A MESSAGE AT (203) 795-3748 IF THERE IS NO ANSWER AT HIS OTHER NUMBER.

COLLECTORS ARE TRAVELING GREAT DISTANCES TO BE AT THE CON! THEY INCLUDE: DAVE REZNICK (San Mateo, CA); KEN PILETIC (Chicago); CHUCK SEELEY (Buffalo, NY); GEOFF OATES (Vancouver, British Columbia, Canada!)-and there are many more!

## DIRECTORY OF OLD TIME RADIO FANDOM TO BE PUBLISHED!

OTR fandom has never had a complete, national directory of all OTR fans, clubs, publications, until now!..... well, until January 1980. Upon that date, this OTR will be published jointly by Joe Webb of Old Radio Warehouse and Harry Hopkins of Fandom Computer Services. Harry recently was chief of operations of fandom's WSA program and successfully coordinated the publishing of the 1979 Fandom Directory.

Listings in the directory will be free and will be alphabetical and by zip code. Forms will be sent to all known collectors and be made available to other newsletters and clubs.

Cost for the directory has yet to be determined and will be announced at a later date. Advertising will be carried. Please write to the address below for all information when it becomes available:

HARRY A. HOPKINS  
PO Box 873  
Langley AFB, VA 23665

Complete information will be made available in October.



## Pictures from the past

Lum and Abner







JOIN US at the **FOURTH ANNUAL  
FRIENDS of OLD-TIME RADIO  
CONVENTION! October 20th, 1979**

## HOLIDAY INN - BRIDGEPORT, CONNECTICUT

CONVENTION GUESTS: ALICE REINHART (Life Can Be Beautiful); GRACE MATTHEWS (Margot Lane on The Shadow); COURT BENSON (Tennessee Jed); BILL GRIFFIS (Archie Andrews); RAYMOND EDWARD JOHNSON (Inner Sanctum); ARNOLD STANG (Henry Morgan Show); RALPH CAMARGO (Road of Life); JAMES MONKS (Mr. Moto); ARNOLD MOSS (Against the Storm); EVIE JUSTER (Let's Pretend); VICKI VOLA (Mr. District Attorney); PEG LYNCH (Ethel and Albert); DON MAC LAUGHLIN (Counterspy); LEE ALLMAN (The Green Hornet); JACKSON BECK (Superman); CLAIRE HAZEL (Bob Hope); Producer-directors BLAIR WALLISER (Chandu); HERBERT RICE (Bobby Benson); ART HANNA (Just Plain Bill); WARD BYRON (Pitch Bandwagon); WARREN SOMERVILLE (When a Girl Marries); HIMAN BROWN (Inner Sanctum); IRA ASHLEY (Grand Central Station); Organist ROSA RIO; Announcers BOB DIXON (Ferry Mason); GEORGE ANSBRO (Young Widder Brown); Sound Effects Artists BOB PRESCOTT (Fred Allen); HAMILTON O'HARA (Suspense); JACK HOUSEKNECHT.

Convention opens at 9:00 AM with dealers room of over 30 tables, where radio memorabilia can be purchased, traded, or just admired.

OTHER EVENTS: Sound Effects, Acting, and Writing Workshops; Trivia Contest with prizes; The Shadow Scrapbook--how it was compiled by editor Anthony Tollin with lots of history of the Shadow series; Raymond (Your Host) Edward Johnson reads a SCARY STORY; Movies; Radio Shows performed by the guests; Meet and Mingle with the guests; Sound Processing in OTR and Video Collecting Workshops; Evening Events include cocktail hour, dinner, radio shows, awards.

Tickets for the entire day are \$16 which includes all events and the buffet dinner. Children under 16 are charged \$13.50. Participation for afternoon events only is \$4 for adults, \$2 for children under 16.

HOW TO GET THERE: Just about an hour from New York, off I-95, Exit 27A, Bridgeport-Lafayette Ave. exit; by train, take the New Haven line from Grand Central Station in New York City to Bridgeport--hotel is about five blocks from Bridgeport station; from airports (LaGuardia and Kennedy) take Connecticut Limousine which leaves every hour (costs around \$15 per person one way) to Bridgeport Holiday Inn.

Send checks to: JAY HICKERSON, Box C, Orange, CT 06477 (203)795-6261

DEALERS! Tables are free! RESERVE NOW!

Jay Hickerson and Joseph Webb, Co-Chairman  
This is a not-for-profit convention.