



# OLD RADIO TIMES

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## Six Unfortunate Myths about *Theater Five*: Don't Believe Them!

Dr. Joe Webb

(with great thanks to Karl Schadow and  
Nick Palmer)

*Theater Five* (or *Theatre Five*, or  
*Theater 5*, or *Theatre 5*. . . all the names  
were used) was a 1960s ABC Radio  
anthology series that ran five days a week  
for 52 weeks. Its premiere broadcast was  
August 3, 1964 and its last was on July  
30, 1965. The program was syndicated in  
subsequent years and could be heard in  
various metropolitan areas in the US and  
Canada through spring 1969. Some  
stations ran a block of the five weekly  
episodes on weekends rather than have a  
daily broadcast.

Among collectors the series has  
received little attention and was often  
dismissed as not being "authentic" to  
radio's Golden Age. The sub-par sound  
that most *T5* recordings had also made it  
easy to ignore.

Six major myths hampered collectors'  
knowledge, interest, and enjoyment of  
the series. These six general  
misunderstandings have persisted  
through the years. . . and *they're mostly  
NOT TRUE!*

1. It was named *Theater Five* because it  
was designed to air in drive time at 5  
p.m.

2. *Theater Five* was comprised of 245  
science fiction dramas.

3. ABC's very own NYC station, 77WABC,  
didn't pick it up. . . so it must have been  
bad!

4. ABC Radio did not have experienced  
personnel in charge of the *Theater Five*  
initiative.

5. *Theater Five* was just a doomed attempt  
to resuscitate "old time radio."

6. *Theater Five* lasted just one year and was  
never heard from again.

Before these myths are dispelled and  
debunked, here are some details about how  
*T5*'s reputation is being re-examined and  
how current recordings are being restored  
and replaced.

## *Theater Five* Rediscovered

A kindling of new Old Time Radio



Researchers  
interest in the  
series came  
about with the  
finding of  
recordings in  
reel collections  
that the  
organization  
acquired these  
past two years.  
These were  
superior to  
those in  
circulation.  
Those were  
primarily in  
the Kelez/Falk  
collection that

the OTRR Purchasing group acquired, but  
those were just a portion of the series. That

encouraging finding spurred the group to hunt through other collections and actively seek other sources. We found copies of network feeds made by stations carrying the series and some other airchecks from them. Finally, the series could be significantly upgraded. In the process of investigating and documenting the program, a fascinating and forgotten history started to emerge.



There is now a *Theater Five Project* with the goal of bringing greater awareness and appreciation of this anthology series. Its recognition among classic radio fans has been hampered by the extremely poor sound of most all of its surviving recordings. There is also incomplete documentation about its development and production. Since the start of this *T5* project in mid-2021, more than 100 recordings of the 256 surviving episodes have been replaced with very good recordings, with more on their way. Prior recordings that could not be replaced (yet) have been processed to allow for easier listening. Better recordings to replace these processed ones are still being sought.

A detailed log of the series is in process, and an investigation of the series' history that sheds light on its behind-the-scenes decisions is underway. The log includes improved plot descriptions, verified casting, and items of note, such as re-use of scripts from *Suspense* and other series, and later use on *CBS Radio Mystery Theater*. We are also finding inside jokes, such as mentions of cast and production staff names in dialogue and character names of the episodes.

The project's work on the recordings, the log, and documentation reveals a series in a turbulent swirl of changes in broadcasting management, production methods, communications technologies, society, and listener habits and preferences. These all brought rise to ABC's interest in *T5*, and also its downfall. Here is an overview of *T5*'s position in that changing marketplace.

### Key Dates in *Theater Five* History

The story of the series is partly summarized by this timeline. . . but it's just the top-level highlights. . .

#### The *Theater Five* Timeline

- September 30, 1962** Final episodes for CBS' *Suspense* and *Yours Truly*, Johnny Dollar
- July 1963** ABC announces plans for daily 50-minutes "Menu for Murder"
- August 1963** ABC announces "Mind's Eye" series for daily 50-minute broadcasts
- March 1964** Ed Byron hired as Executive Producer
- July 1964** ABC holds major launch event and promotes *T5* and its 5-day 25-minute broadcasts
- August 3, 1964** "Hit and Run," *T5*'s inaugural episode airs
- November 1964** Ed Byron dies the weekend after *T5*'s 80<sup>th</sup> broadcast; Ted Bell becomes interim Executive Producer
- January 1965** Lee Bowman hired for Executive Producer role; ABC buys rights to James Bond one-year weekly radio series to start in fall 1965; ABC relaunches *T5* marketing
- April 1965** Variety reports optimism for renewal; "bigger names" strategy evident
- May 1965** ABC says they consider radio as major opportunity, especially syndication
- June 1965** *T5* to be suspended, goes on "hiatus"
- July 1965** Spanish version of *T5* for Latin America planned
- July 30, 1965** "Joey," *T5*'s final episode, airs
- Spring 1969** Syndication of *T5* appears to end

Your eyes are not deceiving you. . . ABC was so enthusiastic about radio drama's opportunity in 1964 that they bought the rights to create a James Bond radio series with production in the UK and the US. It was not to be.

## A (Very) Brief History of *Theater Five*

In September 1962, CBS discontinued radio drama and ABC saw an opportunity to fill that vacuum with a weekday hour-long evening series. The new program would mainly present mysteries. Over the next months, after consultation with ABC affiliates, the idea was refined to become a half hour of syndicated content that included ABC news and four minutes of local commercial time. In spring 1964 Ed Byron, who masterminded the great success of Philip H. Lord's *Mr. District Attorney* radio franchise and was a radio and television executive in subsequent years, was hired to lead this new *Theater Five* initiative.

Byron assembled a crew of producers, directors, production and music staff, from within ABC and supplemented them with outside hires. The program concept was broadened to an anthology series with comedy, drama, adventure, science fiction and fantasy, and other productions. *T5* was viewed as a means for ABC to cultivate new writing talent that could use that experience in its television productions. There was big money behind the series: in today's 2022 US dollars, each episode had an average budget of more than \$18,000, making the annual budget more than \$4 million in 2022 dollars. Writers were paid 40% more than union scale. In the end more than 60 writers contributed the 260 scripts, with 13 of them authoring more than half of the programs.

It is likely that Byron knew he had cancer when he was hired and considered the *T5* opportunity his chance to re-establish network radio drama on the airwaves. Byron knew *T5* had to be modern and not a continuation of "old" radio. He sought scripts and storylines that reflected early 1960s society and not the morays of the mid-1940s. *T5*'s scripts tackled social issues directly and in passing, with dialogue and situations that catered to the 10 p.m. adult listener.

Byron's passing, after the eightieth broadcast, unfortunately disrupted the momentum that *T5* had gained among ABC's top executives. Before he died, Byron started an effort to recruit higher visibility stars to the program. That vision continued and led to the hiring of actor, producer, and entrepreneur Lee Bowman, who had strong contacts in Hollywood as well as credibility

among broadcast executives. The original 26-week funding was renewed for a second 26 weeks, and Bowman brought more "big names" to the program. In April 1965, it was believed the program would be renewed once more, but by the end of May 1965 it was clear that the new initiatives did not reach their desired objectives. ABC decided to close the *T5* production down. That decision was announced in June. By the end of that summer, ABC continued to market *T5* to stations in and out of their network. The program could be heard in various markets until spring 1969.

In the end *T5* produced 260 episodes with 62 writers, and cast more than 240 actors in more than 1,100 roles. Just 16 ABC production staffers managed and mustered that much output, without ever resorting to running a repeat episode. The productions were augmented with newly composed music with many bridges composed for specific scenes in individual episodes, and played by a symphony orchestra, is notable at a time when "canned" music had become the norm. *T5* is an amazing story, only now being told, nearly 60 years later.

### The Six *T5* Myths, Mostly Debunked

The appreciation of *Theater Five* has been hampered by some deep-seated negative beliefs about its history. Here's what's really behind it all.

#### Myth #1: It was named *Theater Five* because it was designed to air in drive time at 5 p.m.

*Five* referred to the five different dramas in multiple genres every week. The name was intended to emphasize its anthology format, presenting self-contained stories without continuing characters or connected storylines

The original recommended broadcast time was weekdays at 10 p.m., an "adult" time of the broadcasting day suitable for *T5*'s contemporary content

#### Myth #2: *T5* was comprised of 245 science fiction dramas

The 1976 publication of John Dunning's *Tune in Yesterday*, the invaluable reference for collectors and listeners alike, did not describe the series correctly, or its actual count of 260 episodes.

### Theatre Five

Theatre Five was ABC's attempt to bring back radio drama in the 1962-65 era. Even a top-flight radio production would have had a hard go in those days, and Theatre Five was little more than an echo of what radio had once been. Some 245 science fiction dramas were produced under this title, and the production was a far cry from NBC's fine X-Minus One of a few seasons before. Technique had sagged, dramatic muscles had grown old and flabby. ABC deserved an A for effort. Too bad the effort wasn't stronger than this.

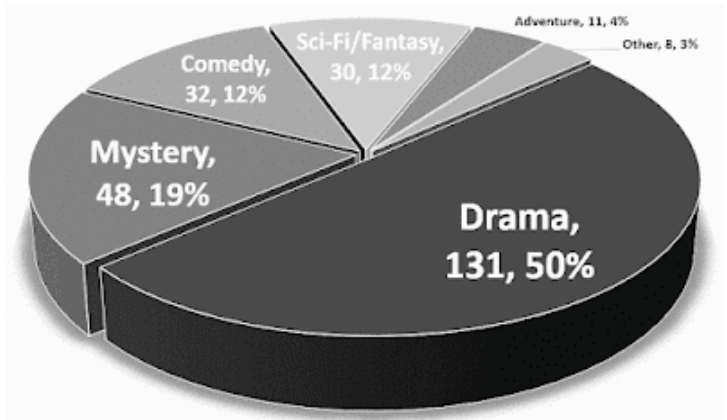
Pioneer OTR collectors considered *T5* to lie outside the "true radio era"; some of those collectors actually considered the 1960s NY versions of *Suspense* and *Yours Truly, Johnny Dollar* mere stubs of radio's true dramatic age.

Most of the early collectors never had the chance to hear *T5* when it was originally broadcast. The series had difficulty recruiting ABC affiliates or alternative stations to carry the program. That meant most of the early collectors could only hear airchecks from other collectors; there were many other programs to collect in the mission to urgently save radio's golden age, and *T5* could be easily set aside. This attitude provided fertile ground for rumors and inaccuracies to spread and persist, allowing *T5* to be dismissed for almost any reason, even if those reasons were demonstrably false.

In his 1998 *Tune in Yesterday* follow-up, *On the Air*, John Dunning softened his description book to "suspense drama, often science fiction," which is also inaccurate. None of this takes away from the importance of *Tune in Yesterday* (which can be downloaded from the worldradiohistory.com library as a PDF) and *On the Air*; Dunning's books shaped two different generations of classic radio collectors for the better, especially those younger collectors who were born after the peak of radio's golden age had passed. Not describing *T5* well was *nothing* compared to the heroic encouragement of interest and affection for classic radio that Dunning's work facilitated. *Tune in Yesterday* identified underappreciated high quality shows for the listening enjoyment of a new generation of

younger classic radio listeners and hobbyists and enriched their knowledge of them.

The actual mix of story genres as calculated from ABC's official *T5* log is summarized in this chart:



### Myth #3: ABC's very own NYC station, 77WABC, didn't pick it up... so it must have been bad!

The lack of a NYC metro station, headquarters of ABC, haunted the *T5* rollout. This was a constant issue that limited the effectiveness of series promotion and undermined the show's marketability to advertisers and potential stations. This problem obscured the true quality of the *T5* productions. When Sammy Davis, Jr. appeared on the series, the reporter for *Radio-Television Daily* asked about it. Sammy's career was very hot at the time, and getting him to star in production should have brought the series great attention.



77WABC was a tremendous and influential Top 40 music cash cow that AM stations around the US strove to emulate; its voices were well-known throughout the industry: Herb Oscar Anderson, Ron Lundy, Chuck Leonard, Charlie Greer, Bob "Bobaloo" Lewis,

especially Dan Ingram and Bruce "Cousin Brucie" Morrow (at this writing, Morrow is *still* on WABC on Saturday evenings after a 15-year, 2x/week stint on SiriusXM; his career has spanned 60+ years).

ABC Radio Network had 400+ affiliates, with most picking up the news feeds only; about 100 signed up for *T5*; that was disappointing to ABC executives. From this long perspective decades later, one can see the vortex of conflicting technology and demographic trends that were playing out. It's history now, so we see the bottom line results that they could not see back then. It almost seems like a miracle they recruited as many stations as they did at that time of significant industry restructuring and uncertainty.

Broadcast industry strategy in big cities was evolving from a variety of offerings to single-format specialization: all of the major NY metro stations had formats they were reluctant to disrupt. Stations were becoming 24-hour formats of news, talk, or music specialties; it was usually the smaller low-power stations that still offered variable programming.

In that day's antitrust environment, broadcasters were really not allowed to own multiple stations in a market beyond their AM and FM pairings. WABC, which had WABC-FM, a progressive rock station that would later become WPLJ, was an even unlikelier home for *T5* than its AM counterpart. Today, networks often own multiple stations with different formats in one market, making it easier to keep new programs within the same ownership fold and find a right spot for them.

The fee structure for *T5* was not innovative, creative, or far-sighted enough. The lack of a national sponsor made *T5* expensive to stations. A *T5* station had to pay for the program AND find local sponsors to cover those fees. Many of those stations already had existing contracts with the best local advertisers. This limited their ability to find a profitable spot for the show with a new sponsor. With the best advertisers already committed and under contract, that meant the station was already successful in penetrating the limits of their advertising marketplace. That left only smaller advertisers in their market as *T5*

prospects. Those small advertisers were unlikely to afford the program at the rates the station needed to get *T5* on the air.

*T5* eventually got into the New York metro market when it signed low-power AM station WJRZ of New Jersey to air the show... which they did... *on weekends!... at the very same time that T5 was in process of being canceled!* Too little... much, much too late. Sadly, *just a few months later*, WJRZ dropped *T5* when it changed its format to 24-hour country & western music.

A few years later, not even *CBS Radio Mystery Theater* would find a home on its network station in New York City; CBS' own Newsradio88 was too lucrative to interrupt. WOR-AM, which had a successful morning and afternoon talk lineup (including *Bob and Ray*), did not have as much success in the evenings and eventually signed on.

Today, there's a good chance *T5* would be a big streaming "scripted audio" hit!

#### **Myth #4: ABC Radio did not have experienced personnel in charge of the *T5* initiative**

ABC assembled a superior team of experienced broadcast executives and practitioners; how they produced 260 unique anthology productions (without ever resorting to repeats), coordinating 60+ writers and nearly 250 performers, and managing custom in-show music with a series composer and an orchestra was a heroic and amazing effort. The team included...

Ed Byron - developer of the *Mr. District Attorney* franchise on radio and television and other series, and other key broadcasting executive positions.

Ted Bell and Warren Somerville, veteran radio directors and producers.

Jack C. Wilson, NBC writer and editor, 1943-1958.

Ed Blainey, sound effects creator and artist.

Original *T5* music composed by ABC staff noted jazz arranger Alexander Vlas Datzenko (a/k/a "Al Datz") and conductor Glenn Osser; both were mentored by Paul Whiteman in the 1940s and 1950s.

Byron was the internal champion of the series, but his death in November 1964, the weekend after the broadcast of its eightieth episode, meant there was a risk that his vision would go with him. After Byron's death, the remaining team kept the program in production at its intense pace. Byron's stature, however, would have been a great asset to keep the momentum

going through *T5*'s introduction phase. He was steadfast in keeping skeptical ABC executives who might not have been enthusiastic about the idea on board with it. Byron knew the business and would find ways to navigate the marketplace and find *T5*'s most effective place in it. He would have likely found ways to overcome the strategic marketing errors the network made.

Lee Bowman took over as executive in January 1965 and leveraged his Hollywood contacts to bring bigger names to the show. He certainly did, and higher profile lead actors started to make appearances. Bowman also changed some of the direction of the program content to try to lure more stations. In April and May 1965, there was still a high likelihood that *T5* would be renewed, but that was not to be. Bowman was a successful actor but also a successful entertainment executive and investor who had respect of management, performers, and other talent.

The failure of *T5* was mainly a marketing strategy error. The production team for the series knew radio, but along with the ABC executives could not bring the same degree of creativity to their marketing plans and tactical execution. In the heat of marketplace battle, it was hard to see the radical changes underway in radio industry structure and how the current and emerging business requirements of affiliate stations were also evolving. The needs of the network and the affiliates in their local markets were not matched well. From the perspective of more than five decades after, *T5* was a good team with a bad plan.

An obvious sign of the weak *T5* marketing is the lack of standardization of name of the series and vigilance about its use. Early publicity used "Theater Five" while internal documents used "Theatre 5," and industry publications and newspaper timetables used other combinations, too, such as "Theater 5" and "Theatre Five." Branding is an essential aspect of marketing, and the lack of standardization was a sign of indecisiveness and poor strategic vision.

**Myth #5: *T5* was just a doomed attempt to resuscitate "old time radio"**

*T5* had to be different, tactical, and new; these specific notes are in the instructions to *T5*'s writers:

Radio drama has been dead or dying for twelve or fourteen years. We are not trying to revive the corpse, no matter how much we may have loved the dearly departed. It is not our intention to go back to where radio drama began, about 1930, or to where it left off, about 1952, but to create drama in terms of today with new topics as well as new techniques.

The profile of the 1964 listener: a multi-tasking individual who did not deliberately seek to listen to a radio drama but would stay tuned in once the program started.

"Old style" program formats would not connect with a 1964 audience, nor would the "old style" engage or retain that audience.

*T5* scripts are sometimes "steamier" but still within contemporary bounds for appropriate scenes or episode teasers than those used in the radio drama of prior generations. They tackled certain social subjects in a more direct manner than before. *T5* was intended for an adult audience listening after 10 p.m., and they were going to make listening interesting and worthwhile for such listeners. Byron and Wilson insisted on making *T5* a different and worthwhile experience.

**Myth #6: *T5* lasted just one year and was never heard from again**



*T5* was part of a corporate initiative to begin an ABC syndication division that offered a diverse range of programs to affiliates and others; *T5* was part of the package that included news, interviews and talk programs.

*T5* could be heard in many North American cities for various periods through 1969, often as weekend

blocks of programming, which may have been a better strategy from the beginning.

After the "hiatus" was imposed, Bowman was *still* providing publicity interviews in support of the series. New stations were still coming on board in ABC's syndication initiative and the network was still offering *T5* to listeners.

## The *Theater Five* Project

### The *Theater Five* Project: Making *T5* New Again

Details about the *T5 Project*, its goals, and some of the people contributing to it are at <https://sites.google.com/view/t5-project/home> or the much simpler <https://bit.ly/T5project>. The project has many volunteers working behind the scenes to find recordings and gather elements of its history. The website has links to videos, recordings, and other information resources.

### *T5* Episodes in Better Sound

This new *T5* project is resulting in significant upgrades to the 2007 OTRR set of *Theater Five* that is still available at the Internet Archive [https://archive.org/details/OTRR\\_Theater\\_Five\\_Singles](https://archive.org/details/OTRR_Theater_Five_Singles).

New, better sounding recordings are being posted daily at a *Theater Five* blog which can be accessed at [www.bit.ly/T5blog](http://www.bit.ly/T5blog) or at <https://theaterfive.blogspot.com/>. The daily blogpost has one episode that can be streamed or downloaded. It includes the episode's production and cast information, inside information, and other facts. The *Theater Five* blog also has posts about general series history and some of the people behind it.

All of the new recordings, in FLAC and mp3, are being posted at Internet Archive at <https://archive.org/details/T5project> (or use the simple link <https://bit.ly/T5shows>). This page will eventually become the home for the entire surviving series by the end of October 2022 when episode number 260 is posted. Until then, about every five days, another five episodes are uploaded to Internet Archive.

### Updated, Expanded, and Enhanced *T5* Program Log

A detailed log is being developed and you can see it at [bit.ly/T5log](http://bit.ly/T5log). Collector Nick Palmer is completing new plotline descriptions for all of the episodes. Cast members and writers have been verified for the episodes, with the spelling of their names verified and identified consistently throughout the log. Notes regarding the broadcast and other aspects of the recording or script are noted.

### Digging into *T5* History – Watch the Video!

On February 11, 2022, the Metropolitan Washington Old Time Radio Club hosted a presentation about *T5* and it was followed by questions and answers. The video is available on YouTube at <https://youtu.be/b2kjSh545To> or find the link to it at the *T5* project page at <https://sites.google.com/view/t5-project/home> or the much simpler <https://bit.ly/T5project>.



### Listening to *T5*

At about the 1:16:00 mark in the MWOTRC video presentation, some *T5* episodes are highlighted for best listening. That list was developed by Nick Palmer, the *T5 Project* contributor who is compiling the new plot descriptions. I asked Nick to expand his recommended list for this article. They are:

- Episode 002 *House of Cards*
- Episode 018 *The Late Matthew Dillard*
- Episode 024 *The Trouble with Alfie*
- Episode 053 *The Dog Killer*
- Episode 054 *The Good Samaritans*
- Episode 063 *Odds on the Tower* (includes a young Yaphet Kotto in the cast)

Episode 071 *The Nameless Day*  
 Episode 075 *Deedle Deedle Dumpley, My Son XI*  
 (writer George Bamber's affectionate nod to *X Minus One*)  
 Episode 082 *The Talkers*  
 Episode 089 *Fog*  
 Episode 096 *Now Listen to the Tiger*  
 Episode 100 *Nuptial Flight*  
 Episode 122 *Across the River from Grandma's House*  
 Episode 124 *The Imposters* (re-used from *Suspense*)  
 Episode 131 *The Boy*  
 Episode 137 *Eye of the Storm*  
 Episode 140 *The Chain*  
 Episode 147 *The Elevator*  
 Episode 150 *Little Girl, Little Girl*  
 Episode 159 *Publish or Perish*  
 Episode 160 *The Janitor*  
 Episode 170 *The Widow*  
 Episode 171 *The Avenger*  
 Episode 173 *The Eye of Kali*  
 Episode 202 *Nightmare at 26,000 Feet*  
 Episode 242 *Jailbreak*

Two episodes were nominated for *Writers Guild of America* awards:

Episode 021 *The Scream*  
 Episode 229 *Country Boy*

Personally, I recommend this one which Nick did not like very much, and we've agreed to happily and collegially disagree.

Episode 010 *The Stranger*

I thought this was a very amusing dark comedy about two married people who have no foundational trust in each other. It's made worse by a burglar who breaks in and stays with them for an entire week! He plays one's mistrust and suspicions against the other. The unlikely circumstance makes it all the funnier.

### Questions? Contributions?

Perhaps this overview of *Theater Five* helps draw new interest in the series. Please visit the blogpost for a daily episode. All of the surviving episodes will be finished posting at the end of October, if all continues according to plan. The series had such high hopes for modern productions

that engaged a new audience for radio drama. It reached those goals often, and deserves a new look from collectors and a better appreciation than it has received.

Can you help? If you are aware of better recordings of any of these episodes, please contact the Project and we would be very pleased to review them in the effort to upgrade the *T5* collection. We are also looking for airchecks with station IDs and AFRTS recordings to add to the recordings already in the collection so as to have as complete a range of recordings of this series as possible.

We have found some *T5* scripts submitted by authors, but have never found a production script, especially a marked-up script from recording day. Unlike the authors' submissions, the production scripts have significant details of casting and support personnel, and the director's timing and revisions. They are fascinating to see. Scans of any documents related to the series are greatly appreciated.

For more information, questions, and to donate recordings or information, please contact us at [suspenseOTR@gmail.com](mailto:suspenseOTR@gmail.com).

## If your competition schedules Theatre 5, what can you schedule against it?

AND NOW, THEATRE 5, THIRTY MINUTES OF RADIO DRAMA BROUGHT TO YOU BY...



There's only one new radio drama like Theatre 5. And if your competition gets it first, you'll have missed out on one of the most unique new programs in radio today. Theatre 5 is twenty-five minutes of fast-moving adult drama, five times a week. Newly produced programs of suspense, mystery, hard-hitting adventure, and science fiction. With modern themes,

up-to-date twists and surprises. A program specifically designed to give radio stations a completely new format to offer important clients. A program that can be his alone. One he can merchandise with impact the other 23½ hours of the day, 52 weeks of the year. Theatre 5 is a program to increase a station's profit. It can be sold for more than virtually any other property in local radio.

There's only one new radio drama like Theatre 5. And if you have it, no one else can get it. Write or call Mr. Marvin Grieve (The ABC Radio Network, Special Program Features, 7 West 66th St., N. Y., N. Y. — 212 SU 7-5000). He'll give you a few other significant reasons why the ABC Network believes all radio has an exciting future. And Theatre 5 is just the beginning.

THEATRE 5, A NEW PRODUCT OF THE ABC RADIO NETWORK, SPECIAL PROGRAM FEATURES DEPT.



*Frances Langford: Armed Forces  
Sweetheart*

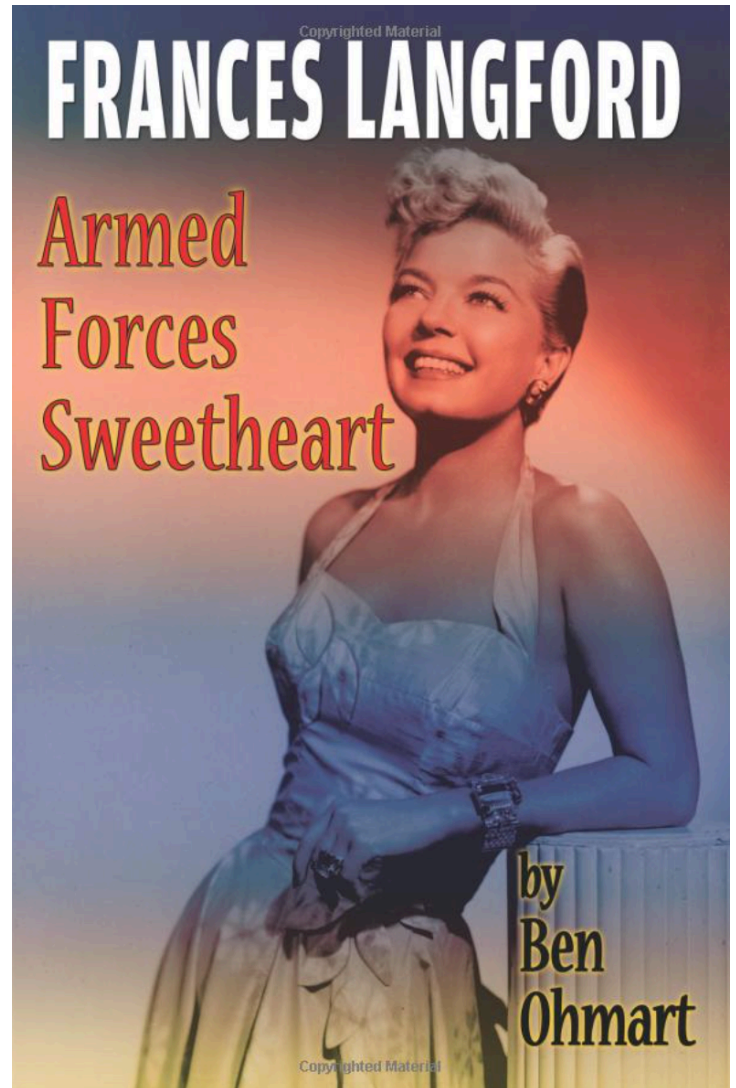
Review by Martin Grams

To date there has never been a biography about Frances Langford in print form, which makes Ben Ohmart's latest contribution to the reference library all the more valuable. She really was the Sweetheart of the Armed Forces, once quoted of saying "God knows I would gladly give my life to help end this terrible affair and send those boys home to their families and friends where they belong."

With her vocal talents as both movie star and radio personality, her career has been immortalized in recorded form. Her personal life restricted to the tabloids and gossip columns of the times, she donated everything she owned - including letters, scrapbooks and photographs - to the Martin County Historical Society in Minnesota. Anyone can visit the Elliott Museum and browse through her collection, but Ben Ohmart saved us an expensive trip across the country with this 333-page book documenting her personal life, her radio career, her screen career and more than any other aspect of her career, what she devoted to troops overseas.

"Frances cared a lot about her war work," Ohmart explains, "and more than anything, I wanted this book to showcase her amazing patriotism." Chapter three focuses on her tour with Bob Hope for the U.S.O.

I could go on paragraph after paragraph of what this book contains but if you are seeking a biography that covers all aspects of her life and career, this is the book. The most impressive aspect is the fact that this book features hundreds of never-before-seen photographs from Langford's personal collection and are a rare treat. Most biographies have a handful of rare photographs, sometimes as a centerpiece in the middle of a book. Ben Ohmart gave us not just a slice of the pie, but multiple pies of various flavors. The photos alone are worth the price of this book.



## The Wonder of “The Thing on the Fourble Board”

Denise Noe

*Quiet, Please* was a radio series that often aired episodes in the horror genre. It was created and written by Wyllis Cooper, also famous for creating similar radio series called *Lights Out*. On August 8, 1948, *Quiet, Please* aired “The Thing on the Fourble Board,” an episode that is considered one of the greatest radio horror episodes ever and quite possibly one of the greatest ever regardless.

The episode starts in a deceptively mundane manner with a fellow talking to a guest. The folksy way he talks to the guest, coupled with the guest’s silence throughout the episode, means that he sounds like is talking directly to the audience.

“Me, I’m a roughneck,” he says. “At least, I was a roughneck, I mean twenty years ago, a little too old, too slow now. Besides, I got a dollar now, don’t have to be a roughneck. Married, got a nice home.” He is soon calling: “Mike! Mike!” Then he informs us that his wife’s name is Maxine but she prefers to be called Mike. Since “mike” is also short for microphone, the story is already playing with our expectations. The narrator must go away from the “mike” to call “Mike.” Then he lets us know she is probably in the kitchen — a usual place for a wife in the era and a not uncommon place in ours — and failed to answer his call because “she doesn’t hear very well.”

Our narrator details what he means by a “roughneck.” That is someone who works on an oil field in a drilling crew. He tells us that it is not a job “for a guy with a bow tie.” In other words, the fellows who work there are rough, tough, crude, beer-guzzling sorts. They are not intellectuals or philosophers or deep thinkers. Despite the usual characteristics of the roughnecks, the nature of the job leads to scientific curiosity: “I don’t think there’s an oil man in the world that don’t wonder one time or another what’s down there besides rock and oil and gas.” He ruminates on the fact that they pull up oil made of “trees that died twenty million years ago” or “made of dinosaur bones,” or perhaps even of the “flesh and blood of men that beat each other to death with a stone axe, ate saber tooth tiger for

lunch.” Indeed, the nature of the job is that a roughneck can’t help but “get to wondering” when he sees “cores that come up from way down there” and are composed of such things as trilobites that lived when New York was buried under ice. Our narrator elaborates that he and another worker “found something once” and, perhaps more significantly, “something found us.”

Then he explains that finding that “something” — and being found by it — is what this story is about.

This pivotal event that occurred some twenty years ago. Our narrator was on the oil drilling site when joined by geologist Billy Gruenwald. We now learn that the narrator’s name is Porky — and has been cooking pork chops that he offers to share with Billy. Author Cooper is clearly having fun with this play on words. We hear the sizzling of cooking and the pair sit down to share pork chops. They discuss the drilling and the geologist observes that they are “getting into shale.” Later he says we “never can tell what’s down there.” At one point, finding Billy inexplicably confused, Porky grumpily asks, “What’s eating you?” Thus, another reference to eating is made. Billy says he thinks there is “somebody up there on that fourble board.”

Ah, the title. What *is* a fourble board? Porky leaves the conversation with Billy to return to the present, explaining to silent guest and audience that “drill pipe comes in lengths” that are handled with “several lengths screwed together. Two lengths is a double, three is a treble, four is a fourble.” The pipe is pulled up the derrick “with a traveling block which moves up and down from the crown block” at the derrick’s top. Returning to the story, he recalls that nobody was on the fourble board save an owl that flew away.

The two men enjoy pork chops and booze as they chat. The issue of fears happens to come up and Billy sheepishly admits he’s afraid of the dark. Confession begets confession and Porky tells him he fears spiders.

Soon Billy makes a startled cry. He shows Porky that he found an item embedded in a core they brought up. “It couldn’t be!” Porky exclaims when he sees the item. Billy notes, “That rock there comes from a mile underground — and it’s been a mile underground for a million years.”

Porky sees that Billy holds “a gold ring” that is “carved and filigreed just like jewelry.” Porky pokes at the rock core and finds what appears to be a finger made of stone.” When Billy rubs mud off the stone finger, it is no longer visible but Billy says he still feels it and it makes a “clunk” when he drops it.

Shocked and confused, pair finish off a bottle of booze. Porky falls sleep. He dreams about black widow spiders with gold rings on their legs crawling on him. As he awakens, he believes he hears Billy climbing the ladder to the fourble board. When fully awake, Porky sees Billy lying dead on the floor, his neck broken. Apparently he has fallen from the fourble board. Porky recalls that Porky had put the mysterious ring on his left hand's little finger: both finger and ring are missing from the corpse.

Terrified, Porky runs outside and gets in Billy's car. But Porky has not got the key and cannot bring himself to return to the corpse to "go through a dead man's clothes." He shivers in the vehicle until the next morning when the crew, together with foreman Ted, arrive. They discover the body and Porky is taken to the police station. After intense questioning, Ted and the detective conducting the interrogation conclude there was no homicide but only an accident.

Ted convinces Porky to return to the worksite. When he does, another accident follows that kills Ted! After two fatal accidents so close together, the crew understandably quits. However, Porky cannot get his mind off the derrick worksite. He returns to investigate. He hears a "tinkle" of something hitting the ground and finds the gold ring that seemingly came from "a mile underground and from a million years ago in time."

Even more inexplicably, he hears "the sound of a kid crying." Although Porky describes them that way, the wails the audience hears are so bizarre sounding that we cannot definitely identify them as human. The wails increase in volume but Porky still sees nothing. He yells for anyone present to reveal themselves. Then he shoots in the direction of the bizarre sounds. There is neither verbal reply and nothing to be seen. The sounds that reminded him of a "kid crying" now remind him of the "meowing" of a cat. He spots a big can of red paint and throws it at the sound.

Then he sees "The Thing on the Fourble Board." It possesses the "face of a little girl." There is a finger missing from its left hand. The bulk of the body resembles that of a gigantic spider. He realizes, "It'd come from the bowels of the earth, come riding up on the drill pipe as we

yanked it out of the well. Come to an alien world. And was lost." The creature, human-like on top and spider-like below, stood covered with red paint. It reached out to put its hand on Porky's arm and its hand was "stone. Living, moving stone." The Thing looked into Porky's eyes at it "mewed like a lost kitten."

Porky pulls us to the present when he says "Twenty years ago." In the two decades since he discovered the Thing, he has learned much about it. He has learned what it eats, that it does not hear well, that it is invisible and blind but becomes both visible and sighted if "sprayed with mud or paint or greasepaint" or just has makeup on it. He likes its "pathetic, little girl face" and finds it "beautiful" when well-made up." There is something very special about the process of "making it up, rubbing greasepaint on a stone face that looks at you and smiles and makes sounds like a lost kitten." He is offended by its body but can disguise it in long dresses. Perhaps most ominously, he says, "When she's hungry, I have to stay out of her way." He tells the silent guest to "sit still or I'll have to shoot you." Finally, he informs the guest, "I want you to meet my wife. Or, rather, my wife wants to meet you." Again he leans away from the mic to call, "Mike?" There is the sound of a door opening and a kind of "clank clank" of heavy shoes.

Mike makes the same sort of noises we have previously heard. She is the Thing. And it appears that the guest — the audience — is her next meal!

At the end of the episode, we are told that Ernest Chappell played the starring role, as he usually did in *Quiet, Please*. Van Sutter played Billy and Pat O'Malley was Ted. The actor who played a police officer is not credited. But we are told that "Cecil Roy was also a member of the cast."

What makes this episode so special? Part of it is the oddity of the "marriage" between this subterranean creature to a human man. Although I have a vivid imagination, I find it hard to visualize how this marriage was consummated, given the limitations imposed by a spider-type body as well as those imposed by an upper body which, however human-like, is made of stone or similar material. However, it is possible to understand the emotional bond between Porky and Mike. Porky has a sense of responsibility toward this creature because he yanked out of her natural habitat and drew her into "an alien world." In his attraction to her, there is an odd element of daddy-

dolling as he so enjoys looking at her “pathetic little girl face” as well as putting makeup on her.

Another factor that makes the episode magnificently creepy is Cecil Roy’s vocal performance in making sounds that could not possibly be in any language yet convey emotions like fear and confusion. It was fitting that the show’s makers cast actress Roy to give voice to the creature since she was called “The Girl with a Thousand Voices.” Her vocal versatility made her an in-demand radio performer as she could believably voice an infant, toddler, teenager, a mature woman, or even elderly woman. This vocal virtuoso was able to assume at least twenty dialects. She was the voice of the title character in the animated cartoon *Little Lulu* series from 1944-1962 as well as the title character of the *Casper the Friendly Ghost* series in the 1940s-1950s.

Although superb crafting is vital to the effectiveness of “The Thing on the Fourble Board,” this writer believes that the most important key to the power — to its creepiness — is that way it zeroes on intriguing natural mysteries. In this way, it resembles another *Quiet, Please* episode, “Let the Lillies Consider,” that I discussed in my essay “Radio Dramas On the Mystery of Plant ‘Consciousness.’” In that piece, I noted that Cooper struck a responsive chord with the listening audience by building an episode around the tantalizing possibility that plants may experience emotions.

The mysteries that give “Fourble Board” its haunting quality have to do with what another mystery: What is inside the earth? Geologists have formed valid scientific ideas but they are inevitably engaging in a certain amount of guesswork. We have not been far down inside our planet so we cannot *know*. We can be certain that, contrary to some folklore, the earth is not hollow. But how can we know that there might not be large cavities under the surface? How can we know what species might have developed inside the world?

A creative melding of author insider jokes, subterranean fantasy, and auras of both bestiality and pedophilia make “The Thing on the Fourble Board” a uniquely eerie listening experience.

## Purchasing Groups

The Old Time Radio Researchers Purchasing Group:  
Contact Jim Wood at [OTRPG@Bookfixer.com](mailto:OTRPG@Bookfixer.com) Dues: 5\$ per month.

Ted Davenport Purchasing Group:  
Contact Ted at [tedotr52@gmail.com](mailto:tedotr52@gmail.com)  
Dues: 35\$ per month for 18 hours of both circulating and uncirculating material from transcription disc.

Doug Hopkinson Purchasing Group:  
Contact Doug at [auditorium117@gmail.com](mailto:auditorium117@gmail.com)  
Dues: \$30 for 7.5 hours.

## Support the *Old Radio Times*

Since its debut in December 2005, the *Old Radio Times* has been offered free to the old-time radio community. It is the only free group publication in the hobby and it will remain so. However, as a way to help readers show their appreciation for the zine, we’ve created a Patreon page where you can pledge a regular donation to the upkeep of the zine and the work of the Old Time Radio Researchers in general.

Visit [the Times’ Patreon page](#) to become a subscriber, paying \$1 (or \$2, or more!) to our dusty coffers each time a new issue is published. We are currently on a bi-monthly schedule so the total annual cost could be as little as \$6.

## Visit Our Blog

Another little-known resource for the Old Time Radio Researchers is our blog, found [here](#). It was dormant after the death of Jim Beshires but in recent months we have reactivated it. Please subscribe to be automatically notified of new posts.

## A Reminder

The Old Time Radio Researchers online library remains one of the most valuable sources of downloadable OTR programs available freely to the wider public. Many newer members appear unfamiliar with this resource. [Visit here!](#)



## *Destination Freedom* (1948)

Brian Kavanaugh

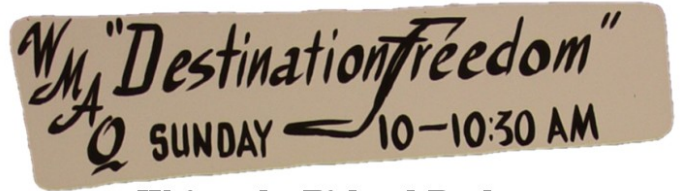
*Destination Freedom* is perhaps the best-known Black old-time radio series, despite only airing on Chicago's WMAQ and never being fully sponsored throughout its duration. This is in part due to transcription disks for three-quarters of the episodes being discovered in the early 1980s and circulated among old-time radio fans, which helped inspire additional interest and research into the show. However, the powerful – and radical, particularly for the times – storytelling of Richard Durham, combined with the quality ensemble performing these episodes make them well worth revisiting.

The series debuted June 27, 1948 on WMAQ, in the public-service time slot of Sunday at 10 a.m. The first several episodes were partially sponsored by the *Chicago Defender* newspaper until cast member Oscar Brown Jr. ran for office in opposition to one of the paper's endorsed candidates. Additionally, a handful of episodes in early 1950 were partially sponsored by the Chicago Urban League, but for the most part WMAQ footed the bill for the series.

In many ways, the show built upon Durham's earlier work on *Democracy – USA*, including revisiting several of the individuals and subjects covered in that earlier series. Whereas that show was only 15 minutes and WJJB and CBS exerted a fair amount of control over the scripts and subjects, Durham had a full 30 minutes to tell his stories, and more editorial control over the new series.



Richard Durham



Written by **Richard Durham**  
1948 - 50



That is not to say there were not conflicts between Durham and WMAQ and NBC, and WMAQ retained final editorial control and approval of all scripts. While Durham managed to produce episodes about the attempted slave revolt of Denmark Vesey and the assassination of Mississippi State Senator Charles Caldwell, episodes about Nat Turner and Paul Robeson were deemed too controversial and were rejected.

Richard Durham was responsible for all 97 original episodes, with the help of Vivian Harsh and her staff at Hall Branch Library. Durham covered a wide range of historical and contemporary subjects and people, from Crispus Attucks and Harriet Tubman to Jackie Robinson and Gwendolyn Brooks. Additional episodes were produced that covered Black folklore figures like John Henry and Stackalee, and common men and women like the all-Black 332<sup>nd</sup> Fighter Group in World War II.

The episodes portrayed Black characters in a positive and realistic light – in stark contrast to how Black people were generally presented in American media at the time. Durham also highlighted the accomplishments of several Black women, presenting them as every much the equal to the men around them. This too, was a rare portrayal of women – of any race – in radio at the time.

Despite the popularity of the series, particularly with Black Americans, the series broadcast its final



Cast at rehearsal

episode August 13, 1950. WMAQ had been spending between \$15,000 and \$18,000 a year on the series, and there were increasingly vocal critics of it, including the American Legion and the Knights of Columbus. In 1950, a new director, John Keown, was brought in to manage the show. That was the final straw for Durham, who declared Keown's "massacre of [my] scripts was butchery I could no longer endure," and pulled the plug on his show.

A couple of months later, WMAQ announced they were bringing back the show with a different format that would highlight the accomplishments of primarily white patriots. Durham, who held the copyright to the series name, immediately sued. Ultimately, this version lasted less than a year and produced fewer than half the episodes the prolific Durham had penned.

*Destination Freedom* was notable for its hard-hitting examination of racism and injustice in the United States, particularly at a time when McCarthyism was on the rise. As historian J. Fred MacDonald noted, "Nowhere else in radio history did a single series, written by a single talent over as long a period, project such a strident reminder of liberties denied and rights abused."

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*Destination Freedom* studio



Download the Old Time Radio Researchers' new set of *Destination Freedom* [here](#).

Fred Pinkard  
Brian Kavanaugh

Fred Pinkard, the son of a farmer, was born January 25, 1920 in Shreveport, Louisiana. In his early 20s he moved to Chicago and worked as a dining car waiter for Pullman. He also began taking acting classes at Columbia College and completed his studies at the University of Minnesota.

After serving in the Navy during World War II, Pinkard returned to Chicago and began his acting career. He, along with Oscar Brown Jr., joined the Black-run theater company the Chicago Negro Theater, and both worked on Richard Durham's radio series *Destination Freedom* on WMAQ 1948-1950. They were reunited in 1999, along with fellow *Destination Freedom* veteran Studs Terkel, in Denver to recreate the episode "Poet of Bronzeville—the Story of Gwendolyn Brooks" in a revival of the series by donnie l. betts.

Pinkard left Chicago in the 1950s to pursue a successful stage career, working in New York, Los Angeles and across the country. He also wrote and starred in some one-man plays, including *Thurgood Marshall: Justice, Lift Every Voice*, and *Rehearsal for the Gods*.

After moving to Los Angeles in 1970, Pinkard began appearing in several smaller roles on television and in the movies. Among his credits include the *Mod Squad*, the original *Bill Cosby Show* as Cosby's father, *Seinfeld*, *ER*, *Mad About You*, *NYPD Blue*, *Roc*, *Roots: The Next Generations*, *Rocky II* and many others.

Fred Pinkard died in Los Angeles from a heart attack August 2, 2004. He was survived by his daughter Rita, son Douglas and two grandchildren.

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Fred Pinkard (l)

Richard Durham  
Ryan Ellett

Isadore Richard Durham was born September 6, 1917 in Jackson, Mississippi but called Chicago home through most of his childhood. He was introduced to the art of radio production while participating in the first NBC-Northwestern University summer radio institute held in 1942. This, combined with his writing experience gained with the WPA's Writers Project and as an editor for *The Chicago Defender*, led to *Democracy – USA*, Durham's first known radio series in 1946.

*Democracy – USA* ran for two years, dramatizing the lives of prominent Black Americans in weekly quarter-hour episodes. Partway through the run of *Democracy – USA* Durham brought *Here Comes Tomorrow* to the airwaves in 1947. Recognized as the first African American soap opera, the program followed the Redmond family in a post-War America. *Both Democracy – USA* and *Here Comes Tomorrow* went off the air in 1948.

With two series under his belt, Richard Durham premiered his most famous work, *Destination Freedom* on June 27, 1948 over Chicago's WMAQ. Like the earlier series *Democracy – USA*, *Destination Freedom* dramatized the lives of famous

Black people, both living and dead. Though Durham could not land a sponsor or a network slot for his series, it ran for two years until 1950. Interestingly, this show may have been little more than a footnote if a large number of episodes hadn't been discovered in the early 1980s and put into circulation among old-time radio fans. It is now one of the most recognizable Black radio series of the Golden Age.

Durham later claimed that he went to work writing for soap opera maven Irna Phillips after finishing *Destination Freedom* because it paid substantially more than his own unsponsored creations. To avoid raising eyebrows among Southern sponsors, Durham said his name was never associated with her series.

Richard Durham had a long career writing after he left radio. His jobs included publicity for the Packinghouse Workers' Union, press work for a GOP Congressional candidate, editing *Muhammad Speaks*, the newspaper of the Nation of Islam, and co-author of Muhammad Ali's autobiography, *The Greatest: My Own Story*. He died April 27, 1984 in New York City and was inducted into the National Radio Hall of Fame in 2007.

*Condensed from Richard Durham's entry in Encyclopedia of Black Radio in the United States.*



Richard Durham

### DESTINATION FREEDOM

With Fred Pinkard, Janice Kingslow, Don Gallagher, Jess Pugh, Art Peterson, Maurice Copeland, Marvia Peisner, Arthur McKoo, narrator; Elyn Owen, organ, Bobby Christian, drums, and Gregory Paschal, vocal; Hugh Downs, announcer.

Writer: Richard Durham

Director: Homer Heck

30 Mins., Sun., 10 a.m.

Sustaining

WMAQ, Chicago

New series dramatizing the role of Negroes in the historical expansion of American democracy got off to an okay start via the little-known story of Crispus Attucks, killed in the Boston Massacre. Preem (27), subtitled "The Knock-Kneed Man," ionized the dust of history into warm and glowing stuff. Treatment was simple and imaginative, in contrast to the Major Hoople pomposity that often passes for historical drama.

Drama consisted of a dozen scenes linked together by a narrator whose lines drove the action forward without waste motion. Show opened with Gregory Paschal singing a cappella, then

(Continued on page 34)

switched to a British redcoat who sounded the hunt with Attucks as quarry. In flashbacks to Attuck's progress from slavery 20 years earlier, the drama sprinted on to the point where redcoat bullets dropped him on the Boston snow.

Several anachronisms cropped up but they were minor and obscure. Drum and organ worked effectively on original music by Richard Shores. Series, produced in cooperation with the Chicago Defender, a Negro newspaper, will use both white and sepia actors.

Bart.



## Radio 100 Years Ago

Enjoy a look back at what was going on in the world of broadcasting 100 years ago.

### Is Radio a Fad?

**W**E are often wont to hear at the present time the remark made that Radio is nothing but a fad, and that while the public at large has gone wild about everything connected with Radio, it will soon wear off, like all other fads. That Radio is not a fad, but on the contrary that it is here to stay permanently, and grow into undreamt of proportions can be easily proven in dozens of different ways.

In the first place, a Radio entertainment, broadcasted as it is, by our various stations now, is life itself. When you go to a moving picture show, or when you listen to a phonograph concert, you are always conscious of the fact that neither is alive. Radio, on the contrary, is pulsing life itself. Why do more people use the telephone than the telegraph? One reason is that the telephone is a live instrument, while the telegraph is not. You can converse with your friend by telephone, you can hear his voice, and you can talk with him almost in the same way as if you were face to face. You cannot do this over the telegraph. This is one of the reasons the Radio telephone will never be a fad, but it will become dearer and closer to us as the years go by.

One of the greatest attractions of the radio broadcast to-day is that it is not only absolutely free without any cost whatsoever to the listener, but the entertainment is convenient as well, for the reason that we do not have to transport our bodies in order to listen to the entertainment, as we must do when we go to the theatre or concert.

In these days, of hectic rush, when our lives are so complex, people prefer to stay at home evenings and listen to the entertainments there, and that is precisely why Radio has taken such a tremendous hold upon the popular imagination. That Radio is taking on undreamed of proportions might perhaps best be shown in a rather unexpected way.

In one of the dramatic periodicals of the month we find the amazing statement that the managers of two of the best known theatrical chains will dismiss any and all singers, actors, or actresses who give Radio entertainments over the broadcasting stations! In other words, our vaudeville and moving picture houses are afraid of Radio to such an extent that they already see ruin staring them in the face because the managers think that everybody will stay at home instead of frequenting their theatres. Of course, this is all pure nonsense and the theatrical managers should be the first ones to realize it. It was proven, for instance, recently when one of the Broadway musical comedies was broadcasted by Radio, that the attendance the week after was greater than ever, thousands of people being turned away because they could not buy tickets.

Why? Exactly for the same reason that when Douglas

Fairbanks and Mary Pickford stay at a hotel no matter in what town, there will be a rush to see them in the flesh. It is exactly so with the radiophone. When they hear an actor's or an actress' voice over the radiophone, it certainly creates a desire among a great majority of the people to hear the performer in person. The radio broadcasting stations, therefore, do more to successfully advertise the performance than all the handbills and all the newspaper advertisements combined.

Another novel point in the trend of the times was recently shown when certain music publishers banded themselves together and declared that the radiophone broadcasting stations, when sending out copyrighted music, were violating the copyright! We would not be surprised soon to have special copyright notices printed on all new musical selections somewhat as follows: "This selection must not be used over the radiophone without special permission of the owners." We can see where the composers will derive the same swollen incomes from the radiophone as they derive from the phonograph records.

A recent newspaper clipping from Philadelphia reports the fact that many new houses are now being equipped with aeriols, one for each tenant. We wager that within five years houses will give a free antenna with every apartment. This will be a big factor to rent houses more quickly, once the shortage has been corrected.

In the *New York Times* of Sunday, March 19th, we read where the Alexandria Hotel Co. has called for bids on radio equipment for its new hotel at Long Beach, L. I. This hotel will have 600 rooms and there will be 600 radio receiving sets, one for each room! It is claimed that it will cost \$150,000 to put the plan into effect, and of course in a case of this kind, it would not do to string 600 separate aeriols on the roof, unless we design a new architecture for radio hotels, to which, however, we have not come as yet. So the Alexandria will probably have loops in every room, with which the guests can play to their hearts content. We wager right now that the hotel will be a "howling" success, especially if the amplifiers get out of tune and howl as they sometimes are wont to do.

We have stated before in these columns that Radio is here to stay. With all the millions of dollars of capital being poured into the new industry, it will be readily understood why radio will never be a fad. We are now in exactly the same position as the automobile was when it first made its debut. The Radiophone is in practically the same position to-day as was the automobile when people said that it was only a fad, as the bicycle was, and would die out sooner or later. The Radio industry soon will rival the automobile industry and this is only a modest prediction.

H. GERNSBACK.

*Radio News* April-May 1922

## Stay Tuned America Schedule

(All times are Central Standard Time)

### Monday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/  
Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell  
(Current Episodes)  
19:00-20:00 - Make Believe Ballroom w/Jeff  
Bressler (Repeat)  
21:00-23:59 - USA Classic Radio Theater w/  
Wyatt Cox

### Tuesday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/  
Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell  
(Current Episodes)  
19:00-21:00 - Same Time, Same Station - w/ John  
and Larry Gassman  
21:00-23:59 - USA Classic Radio Theater w/  
Wyatt Cox

### Wednesday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/  
Greg Bell (Classic Episodes)  
17:00-18:00 - Anything Goes!! w/ Lise Avery  
(Repeat)  
18:00-19:00 - When Radio Was! w/ Greg Bell  
(Current Episodes)  
21:00-23:59 - USA Classic Radio Theater w/  
Wyatt Cox

### Thursday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/  
Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell  
(Current Episodes)  
19:00-21:00 - The Sounds Of Sinatra w/ Sid Mark  
21:00-23:59 - USA Classic Radio Theater w/  
Wyatt Cox

### Friday:

06:30-07:00 - Unshackled!  
12:00-13:00 - Anything Goes!! w/ Lise Avery (Repeat)  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg  
Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current  
Episodes)  
19:00-21:00 - The Great Music Club w/ Mike Shannon  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt  
Cox

### Saturday:

06:30-07:00 - Unshackled!  
07:00-12:00 - Swing Thing w/ Fred Hall  
12:00-14:00 - Old Time Radio Classics w/ Jerry  
Haendiges  
14:00-15:00 - Make Believe Ballroom w/ Jeff Bressler  
15:00-17:00 - Memories In Melody w/ Matt Taylor  
17:00-19:00 - Seems Like Old Times w/ Craig  
Orndorff  
19:00-21:00 - American Standards By The Sea w/ Dick  
Robinson  
21:00-23:00 - The Sounds Of Sinatra w/ Sid Mark  
23:00-23:59 - WoodSongs Old Time Radio Hour

### Sunday:

06:30-07:00 - Unshackled!  
07:00-08:00 - The Roaring 20's  
08:00-09:00 - Sound Ideas w/ Clay Ryder  
09:00-10:00 - Jazz Rhythm w/ Dave Radlauer  
10:00-11:00 - Juke In The Back w/ Matt The Cat  
11:00-12:00 - Rhythm Sweet And Hot w/ Mike Plaskett  
12:00-19:00 - When Radio Was! w/ Greg Bell (Current  
& Weekend Episodes)  
19:00-19:30 - Imagination Theatre  
19:30-20:00 - Golden Days Of Radio w/ Frank Bresee  
20:00-21:00 - Powder River (Colonial Radio Theatre)  
21:00-22:00 - Anything Goes!! w/ Lise Avery  
22:00-23:59 - Archives Theater w/ Wally Stall

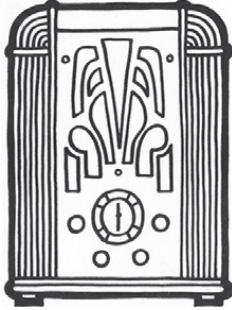


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