



THE OLD RADIO TIMES

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EDITORIAL POLICY OF 'THE OLD RADIO TIMES'

It is the policy of 'The Old Radio Times' not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its' products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said, 'The Old Radio Times' will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review of a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the groups goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group, or any group devoted to nostalgia. Submit your ads to: Ryan Ellett - OldRadioTimes@yahoo.com

BING CROSBY

Excerpts from

Bing Crosby -- The Radio Directories

compiled by Lionel Pairpoint
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Bing's fifteen minute sustaining series for CBS, "Presenting Bing Crosby" had pitted his talents against the top ranked, "Amos 'N' Andy" show and in spite of a \$3000 a week price tag, sponsors were showing more than a passing interest in the young singer. The tab was picked up by the American Tobacco Company and rather than Lucky Strike cigarettes, the president, George Washington Hill, chose to promote another of the Company's products, Cremo Cigars.

The fifteen minute programme was moved up a quarter of an hour from 7.00 to 7.15 p.m. Eastern time, to avoid competing with "Amos 'N' Andy", with a second "live" broadcast at 11.00 p.m. to catch prime time listeners on the West coast.

It is regrettable that so few examples of the series, survive, as air time was used to its maximum advantage, to provide an ideal showcase for the emergent crooner. Naturally, the commercials were obliged to make their intrusions but there was no "chat", simply brief introductions and titles. Crosby sang two songs, followed by an orchestral item, and closed with another song

"

"Baritone Bing Crosby begins a new series of programs tonight, sponsored by the people who put Arthur Pryor's band on the air. But Bing Crosby appears at 8pm, and in the west this period on Mondays can mean only one thing

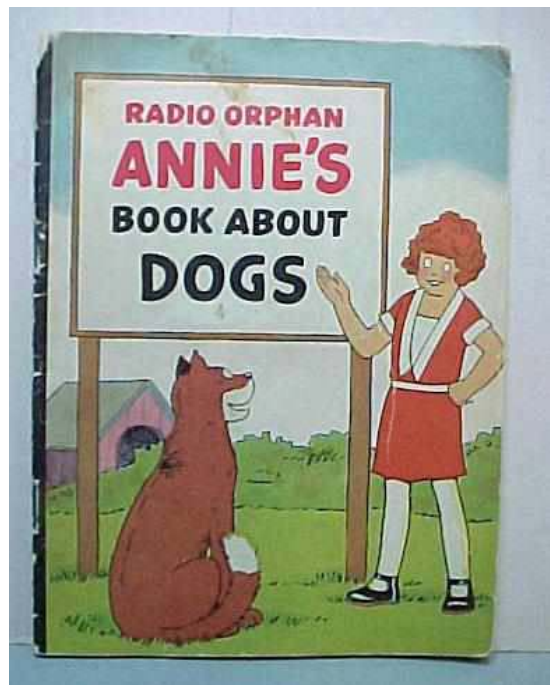
(Kenneth Frogley, Los Angeles Illustrated Daily News, 2nd. November, 1931)

"8 pm KHJ Bing Crosby

(*"Los Angeles Times" 3rd November 1931*)

"You who mourned when Bing Crosby's programs were changed to an afternoon hour may smile now in earnest. Bing not only returns at night, but on a sponsored broadcast so that there will be no change in his schedule for some time at least. He is to be heard every evening except Sunday and Monday at 8 over KHJ."

"Certified Cremo Cigar Company must have stepped high to corral Bing Crosby, the rage of the radio hour, for their WABC broadcast. But, judging by his work, he's worth it. This must be a tough week for him, however, for he is doing four shows a day at the Paramount Theatre which, on top of his radio work in the evening, puts a heavy strain on his voice. Monday night, when caught, he showed no effects of hard usage, however, his tones being clear and vibrant as ever. On the air Monday night he used, "Now That You're Gone", "Then She's Mine" (sic) and "Goodnight, Sweetheart". All these he threw off in the manner that has brought him forward so fast in the favor of the public. It is highly individual, belongs to him alone and he need stand in no fear of competition, because, while he may have imitators, there will be only one Bing Crosby."





WHO WAS THAT MASKED MAN?
BY
HENRY MORSE

Introduction

In a previous article I began with my first recollection of The Shadow, which was at age 9. Actually my love affair with radio goes back even further than that. I was 6 years old and WWII was still being fought. I was in the first grade and walked about a mile to school every day. My two most vivid memories of that time were a girl named Judy, a vision of loveliness who had the most gorgeous blond pipe curls that one could ever image. The other is lying on the living floor with my head on a pillow right in front of our 1937 Zenith Black Dial console radio. Since we were fairly close to the coastline the blackout rules were often in effect. The dimly lit conditions only added to the mystique of listening to the radio. On Monday, Wednesday, and Friday nights I was allowed to stay up late to listen to The Lone Ranger.

Is there a more stirring introduction to an old time radio program than the crisp notes of the trumpet ushering in the galloping hoof beats of the great horse Silver? This introduction is among the three or four most recognized beginnings to an old time radio program along with some others such as The Shadow, Inner Sanctum, and Superman. Fred Foy, arguably the best of the announcers in this series intones:

“A fiery horse with the speed of light, a cloud of dust and a hearty Hi-Yo-Silver. The Lone Ranger! With his faithful companion, Tonto, the daring and resourceful masked rider of the plains led the fight for law and order in the early western United States. Nowhere in the pages of history can one find a greater champion of justice. Return with us now to those thrilling days of yester-year. From out of the past come the thundering hoof beats of the great horse, Silver! The Lone Ranger rides again!” this quickly followed by words spoken by the Lone Ranger, “Come on Silver! Let’s go big fella! Ho-Yo Silver, Away!”

Development of the Lone Ranger Radio Program

According to my research, in 1933, George Trendle of failing station WXYZ in Detroit wanted to develop an original show not tied to the CBS network. He was looking for a local show using local actors and sponsors that he thought would be more profitable. He had his own company called the James Jewell Players and wanted to use them. His concept for the show was to aim it at children, as he believed they would be less critical, but he still wanted to attract an adult audience as well. He decided on a western theme

because he thought he could develop a more wholesome show as opposed to a crime drama. When Trendle learned of Fran Striker's work on a Buffalo, New York series entitled Covered Wagon Days he offered Fran the opportunity to help develop and to write a new series.

Meetings took place where George and Fran conceived the forthcoming Lone Ranger program. They decided on the following precepts for the show:

The hero (Lone Ranger) would be masked, much in the image of Zorro and Robin Hood. This gave endless possibilities for the upcoming story lines. This would be good for marketing and publicity as well.

The Lone Ranger would use silver bullets – inspired by the silver tips on Robin Hood's arrows.

His horse would be a magnificent white stallion called Silver and would wear silver horseshoes. It has been said that this notion of "silver" was connected to the original sponsor, Silvercup bread – this was not true.

The Lone Ranger would need a companion to allow for dialog in the storylines and lessen the dependence on narration to carry the story.

The companion would be a Native American with special abilities such as hunting, tracking, survival, and natural medicines. The name Tonto was chosen, which has a negative meaning in Spanish. There was no intent to be negative – it was purely an accident. Trendle wanted a positive image for the Indian Tonto. Interestingly enough, Tonto did not even have a horse until 1935. He either ran along side the Lone Ranger or rode double. Tonto's name for the Lone Ranger, Ke-mo-sabe, faithful friend, was derived from the name of a boys camp in Michigan known to Trendle.

The show was developed and on the air in about six weeks. The writer Striker was paid \$5 per script copy with usually seven copies needed per episode. Striker wrote three episodes per week and would eventually be responsible for the scripts for two other shows; Challenge of the Yukon and The Green Hornet. Fans of all three shows will note some similarities between the three shows. For example, each hero had a special mode of transportation, i.e., the great horse silver, the Black Beauty for the Green Hornet, and Sergeant Preston's legendary dog sled team. Each hero had a faithful companion, i.e., Tonto, Kato for the Hornet, and the lead dog King for Sergeant Preston.

While this article deals mainly with the Lone Ranger on radio, he appeared in many different forms. There were serials, full-length movies, toys, novels, comic strips, and comic books. The Lone Ranger became a cultural icon in its time.

Sponsors and Promotions

The show was initially sponsored by Silvercup bread in the east and Gingham bread in the west. There is a legend that Gingham asked Trendle to change the name of the great horse silver to Gingham. Trendle expletively turned them down! There was Merita

bread in the south. General Mills, the makers of Cheerios, took over in 1942 and sponsored until the end of the show.

Special offers had to be one of the most anticipated events in any young boys life in the 1940s. All one had to do was send in a box top and something between a dime and a quarter and the most wondrous things would appear some agonizing weeks later. There were such items as an Atomic Bomb Ring, which I spent many hours in my closet trying to see the little radioactive explosions, and never did. There was a pedometer woven cleverly into one episode and a six-shooter ring that appeared in 4 storylines in 1948. Nothing can beat that day when the little brown envelope appeared in the mailbox, and better yet if you were the first one on the block to get yours. These items regularly appear on EBAY if the reader is interested.

Another special premium offered to listeners was The Lone Ranger Frontier town. One would send away for maps at ten cents per section and, of course, a Cheerios box top. The cereal boxes had cutouts of buildings that were just folded and located on the various maps.

One cannot properly immortalize this series without mentioning the Lone Ranger Safety Club first announced in 1935. The premise was that applicants would pick up an application at stores selling the sponsor's products. The applicant and his/her parents would sign the application with the children promising to do the following:

- Cross only at crosswalks
- Be Kind to birds and animals
- Not play in the streets
- Always tell the truth
- Not to ride on the running boards of cars
- To promote safety
- Always obey parents

For this the applicant would get a membership card, a secret code for messages, a safety scout badge, a letter from the Lone Ranger, and a picture of the masked man. The applicant could get an additional card by having 3 prospective customers sign a pledge to purchase the sponsor's products. Additional cards were provided for every three new customers signed up. Of course, it was all based on the honor system.

By the end of 1939 more than 2 million eager listeners signed up.

Who Was This Lone Ranger

Trendle had definite ideas about the character of the Lone Ranger. He was to be a Robin Hood like figure helping the weak and oppressed. He would:

- Be benevolent, sacrificing, honest, strong, alert, and enterprising among others.
- Fight against all odds, but would stop to help an injured animal.

Speak perfect English grammar as an example to children listening
Be tolerant of different races and religious beliefs.
Be a patriotic figure astride a white horse.
Be a pure hero and would not drink, smoke, gamble, or womanize.
Never kill anyone – would shoot to wound only.

The Lone Ranger was always true to Trendle's ideals. As a case in point, the Lone Ranger never shot to kill. He killed one person, and that was by accident, in the entire run of the show – more on that later.

The Cast of Characters

The series, which ran from January 30, 1933 to 1954, and then transcribed until 1956, featured five actors playing the part of the Lone Ranger. There were three actors who played the part from January 1933 to May of 1933 until the part was finally given Grasser. Earl, who played the role from May of 1933 to April in 1941. If there was ever an unlikely person to play the part it was Earl. He had never been in the west, shot a pistol, could not ride a horse, had a slight build, and was rumored to have a drinking problem. Earl died on April 8, 1941 and was eulogized in a New York Times Editorial the following day. In order to spare the many devoted fans of the Lone Ranger the loss of their hero figure Trendle devised an ingenious plan. In the April 9 episode the Lone Ranger was seriously wounded. In the first 5 following episodes he spoke barely in a whisper. In order to make a gradual transition to the voice of the actor Brace Beamer so that listeners could gradually become accustomed to the new voice of the Lone Ranger. The ruse worked, and Brace Beamer, who had been the station manager at WXYZ, then announcer, and was a good horseman to boot, became the familiar voice of the Lone Ranger on April 21, 1941 staying until the final broadcast on September 3, 1954.

Of course, the other most famous character in the series was John Todd, who played Tonto for the entire run, with a few exceptions for unforeseen circumstances. Tonto's character clearly illustrates the power of radio to paint a mental picture of a character.

What image does that conjure up for you? Actually Tonto was a short, stocky, and balding man whose voice was absolutely convincing as a tall, stalwart, Native American. Radio fans might also remember another example like this one. Robert Conrad, another short and stocky actor, played the voice of Matt Dillon, in the Gunsmoke radio series. If anyone has seen the TV series Canon I think you get the picture.

The other familiar voice on the Lone Ranger was that of Fred Foy who was the announcer narrator in the later years of the show. The narrator played a key role in setting the stage for adventure during the many scene changes in each Lone Ranger episode. He even played the masked man in the March 29, 1954 episode.

The Lone Ranger Creed

In every media representation of the Lone Ranger he lived according to a strict moral code created and adopted by Frank Striker from the very beginning of the radio series:

“I believe.....

That to have a friend, a man must be one. That all men are created equal and that everyone has within himself the power to make this a better world. That God put the firewood there, but that every man must gather and light it himself. In being prepared physically, mentally, and morally to fight when necessary for that which is right. That a man should make the most of what equipment he has. That 'this government of the people, by the people, and for the people' shall live always. That men should live by the rule of what is best for the greatest number. That sooner or later, somewhere, somehow, we must settle with the world and make payment for what we have taken. That all things change but truth, and that truth alone, lives on forever. In my Creator, my country, and my fellow man”

The Character Of The Lone Ranger

The Lone Ranger had many great character traits. Many of these character strengths are illustrated in episode 2410 dated June 30, 1948. As far as I can tell, this was the first telling of Origin of the Lone Ranger, how he met Silver, and how he found his nephew Dan Reid. To summarize briefly, while a band of six Texas Rangers were on the trail of the notorious Cavendish gang they were led into an ambush at Bryant's Gap. Two of the rangers were the Reid brothers, Captain Reid leading the band, and the other his brother. Captain Reid asked his brother to take care of his wife and son (Dan), who were traveling west to meet him, should he not survive the attack. This promise was made kept. In the end all of the rangers were gunned down and left for dead. That night a lone Indian, Tonto, found the rangers and discovered that the brother of Captain Reid was still alive, although badly wounded. Tonto summoned all his knowledge of Indian medicine and nursed him back to health. He dug an extra grave so that the Cavendish gang would think none of the rangers survived. When Reid regained his strength he vowed to bring all the members of the gang to justice. He realized that he must never reveal his identity, donned the familiar black mask, and became the Lone Ranger. Is this an emotional moment or what! He ultimately found and brought all the members of the gang to justice.

While in pursuit of the last of the gang the horse he was riding was shot and killed leaving him without a mount. He and Tonto had heard of a wild and spirited white stallion. They found him locked in mortal combat with a savage buffalo. Just as this brave horse was about to falter, the Lone Ranger rescued him. They cared for him and when he was well the Lone Ranger simply let him go his way. As he galloped away the Lone Ranger commented that his coat shown like silver in the receding light of day and he called to him – Silver, here Silver. The horse came back and was broken gently to the saddle becoming the great horse Silver.

He searched far and wide for Dan and his mother. He found that his mother had been killed and that his nephew was living with a woman named Grandma Frisbee. He took Dan under his wing, provided for his education and upbringing, and shaped Dan's character to reflect his own.

These vignettes illustrate many of Trendle's concepts of the Lone Ranger. He was tireless in pursuit of keeping his word. He showed the strength to "persevere" after surviving grave wounds that would have felled a lesser man. Another of Trendle's precepts was to respect and preserve animal life. A white stallion was in mortal danger locked in a close quarters death struggle with the buffalo. The Lone Ranger risked his life to save the stallion. After saving the stallion's life he and Tonto "gently cared" for him. Although the Lone Ranger desperately wanted the brave stallion as his mount, when the stallion's strength returned the Lone Ranger "unselfishly" gave him the option to be free. When he came back he was gently broken to the saddle showing great "respect" for animal life. When he found Dan Reid he showed his "integrity" by keeping his promise to care for his young nephew.

The Lone Ranger constantly showed his "respect for human life" by never shooting to kill. In the June 30, 1948 episode the Lone Ranger and Tonto were riding when suddenly ambushed by a young man with a rifle. He could have shot him immediately but chose to merely disarm the fellow by shooting the rifle out of his hand. I have to admit, from the limited knowledge I have for pistol accuracy learned in the US Marines, this was quite a prodigious feat, perhaps straining credibility. However, as a child I was simply awestruck by this in episode after episode when the Lone Ranger shot guns away or simply wounded men who were trying to kill him. Throughout the entire run of the show I know of only one instance where the Lone Ranger actually killed a man. the 20th anniversary show on January 30, 1953 when he was tracking the escaped Butch Cavendish. By miracle of script writing both Butch Cavendish and the Lone Ranger returned to Bryant's Gap where the Ranger was to be ambushed again. This time the Lone Ranger saw him and climbed up the canyon wall to surprise Butch. In the struggle of the climb he lost his gun and was forced to fight man to man. In the ensuing melee Butch was forced off the cliff to his death. I eagerly forgave this single transgression.

There are way too many examples of his strength of character to be detailed in this short missive, one could just go on and on.

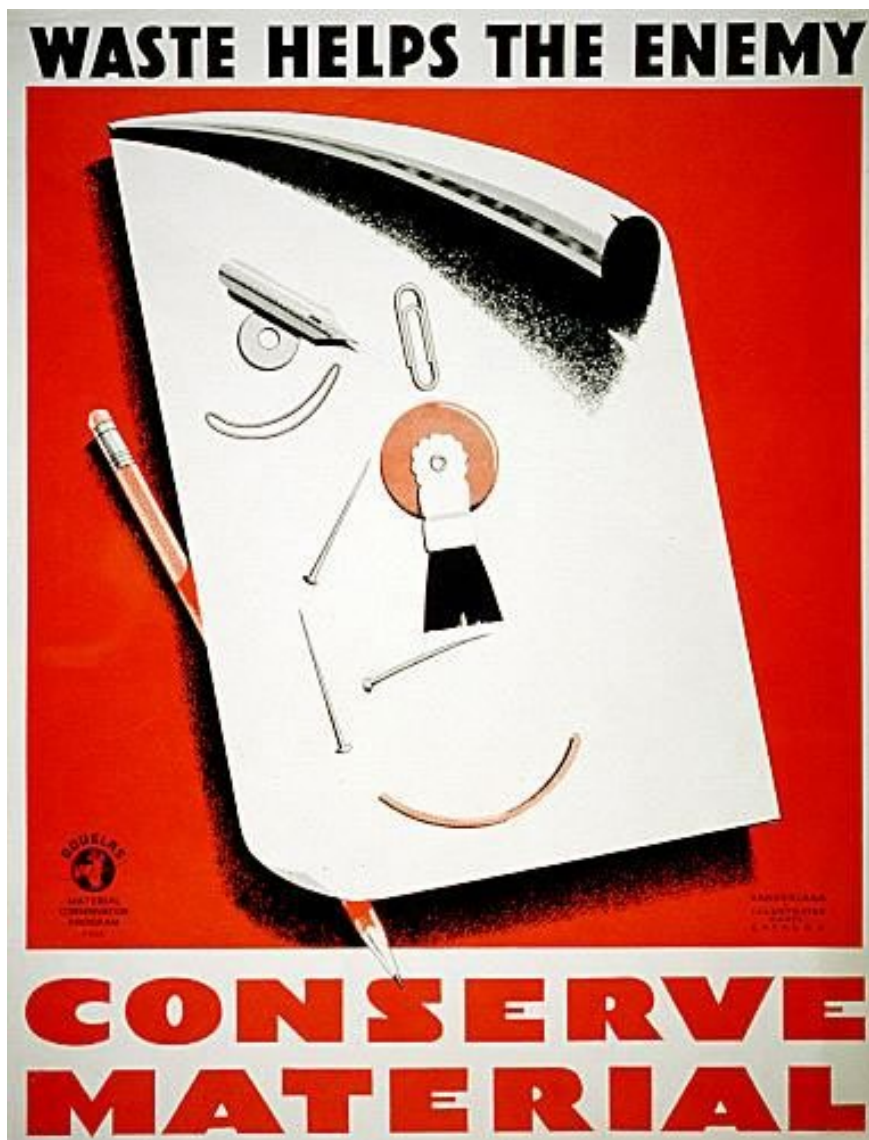
In Closing

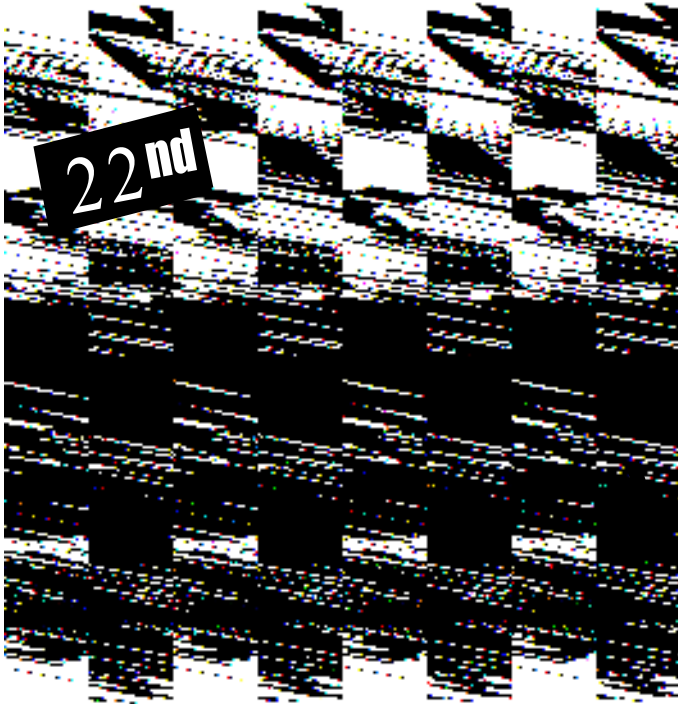
As a boy growing up I was both thrilled and envious of the strength of the Lone Ranger. I would like to believe that listening to his exploits had some indirect effect on my own character development. But, it would be a bit disingenuous of me to say that whenever I did some right or failed to do something wrong it was a direct effect of having listened. But I can't help but thinking that in a subconscious way some of his strengths have found their way into me. I sincerely hope so.

I was lucky to have such a strong hero in my childhood. I cannot think of a contemporary hero that has the strength and depth of character of the Lone Ranger. If you have the opportunity, please listen to a few episodes. Better yet, introduce a young person to the Lone Ranger.

Episodes usually ended with “Who was that masked man – that was the Lone Ranger” or “we have to thank the Lone Ranger and Tonto”.

Henry Morse is a veteran volunteer using old time radio at the local veteran’s home and frequent lecturer on the golden age of radio at local libraries and other venues in central New Jersey. He can be reached at otrman@optonline.net





APRIL 11-12, 2008
THURSDAY DEALERS ROOM OPEN 6:00
FRIDAY 9AM-9PM
SATURDAY 9AM-4PM
CINCINNATI NORTH

(Formerly Ramada Plaza)
 11911 SHERATON LANE
 CINCINNATI, OH 45246 513.671.6600
 ROOMS \$79 SINGLE or DOUBLE
 MENTION SHOW AND ASK FOR BETTY WHEN
 MAKING RESERVATIONS)
 \$8 PER DAY SATURDAY DINNER \$38
 FOR MORE INFORMATION CALL
 BOB BURCHETT 888.477.9112
 haradio@hotmail.com

SPECIAL GUESTS



THURSDAY	
6:00	DEALERS ROOM OPENS (IT WAS OPEN EARLIER LAST YEAR)
FRIDAY	
9:00	DEALERS ROOM OPEN OLD RADIO SHOWS ON CASSETTES, CD'S & MP3'S, DVDS BOOKS, MAGAZINES, RADIO PREMIUMS, VIDEOS, T-SHIRTS, POSTERS, AUTOGRAPHS & COMICS
10:30	RADIO IN THE MOVIES
1:30	AUTHOR'S PANEL
3:00	CASTING NON-PROFESSIONAL RE-CREATIONS ROLES
7:00	PAT NOVAC
SATURDAY	
9:00	DEALERS ROOM OPEN
10:30	JOHN RAYBURN PRESENTS
1:30	HAVE GUN WILL TRAVEL PART 1 SUSPENSE
3:00	RAFFLE DRAWING
6:00	BUFFET DINNER
	JOHNNY DOLLAR PART 2 SUSPENSE

Bob Hastings
 Archie Andrews,
 McHale's Navy
Rosemary Rice
 Archie Andrews
 I Remember Mama
Esther Geddes
 Talk of The Town
John Rayburn
 Over 55 years in radio
Ruth Last
 Many old radio shows.



***PAPPY O'DANIEL
AND
'THE HILLBILLY BOYS!!***

The story of the Hillbilly Boys is linked inextricably with the story of W. Lee O'Daniel, flour salesman, entrepreneur, music promoter, governor of Texas, and United States Senator. It is also strongly linked to the story of Border Radio – powerful radio stations located on the Mexican side of the U.S. - Mexico border which broadcast programming primarily directed at the United States audience in order to circumvent FCC regulations. Because of these strong links, we will have separate discussions of W. Lee O'Daniel's career and of Border Radio. The discussion here is specifically directed to the Hillbilly Boys themselves.

Despite their name, the Hillbilly Boys was a premier Texas Swing or Western Swing band. While they could, and did, play “old timely” music, their repertoire included a mix of folk, country, jazz, swing, pop, blues, and even classical music. They were formed in Fort Worth, Texas in 1935 to promote the W. Lee O'Daniel Flour Company's brand of flour, Hillbilly Flour, and they appeared on radio and in concert, and had 6 recording sessions from 1935 to 1938, producing (as described by the Handbook of Texas Online) “some of the best western swing that any band in the Fort Worth-Dallas area ever recorded”. Their radio broadcasts were heard over a network of radio stations in Texas and surrounding states, and later from border blaster radio stations in Mexico that were powerful enough to send their signal across the United States and beyond. The Hillbilly Boys were so popular that people who didn't live in areas where Hillbilly Flour was sold would send in money to help keep them on the air. They helped propel their manager, W. Lee O'Daniel, into the position of governor of Texas, and, later, into the United States Senate. Unfortunately for the band, O'Daniel was such a strong figure that he wound up overshadowing them, and the Hillbilly Boys tend to be a small note in the story of O'Daniel, rather than being celebrated in their own right. Information about the band after 1938, when O'Daniel moved into the field of politics, is minimal, and it is difficult to even find out when they finally disbanded.

In 1931, W. Lee “Please Pass the Biscuits, Pappy” O'Daniel, on behalf of Burrus Mill & Elevator Company of Fort Worth, Texas, sponsored the trio that became the “Light Crust Doughboys”. He became the manager, announcer, and front-man for the band and, although he neither sang nor played an instrument, he became the most recognizable member. After some of the original members left and started billing themselves as “formerly the Light Crust Doughboys”, O'Daniel stopped giving on-air credit to the musicians and started giving them nicknames instead, both to cover up inevitable personnel changes and to prevent any individual member from building up a personal following while with the band. This also had the effect of pushing him more to the forefront since his was the only real name that the public knew.

In 1935, Burrus Mills fired O'Daniel, and he started up his own flour company, the W. Lee O'Daniel Flour Company, with Hillbilly Flour as its premium brand of flour. The flour bags were distinctive, with the symbol of a goat on the front, and a poem penned by O'Daniel himself:

HILLBILLY Music on the air,
HILLBILLY Flour everywhere;
It tickles your feet – it tickles your tongue,
Wherever you go, Its Praises are sung.

On the backs of at least some of the bags would be a cartoon-y picture of a member of the band along with instructions on how to make it into a stuffed doll. In some cases, families wouldn't turn the flour bags into stuffed dolls, but made them into clothing for the children.

From his experience with the Doughboys, O'Daniel knew the power of radio and a good band to help promote and sell flour, so he formed "The Hillbilly Boys", which actually drew a number of its members from the Doughboys. Continuing his practice started with the Doughboys, "Pappy" called the members of the new band by nicknames. Since the billing for the band was quite often "W. Lee O'Daniel & His Hillbilly Boys", especially for radio broadcasts, O'Daniel was, once again, the most recognizable member.

Right from the start, the Hillbilly Boys radio show was broadcast over the Texas Quality Network, a network of radio stations to broadcast throughout Texas and much of Oklahoma which was set up by O'Daniel to broadcast the Light Crust Doughboys when he was still with Burrus Mills. Starting in November 1935, O'Daniel would bring the Hillbilly Boys down to Eagle Pass, Texas, where they would broadcast over the Piedras Negras border radio station, XEPN, doing 8 shows a day and sending transcribed shows back to the TQN during the winter broadcasting season, and then move back to Fort Worth. The Hillbilly Boys quickly proved to be very popular with the listening public, with Pappy delivering folksy, down-home homilies and poems, and the Hillbilly Boys delivering some excellent music. Demand for Hillbilly Flour rose, and people who weren't able to buy Hillbilly Flour would send in money to help keep the shows on the air. O'Daniel would return the money with thanks, saying that he didn't believe in accepting any money he didn't earn. When O'Daniel later ran for Texas Governor, he did accept contributions for his campaign.

Between 1935 and 1938, W. Lee O'Daniel and His Hillbilly Boys did six recording sessions for Vocalion. Kitty Williamson (a.k.a. "Texas Rose") was featured on some of the recordings, becoming probably the first female singer in Western Swing. Although most of the recordings were far from being "hillbilly" music, on the radio show O'Daniel cultivated a "good old boy" hillbilly facade, and his "please pass the biscuits, Pappy" slogan, his reading of simple poems written by him, and his brief lectures on morality cemented the image of his being an entrepreneur who cared for and could be trusted by "common folk".

In the spring of 1938, O'Daniel and a small group of his business friends came up with a new marketing idea for Hillbilly Flour: have Pappy throw his hat in the ring for governor of Texas. On April 10, 1938, O'Daniel casually remarked on a broadcast that a blind man had suggested he run for governor, to "clean up the mess in Austin." He asked his radio audience to advise him, and, according to O'Daniel, he received 55,000 responses. The story goes that all but 3 or 4 of the responses said that he should run; the remaining 3 or 4 said that he shouldn't run because he was "too good to go into politics". And, so, O'Daniel announced on May 1 that he would be running for governor. Pappy used the Hillbilly Boys radio program to promote his campaign and to raise campaign funds, and he took the Hillbilly Boys on the campaign trail with him, probably marking the first time that a band of any sort was used as a principal part of a political campaign. At a typical campaign rally, the Hillbilly Boys would play songs and Pappy would speak on his campaign promises, with the band playing appropriate songs throughout, and would put in a plug for Hillbilly Flour. If someone asked O'Daniel a question that he couldn't answer, or that he didn't want to answer, he would get the band to strike up a tune. At the end of the rally, O'Daniel would send family and band members into the audience with miniature flour barrels labeled "Flour Not Pork" to collect donations. With his campaign motto of the Golden Rule, his platform of the Ten Commandments, and his straightforward acknowledgement that he was running in order to sell more flour, O'Daniel and the Hillbilly Boys traveled 20,000 miles all across Texas during the six weeks of the campaign. The voters liked his friendly, down-homey style,

and he was elected governor with nearly 51% of the vote.

At some point after his election as governor, Pappy turned the reins of the flour company over to his sons, Pat and Mike, and Pat was given nominal command of the Hillbilly Boys. However, O'Daniel did maintain an interest in both the band and the company, and in January, 1939, the Hillbilly Boys, in addition to their regular broadcasts, started doing a weekly Sunday evening broadcast from the Governor's Mansion, featuring Pappy himself.

In spite of his caring public image, most of the musicians who worked for O'Daniel believed that he was selfish, unfair, and extremely ruthless. Although the Hillbilly Boys were broadcasting weekly from the Governor's Mansion, most never saw beyond the room they broadcast from since O'Daniel never invited them in. When O'Daniel's daughter, Molly, got married, one band member was turned away at the church door in spite of having an engraved invitation from O'Daniel.

When O'Daniel ran for re-election as governor in 1940, a major split happened in the band: Leon "the Texas Songbird" Huff, and Kermit "Horace the Little Love Bird" Whalin left the band. Leon had been with O'Daniel's band since the days of The Light Crust Doughboys, and was the real leader of the band, and Kermit had been with the Hillbilly Boys for a long time as well. They left over a dispute with O'Daniel when they realized that the raise he had long promised them was never coming, going so far as to actively campaign for one of O'Daniel's rivals. In spite of this, O'Daniel managed to get re-elected.

1940 may also have marked the end of Hillbilly Flour. When O'Daniel first became governor, he turned the leadership of his flour company and the Hillbilly Boys over to his sons, Pat and Mike. They, however, were not as good at promotion as Pappy was. A big promotion of theirs that failed was the tithing certificates that came with each sack of flour sold: each certificate turned over to a church entitled the church to a share of 10% of the Hillbilly Flour profits. In 1940, the boys declared that the company had lost a lot of money due to reaction to an unpopular policy of their father's. They still sent out tithes, thanks to Pappy giving them 10% of his salary as governor to use for this, but churches wound up receiving cheques ranging from 5 cents to \$24, with the average amount sent being \$1.43. To make things worse, Time Magazine reported nationally on this failed promotion. Without Pappy at the helm, the company was faltering.

For the last few years of the band's existence, its principal function seemed to be to advance O'Daniel's political career. In 1941, O'Daniel ran in a special election for the U.S. Senate when the senator for Texas unexpectedly died mid-term. Once again, he took the Hillbilly Boys on the campaign trail, and once again he was met with electoral success. With his election to the Senate, O'Daniel insisted that the band members come with him, without telling them what their salary would be. If a band member balked at coming, they were not only dropped from the band, but they immediately lost the State jobs that O'Daniel had set them up with when he became governor, and, in at least one case, were immediately evicted from the state-owned housing they were living in. In 1942, O'Daniel took the Hillbilly Boys on the election trail again and was re-elected. In D.C., the senators had a small recording studio in the Senate Office Building where they could record messages to be sent back to their home states for broadcast, and the Hillbilly Boys would record there for O'Daniel. It is not clear if the band disbanded while he was in the Senate, or if it continued with him until he left the Senate in 1948. Whichever it was, O'Daniel had no further need for the band when he realized that he couldn't get re-elected in 1948, and, thus, did not run.

In 1952, when O'Daniel tried an unsuccessful run for the presidency, and in 1956 and 1958, when he tried running for governor again, O'Daniel went out on the campaign trail with a new "hillbilly band" each time, but it isn't clear if any of these new bands were given the name "The Hillbilly Boys". In any event, his message no longer appealed to the masses, and none of the new bands outlasted the campaign.

Over the years, the Hillbilly Boys had many fine musicians pass through their ranks, with some leaving to form their own bands or to play in others, and some leaving due to difficulties in working with O'Daniel. Some of the musicians that were members at one point or another were:

Leon Huff, "The Texas Songbird," vocals and lead guitar;
Darrell Kirkpatrick, "Klondike," fiddle;
J. Eldon "June" Whalin, "Jerry the Love Bird," guitar;
Connie Galvin, "Pancho," bass;
Clifford Wells, "Uncle Cliffie," tenor banjo;
Ray Lundy, steel guitar;
Carroll Hubbard, "Little Caesar the Fiddle Teaser," fiddle;
Pat "Patty Boy" O'Daniel, tenor banjo;
Mike "Mickey Wickey" O'Daniel, fiddle;
Kitty Williamson, "Texas Rose," vocals and second fiddle;
Bundy "Little Ezra" Bratcher, vocal harmony and accordion;
Curly Perrin, vocals and guitar;
Lee Searcy, vocals and guitar;
Lefty Perkins, electric steel guitar;
Wallace Griffin, also called "Klondike," bass;
Kermit Whalen, "Happy Horace," steel guitar;
Ray Lundy, steel guitar;
Jim Boyd, vocals.

Pat and Mike were O'Daniel's sons.

The bulk of the Hillbilly Boys shows included in this distribution come from 1939 when leadership of the band had been given over to Pat O'Daniel. The format of the show is similar in all of the shows here, but is not necessarily an indication of the format followed when W. Lee O'Daniel was in charge. The shows are all 15 minutes long, and start with an announcer saying "Once again, the W. Lee O'Daniel Flour Company of Fort Worth, Texas, is proud to present its president Pat O'Daniel and His Original Hillbilly Boys", followed by a modified version of a song written by W. Lee O'Daniel, "Million Dollar Smile":

A million dollar smile,
It's the latest thing in style.
It's in my walk and it's in my talk
And it's with me all the while.
I said skidoo to those hard-time blues,
And from here on out I'm a-smilin' through.
I'm a happy child and I'm running wild

And the Hillbilly Boys are on the air.

This was followed immediately by Leon singing a modified version of another O'Daniel song, "Please Pass the Biscuits, Pappy":

I like mountain music, good old mountain music,
Played by the real Hillbilly Band.
I like bread and biscuits, big white fluffy biscuits.
Hillbilly Flour sure makes them grand.
So while we sing and play and try to make folks happy,
We hope you'll say, "Please pass the biscuits, Pappy."
For a quarter hour, we'll boost Hillbilly Flour,
O'Daniel and His Hillbilly Band.

Pat O'Daniel would then announce the first song. Songs were interspersed with testimonial letters from Hillbilly Flour users, readings of poems written by "Pappy" O'Daniel, and one major commercial extolling the virtues of Hillbilly Flour. In almost every show, Leon would at some point call out the slogan, "Please pass the biscuits, Pappy". If Pat was going to be featured playing a piece on his banjo, "Mickey Wickey" (his brother Mike) would step up to the microphone to announce it. The band would hoot and holler throughout the show, playing up the "hillbilly", "good old boy" image of the band, but, as with the music from their recording sessions, the music they played included some excellent western swing. The commercials were very down-homey, and would usually play up the health benefits of Hillbilly Flour, in one case comparing eating food made from other inferior flour to being executed in prison, with the major difference being that being executed is over quicker.

At the end of each show, the band would play another modified version of "Please Pass the Biscuits, Pappy":

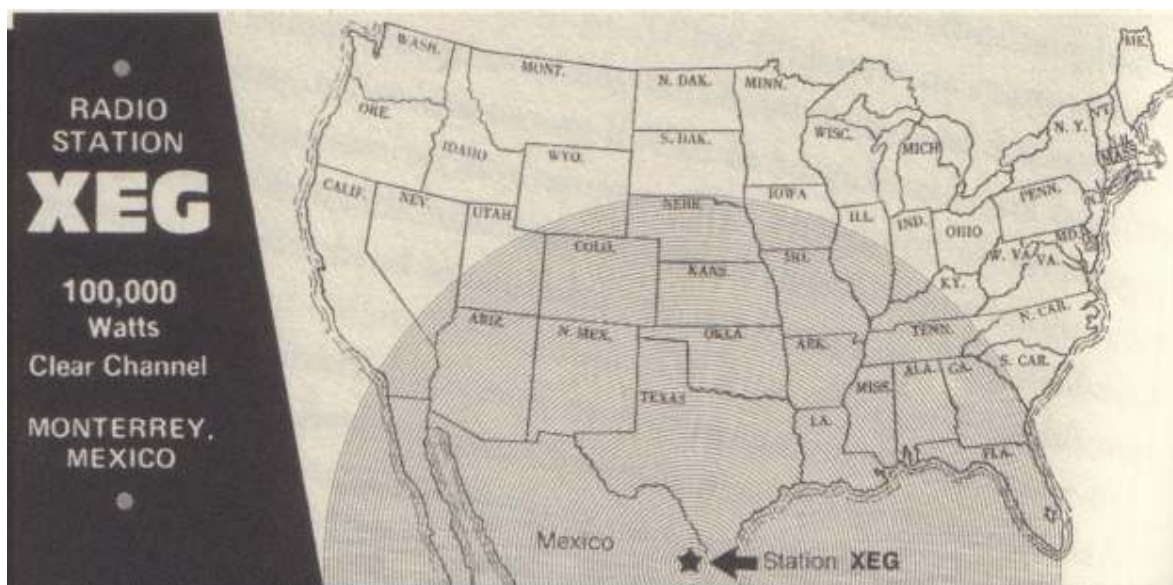
I like mountain music, good old mountain music,
Played by the real Hillbilly Band.
I like bread and biscuits, big white fluffy biscuits.
Hillbilly Flour sure makes them grand.
So while we sing and play and try to make folks happy,
We hope you'll say, "Please pass the biscuits, Pappy."
When you're feeling better, write us a card or letter,
O'Daniel and His Hillbilly Band.

and the announcer would usually invite listeners to tune in again next time.

The shows are not slick and polished as so many other radio music programs of that time were, but the unvarnished approach can be refreshing, and there is no denying the talent of the musicians. So sit back and enjoy "some of the best western swing that any band in the Fort Worth-Dallas area ever recorded".

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XGE COVERAGE AREA



XERA STATION

The story of the Hillbilly Boys is linked inextricably with the story of W. Lee O'Daniel, flour salesman, entrepreneur, music promoter, governor of Texas, and United States Senator. It is also strongly linked to the story of Border Radio – powerful radio stations located on the Mexican side of the U.S. - Mexico border which broadcast programming primarily directed at the United States audience in order to circumvent FCC regulations. Because of these strong links, we will have separate discussions of W. Lee O'Daniel's career and of Border Radio. The discussion here is specifically directed to Border Radio.

In 1931, a disgraced and controversial doctor from Kansas trying to circumvent U.S. radio regulators started a phenomenon that eventually helped reshape contemporary music, modern advertising, the media and American culture. The doctor was Dr. John R. Brinkley; the phenomenon was Border Radio.

There were three main elements necessary for the start of Border Radio: Mexico's dissatisfaction over the international allocation of radio frequencies, the high-brow image of early radio, and Dr. Brinkley.

When radio broadcasting first started up, it became very popular, so much so that by the early 1920's there was a glut of on-air radio stations in the United States, and radio station signals were constantly interfering with others. In 1923, the United States government assumed the power of allocating radio frequencies and licensing broadcasters. By 1924, Canada was very upset that the United States had assumed all of the 106 possible frequencies on the AM band for themselves, leaving no “clear channels” (i.e. - no frequency guaranteed to have another station broadcasting on) for Canadian broadcasters. After negotiations between the two countries, 6 frequencies were allocated to Canada, and the United States maintained the other 100 frequencies. Unfortunately, no thought was given to Mexico and they were left out in the cold.

In the initial burst of unlicensed broadcasting freedom, not only were the frequencies unregulated, but the content of broadcasts was unregulated as well. Broadcasters put out all manner of content, including advertisements for products and services both good and bad. Once the federal government stepped in to license broadcasters, the content settled down as well. In 1926, when RCA, Westinghouse, and General Electric formed the NBC network, the thought was that the primary revenues would come from the sales of radio sets, and that the broadcasts would merely be implicit advertisements for the radios with no thought of other revenue coming in. The programming was high-brow, with lots of classical or light-music concerts. For a while at least, advertising was generally frowned upon, or, when allowed, it was very selective and limited. By the 1930's, broadcasters had discovered that they could make money by selling advertising, and it became a free-for-all, eventually only being reined in by a combination of government and self-regulation.

Dr. John R. Brinkley was a smooth talker with two medical degrees from questionable schools. In spite of his dubious credentials, he was licensed to practice medicine in Arkansas, and set up a practice in Kansas. His most infamous practice was his controversial “goat gland” operation, where he claimed to cure male infertility and virility by the implantation of goat glands. This, and a thriving patent medicine business, made Dr. Brinkley rich. He recognized that radio could allow him to reach a wider audience, and, in 1923, he started up the first radio station in Kansas – KFKB (Kansas First, Kansas Best). He knew the value of a good show, and, so, played lots of country music, often live from Kansas bands, and sold time to fundamentalist preachers. For the most part, however, KFKB carried Dr. Brinkley's message of marvelous cures for all manner of ills, including, of course, his “goat gland” cure. Dr. Brinkley was a very persuasive speaker, and even the most healthy of people would find it difficult to not feel like they needed urgent medical attention after listening to him. His activities of

diagnosing illness and prescribing medicines over the radio caused him to run afoul of the American Medical Association, and in 1930 he lost his medical license in Kansas. He also lost his license to broadcast in 1930 when he tried to upgrade to a more powerful transmitter and was opposed by competing interests. After a failed attempt at running for governor of Kansas, things looked bad for Brinkley with the loss of his medical license in Kansas, and the loss of his radio station. His next move, however, was designed to take him beyond the reach of the Federal Radio Commission (later the FCC), and circumvent any problems with the AMA.

Dr. Brinkley went to the Mexican government with a proposal to set up a high-powered radio station on the Mexican border at Villa Acuña, Mexico just across the border from Del Rio, Texas. This station would be located in Mexico, but would have its signal directed towards the United States. For Dr. Brinkley, this was a way to avoid the FRC regulators and to get his signal back into Kansas, as well as across a larger area; for the Mexican government, this was a way to try to force the United States into negotiating an international radio agreement with Mexico.

Dr. Brinkley was given his approval, and station XER (all radio stations in Mexico had call-signs which started with the letter "X") was born, with a signal at least strong enough to reach Kansas with little trouble. Dr. Brinkley stayed in Kansas, trying unsuccessfully twice more to run for governor. In order to get his message out over the Border Radio station, he set up dedicated long-distance telephone lines from Kansas to Mexico at a cost of \$10,000 a month in order to make regular remote broadcasts. As well as doing remote broadcasts over phone lines, Brinkley was, if not an innovator, at least an early adopter of electrical transcription technology, where he would record his shows onto large metal "transcription disks" for later broadcast on XER. In fact, he made so many transcription disks that many Villa Acuña residents would shingle their houses with disks that were discarded once they were used.

In addition to carrying Brinkley's pseudo-scientific lectures and infomercials, XER also sold time to country music groups, radio preachers, and a variety of proven programs and stars from KFKB, thus creating "the prototypical, pay-before-you-pray, dollar-a-holler, Southern AM radio station." Eventually, Brinkley was given the authority to boost the radio station's power to an overwhelming 1,000,000 watts of power, making it by far the most powerful radio station and extending its broadcasting limits around the world. Because of the strength of the signal, and because it was directed primarily towards the United States, the Border Radio station became known as a Border Blaster. There were reports of the radio signals being picked up on dental work, and, in many of the Border States, people could listen to the signal being picked up on wire fences. The signal was strong enough to overwhelm signals throughout the United States, and there are world-wide reports of people being able to tune in to XERA (as it was now called) when conditions were right. Legend has it that, during the Cold War, Russian spies tuned in to the various Border Blaster stations that were running then in order to learn to speak English.

Atmospheric conditions were such that radio waves traveled furthest in the evenings and overnight, and, because of sunspot activity during the summer months, they traveled best in the winter, so the natural broadcast time and season for the Border Blaster stations tended to be overnight and in autumn, winter, and spring.

Brinkley's new radio station and new format were so profitable that others soon came down to Mexico in order to set up their own stations, or to buy time on existing Border Blasters.

One company which came was Crazy Water Crystals, an established company which marketed their

Texas mineral spring as a rejuvenating spa. When the Depression came, they realized that people couldn't afford to travel to their spring, so they started selling the mineral residue left over after their mineral water was evaporated as Crazy Water Crystals. They sponsored a variety of country music bands, such as the Crazy Gang, the Crazy Mountaineers, the Crazy Hickory Nuts, or the Crazy Hillbillies, over small area radio networks, and saw the Border Blasters as a way to extend their message over the entire United States. It also didn't hurt that the FDA and AMA were looking into the overblown claims of the miraculous healing powers of what was basically a laxative, and that they could exert no control over what a radio station in Mexico aired.

Another arrival on the scene was W. Lee O'Daniel and his Hillbilly Boys. When O'Daniel started his own flour company in 1935, he wanted to air his Hillbilly Boys shows on local Texas radio networks, but he also wanted the extended reach of the Border Blasters. When he decided to run for governor in 1938, Border Radio helped him reach every part of Texas, and, when he ran into trouble from the Federal Radio Commission over airing what they deemed to be regular political broadcasts from the Governor's Mansion when the Hillbilly Boys broadcast from there every Sunday, O'Daniel simply moved those broadcasts from Texas radio stations down to the Border Radio station XEAW, of which he was part owner.

Country music was important to Border Radio. It was cheaper and easier to bring in local bands than to try to bring in the more sophisticated bands that were airing on radio stations out of New York or Los Angeles, and these local bands played the music that they knew, creating a different sound for the Border Blasters. The music that they knew was the music of the rural areas of the country, which had very little hope of getting onto the major radio networks. This music would probably have remained an isolated local phenomenon if Border Radio hadn't made it readily accessible across the entire country as an alternative to the more sophisticated favored by the urban-based major networks. Even when the local bands tried to imitate sounds such as the Big Bands, they brought their own sound and instrumentation to it, creating new musical styles such as Texas Swing or Western Swing. Because of Border Radio, the Carter Family became the First Family Of Country Music and a household name across the United States, and Johnny Cash was able to grow up hearing his future wife, June Carter, singing on the radio with her family. Border Radio is credited with keeping Country Music alive at a time when it might have disappeared. A generation later, Border Radio helped in a similar way to promote a new style of music across North America when Wolfman Jack and other Border Radio disc jockeys played Rock-and-Roll.

Of course, not all of those who flocked to Border Radio were legitimate – many were charlatans, hucksters, and con-men – and almost everyone had something to sell, whether it was a product, an idea, or themselves. The measure of success was how much mail a performer drew, and, most importantly, how much money came in to purchase the products or services that they were selling. Singers would sell songbooks, with the words and music to their songs; fortune tellers would sell their predictions; Dr. Brinkley would sell diagnoses and a wide variety of mail-order nostrums. Others sold “Crazy Water Crystals, warped guitars, bad paintings of Jesus, cheaply bound Bibles, fearsome-looking medical gadgets that buzzed and made ozone, and everything else from the fertile imaginations of outlaw broadcasters on high-wattage X-stations. Preachers fought off Satan right on-mike, screamed about killing the rich and eating them, and asked old ladies to send those life savings right on down south for Jesus. Whacko politicians advocated everything from free love to chastity belts.”

Mexico's strategy of approving the Border Blaster radio stations in order to get the attention of the United States worked to a certain extent. In the mid-1930's, the U.S. passed a bill known as the Brinkley Act (named after Dr. Brinkley) that made it illegal for a broadcasting studio located within the

United States to be connected via a live phone-line to a transmitter in Mexico. This forced Brinkley (and other Border Radio broadcasters) to move their broadcast studios into Mexico. In 1939, there was some limited movement on an international agreement on radio frequencies which included Mexico, and the Mexican government cracked down on many of the Border Radio stations. However, it wasn't until the 1970's produced stronger agreements, and the advent of the FM radio band, that Border Radio was effectively silenced. There are still some small Border Radio stations, but the heyday of Dr. Brinkley, W. Lee O'Daniel, Crazy Water Crystals, and Wolfman Jack is over. Nostalgia still exists, however. George Lucas' film, "American Graffiti" celebrated Wolfman Jack's influence via Border Radio over youth culture in the early 1960's. ZZ Top wrote and performed "Heard It On The X", a song linking the roots of their music back to Border Radio in the 1960's and earlier. Canadian rockers The Guess Who had a hit with "Clap For The Wolfman", a song celebrating infamous Border Radio disc jockey Wolfman Jack. Los Super 7 put together a full album, "Heard It On The X", which is a tribute to the sound of Border Radio. Joel Mabus did a banjo-accompanied monologue about "Crazy Water Crystals" on his "The Banjo Monologues" album. And the list goes on.

Border Radio, while not even located in the United States, had a major influence on radio. It broke the boundaries of radio content beyond the initial "high brow" style favored by the early networks. It provided a national (not to mention international) radio station that everyone could tune in to. It pioneered different broadcasting technologies, including the first use of a portable transmitter for remote broadcasting in 1932, and was at least an early adopter for other technologies, such as electrical transcriptions. It changed the sound of radio, exposing country music to a national audience. It showed the good and bad sides of advertising. It created the format for the infomercial, and it set the pattern of music and talk interspersed with ads (or ads interspersed with music and talk) that became the standard for many radio stations to this day. Whether good or bad, the effects of Border Radio can still be felt to this day.



STATIONS BROADCASTING OLD TIME RADIO

This is a listing of Radio stations that carry old time programs. If you have any additions to this list, please send them to beshiresjim@yahoo.com.

STATION	FREQ	PLACE	HOST	DAYS	TIME
CALIFORNIA					
KQMS	1400	Redding	Sat	7pm - 12am	CANADA
CHQR-AM	770	Calgary	Daily	11pm - 1am	CHED-AM
	630	Edmonton	Daily	11pm - 1am	CHML-AM
	900	Hamilton	Daily	10pm - 2am	CJCS-AM
	130	Stratford	Mon	7pm - 8pm	CKNW-AM
	980	Vancouver	Daily	12am - 3am	CHWO-AM
	740	Toronto	Mondays	11pm - 12am	
COLORADO					
KEZW-AM	1430	Aurora		Mon-Fri	7pm - 8pm
CONNECTICUT					
WICC-AM	600	Bridgeport	WRW+	Sun	9pm - 12mid
DISTRICT OF COLUMBIA					
WAMU-FM	88.5	Washington	Sat		7pm - 9pm
ILLNOIS					
	1710	Antioch	Daily	24/7	
WBBM-AM	780	Chicago	Daily	12am - 1am	WDCB-FM
	90.9	Chicago	Sat	1pm - 5pm	
LOUISIANA					
WRBH-FM	88.3	New Orleans		Sat	6am - 7am
				Sun	6am - 7am
				Mon-Fri	11pm - 12am
MISSOURI					
KMOX-AM	850	St. Louis	WRW	Sun	1am - 5am
NEW JERSEY					
WTCT-AM	1459	Somerset		Sat	11pm - 12 mid
WTCT-AM	1450	Somerset		Sun	10pm - 11pm
NEW YORK					
WRCU-FM	90.1	Hamilton	Daily	9pm - 12am	WRVO-FM
	89.0	Oswego	Daily	9pm - 12am	WRVD-FM
	90.3	Syracuse	Daily	9pm - 12am	WRVN-FM
	91.9	Utica	Daily	9pm - 12am	WRVJ-FM
	91.7	Watertown	Daily	9pm - 12am	WBAI-FM
	99.5	New York	Sun	7pm - 9pm	
OHIO					
WMKV-FM	89.3	Cincinnati		Mon-Fri	12pm - 1pm
					7pm - 8pm
				Sat	7pm - 11pm

OREGON

KKRR-AM 1680 Albany
105.7 Albany
Fri

Daily 7pm-7am KKRR-FM
Daily 7 pm-7am OPB*
8pm - 11pm

Sat 1pm - 3 pm
8pm - 11pm
Sun 12am - 1am
12pm - 3pm
9pm - 11pm
Mon 12am - 1am

PENNSYLVANIA

WNAR-AM 1620

Lansdale

Daily 24/7

TEXAS

KTXK_FM 91.5

Texarkana

Mon-Fri 1pm - 2pm
Sat 7pm - 8pm
Sun 1am - 4am

UTAH

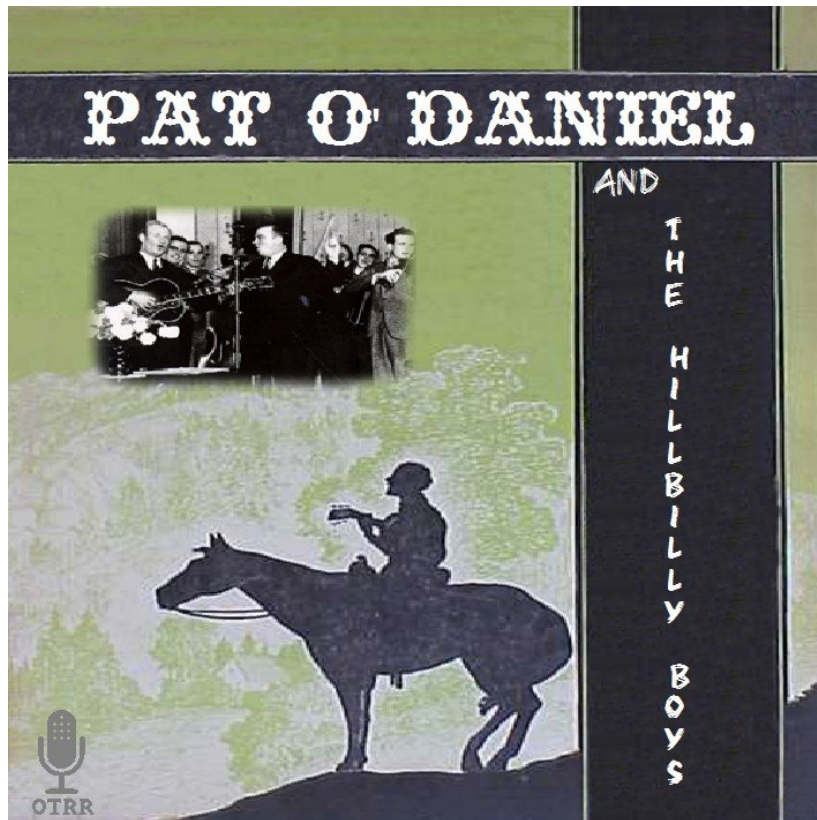
KLS-AM 1160

Salt Lake City +

Daily 11pm - 12am

+ - When Radio Was

* - Oregon Public Broadcasting



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October, 2007

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NEWS FROM THE COMMUNITY

Conventions -

CINCINNATI OLD TIME RADIO CONVENTION - April 12, 12, 2008, Cincinnati North, OH - Phone 513-671-6600, and ask for Betty to get renovated rooms. For more information, Call Bob Burchette at 888-4777-9112

SPERDVAC - May 2-4, 2008. Sportsman's Lodge, Studio City, CA. Scheduled guests - Fred Foy, Dick Beals, Casey Kasem, Ivan Cury, and Ben Cooper.

Friends of Old Time Radio 33rd - Oct 23-26, 2008. Holiday Inn, NJ. For more info, check the website www.fotr.net.

Publications received -

Return With Us Now - Feb 2008 - 'The Adventures of Sam Spade, Part two' by Martin Grams, New Additions to their CD Library.

Radiogram - Feb 2008 - 'Editorial', 'Review of the two volume set of 'Radio's Prime Time Programming', New additions to their Archives Library, 'My Allergy and I', by Jack Benny, 'The Ultimate Sacrifice', by Fred Essex,

AirCheck - Feb 2008 - REPS at the Paramount, Bill Idelson Obit, New Additions to their CD Library, Book review - 'The Great Radio Sitcoms', by Jim Cox, Editorials

Hello Again - Jan-Feb 2008 - Second Supplement to Ultimate History available, Publications Received, Books Received, Website reviews, Catalogs and new information received.

If you would like information on your club, convention, or nostalgia organization reviewed, please e-mail beshiresjim@yahoo.com with the information. If you publish an old time radio catalog, please send your latest copy for mention.

CATALOGS - 2008 Catalog #1 of Old-Time Radio, TV and Classic Video received from BRC Productions, POBox 158, Dearborn Heights, MI 48127, bob@brcbroadcast.com Bob has some new(to me) TV episodes of Suspense. 60 episodes in the two volume collection. Vol 1(14 ½ hrs) - \$33.95, Vol 2 (14 ½ hrs) - 33.95, plus shipping or both volumes for \$62.90 plus shipping. Support those dealers who support the OTRR.

ATTN: OTR or Nostalgia publications, please add us to your complimentary subscription list - OTRR, 123 Davidson Ave, Savannah, GA, 31419

By the time you read this Valentine's Day will be done; hope you sent your love a copy of your favorite OTR show. Nothing says "I love you" like the smell of . . . Gun-smoke!

YOU'RE AT THE SCENE OF THE CRIME

EVERY SUNDAY AFTERNOON

WITH "TRUE DETECTIVE MYSTERIES"

These are the thrilling true stories of murderers who staked their lives on their ability to outsmart the police—and lost. These are the real stories of the hard-working, fast-thinking detectives who solve "perfect crimes." It's a different mystery program that a real fan won't want to miss. So tune in when the pages of True Detective Magazine come to life.

Over all MBS Stations

Every Sunday Afternoon

"TRUE DETECTIVE MYSTERIES"

See your newspaper for time and station.

\$500 Reward for information on wanted criminals. Tune in for details.



WISTFUL VISTAS

By the time you Valentine's Day will be done; hope you sent your love a copy of your favorite OTR show.

Nothing says "I love you" like the smell of . . . Gunsmoke!

I haven't been able to give much time so far this year to my favorite hobby; pesky family, work, and classwork keep getting in the way. I do have my reservations made for the big Cincinnati convention, however. Hope you do to; as has been said countless times, the days of this great get-together are numbered and there's nothing like spending a weekend with other old time radio nuts, especially those you've known in cyberspace or otherwise for years.

For the first time in the two-year history of this little rag I turned the editing reins over to Jim B for the month, so I'll be reading this issue's contents fresh along with you. I can't shamelessly hype this month's pieces as I usually do, so I'll plug our upcoming issues. We've got some great articles in the queue that are sure to keep you warm the rest of the winter. Happy Listening!



! TEAM EFFORT OF POPULAR PAIN RELIEVER STIFLES PAIN by Danny Goodwin

"A-N-A-C-I-N..... *Anacin* in handy tins of 12 and 30 tablets, and economical size family size bottles of 50 and 100."

--Ford Bond

Aches and pains aren't exactly a barrel of chuckles. Unfortunately, the human species have to put up with them whether they like it or not. With the different and powerful pain relievers made today, those same aches and pains are nothing more than an annoyance. During radio's golden age, the people also had the same aches and pains at one time or another. When pain struck, aspirin was the product to use. Although this article isn't about aspirin, I have to give credit where credit is due. Aspirin did its job in relieving pain--- and still does today for that matter! Aspirin was the era's dominant pain reliever, but it faced some major competition from a product called **Anacin**.

"Just as **Advil**, **Alieve**, and **Tylenol** are today's modern pain relievers, **Anacin** was the modern pain relieving product during radio's golden age. It was different, because **Anacin** used a doctor's way of thinking in relieving pain. In other words, when a patient visited the doctor, he/she was usually given a prescription consisting of a combination of ingredients to relieve pain. All by its lonesome, **Anacin** contained the same pain relieving combination as the doctor's prescription--- all made up in easy to take tablets. It provided fast relief from headache, neuritis, neuralgia, rheumatism, tooth extraction, and other forms of minor aches and pains the human body encountered. As for the competition, which was usually aspirin, those products only had the

1 ingredient--- which just so happened to be aspirin! For those people who suffered from pain, **Anacin's** combination of ingredients made the difference in quickly relieving that pain.

In the confusing configuration that made up **American Home Products, Anacin** was the company's most popular product. Since it was popular, it wasn't very surprising that **Anacin** was a sought after radio sponsor.

During the daytime, **Anacin** had the unusual distinction (for an individual product) of sponsoring not 1, but 2 long running daytime serials at the same time. They were on different networks and spaced far enough apart so the listeners could easily hear about **Anacin's** pain relieving qualities.

Every weekday at 12:45 PM on the **Columbia/CBS Radio Network, Anacin** sponsored **OUR GAL SUNDAY**, the serial famous for the announcer asking, "**Can this girl from a small mining town in the West find happiness as the wife of a titled Englishman?**" It took nearly 22 years, but the question was finally answered "**yes.**" While heroine Sunday Brinthrope was trying to find happiness, **Anacin** was spreading happiness as the sponsor for 18 of the program's 22 years.

For those listeners who missed out on **OUR GAL SUNDAY**, there was another chance to hear about **Anacin**. During the late afternoon on **NBC, Anacin** was also the sponsor of **JUST PLAIN BILL**. This was the story of Bill Davidson, who was a barber in the town of Hartville. When he wasn't cutting hair or shaving faces (which seems like most of the time), Bill was usually (and unwillingly) involved in the affairs of his friends and neighbors. It was enough to give Bill a headache. Luckily, **Anacin** was on hand to relieve the pain--- and sponsored the program for 18 of the program's 23-year run on the air.

Anacin's longtime sponsorship of the 2 daytime serials is very impressive--- but

there is more. It was also the longtime sponsor of an evening serial program. **Anacin** had a 10-year run as sponsor of the serial **EASY ACES** on **NBC's Blue Network** and later **Columbia/CBS**. This program didn't have the melodrama of **OUR GAL SUNDAY** and **JUST PLAIN BILL**. Instead, **EASY ACES** used comedy in its story, compliments of Jane Ace. Let's sum it up this way, if anyone believed in hearing and talking proper English, they shouldn't tune in to this program!

In a language all her own, Jane had the uncanny ability to slightly twist around popular sayings. Some of her "**sayings**" consist of "**there's a fly in the oatmeal,**" "**it's behind me,**" and other gems. If you think that's bad, Jane also had a way of befuddling her husband (known as "**Mr. Ace**"); her best friend Marge Hale; and the human race in general.

You might notice the **Anacin** commercials were basically the same. Announcers James Fleming (**OGS**), Ford Bond (**EA**), and Fielden Farrington (**JPB**) simply described how **Anacin's** combination of ingredients relieved pain faster than aspirin.

Anacin's popularity created a healthy rivalry with the major brands of aspirin. It was a fierce competition that lasted for decades. The modern pain relievers dominate today's advertising in print and TV, but **Anacin** is closing in on its 7th decade of pain relieving. Although it has been around for a long time, **Anacin's** combination of ingredients continues to relieve aches and pains with stunning speed. For people who hate pain, they can rely on **Anacin** just like the previous generations of people did in the past.



BRC PRODUCTIONS

P.O. BOX 158
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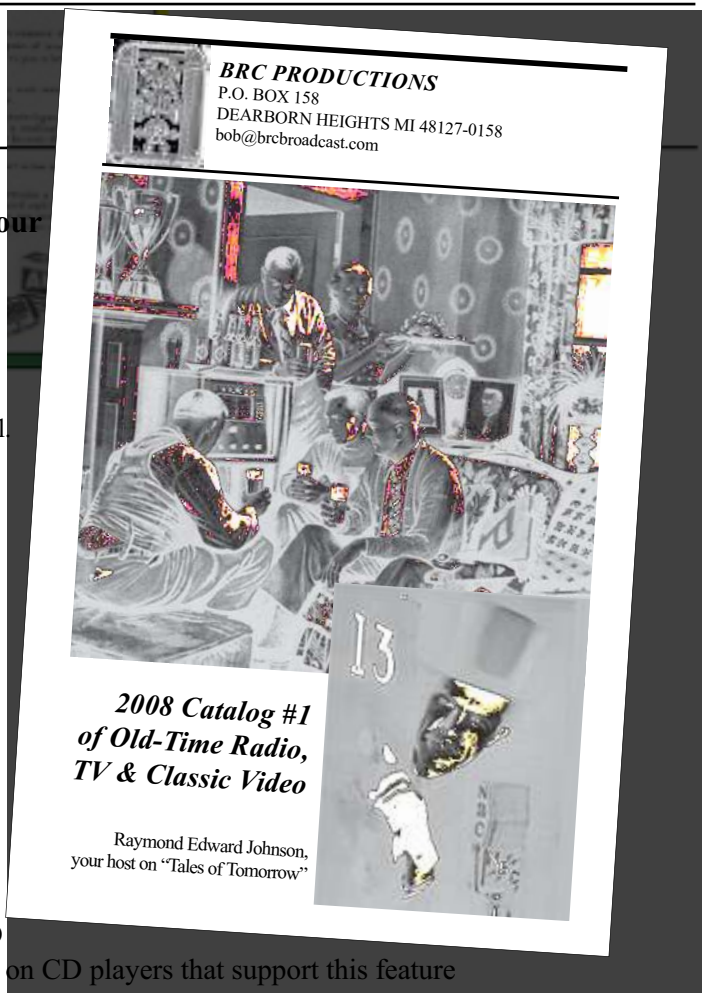
Here's your chance to be the first on your block to get our upcoming catalog during the first part of 2008:

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We will also send our current supplement via First Class Mail.

BRC Productions is an esteemed old-time radio and classic TV dealer (since 1974) that you need to get acquainted with, if you're not already.

Here's twelve reasons why:

1. In-house archive of 15,000 shows
2. Advanced professional tools used to restore shows and master high quality CDs and MP3 versions
3. Major flaws removed or filtered when possible
4. Most shows transferred in-house from original analog reel to reel masters
5. Close attention paid to details
6. Up to 78 minutes of programming per individual CD
7. "CD Text" on most titles identifies show information on CD players that support this feature
8. Regular free mailings
9. We've supported Friends of Old Time Radio conventions since 1980.
10. We also have supported the Cincinnati Old Time Radio convention since the beginning (1986).
11. Support selected non-profit old-time radio clubs and entities.
12. The best part! 25% OFF YOUR FIRST ORDER AS A SUBSCRIBER TO "THE OLD RADIO TIMES". SPECIAL COUPONS ARE SENT BY E-MAIL OR SNAIL MAIL PLUS EXCLUSIVE OTRT ADVANCE SHOW RELEASE OFFERS BEFORE THE GENERAL PUBLIC...



Products:

Old time radio on CD
MP3 CD and DVD "Super Collections" (40+ hours per disc of high resolution mp3 OTR) . Vintage TV Video on DVD.
Rare and unusual film classics on DVD.



The purpose of this ad is simply to get acquainted!
For those of you who don't know who I am, for over three decades, I have been involved with old-time radio primarily as a dealer, but also as a writer and activist. The last few years have been spent re-restoring and transfer- ring the shows I have to the more popular digital formats. As William Conrad said, at the beginning of Gunsmoke, "It's a chancy job and it makes a man watchful... and a little lonely..." I am NOT trying to re-invent the wheel but there are literally thousands of shows that only exist as primitive collector airchecks that the bigger old-time radio entities tend to ignore. Those shows along with the more mainstream material have a high priority in my restoration work. As I com- plete each show, they become readily available to anyone who wants them.

From The Treasurer's Corner

Over the past two years, The Old Time Radio Researchers has spent over \$7000.00 in bringing new and better quality material to the OTR community. All material is released freely to anyone desiring it.

The Old Time Radio Researchers currently has \$1415.26 in the treasury. Funds recently disbursed include \$8.00 to Ed Sehlhorst for project shipping expenses, \$45.50 for high quality files needed for sets currently being worked on for certification, and a pending \$322.50 to Dr. Joe Webb for his acquisition of over 20 transcription discs.

Many thanks to our monthly supporters who include : Tony Adams, Del Ahlstedt, Dale Beckman, Jim Beshires, Robert Booze, Krys Bulding, Scott Carpenter, Terry Caswell, Pete Cavallo, Greg Coakley, Gary Costel, Dee DeTevis, Ryan Ellet, Scott Erickson, Lisa Fittinghoff, Allan Foster, Michael Galbreath, Allan George, David Gibbs, Charlie Henson, Roger Hohenbrink, Archie Hunter, Larry Husch, Donald Husing, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, Robert Lenk, Toby Levy, John Liska, Thomas Mandeville, Gary Mollica, Henry Morse, Jess Oliver, David Oxford, Robert Phillips, Lenny Price, Peter Risbey, Ron Schalow, David Shipman, Gary Stanley, Daryl Taylor, Gregg Taylor, Lee Tefertiller, Clorinda Thompson, Allan Turner, Eugene Ward, Joseph Webb, and Gordon Whitman. This monthly support assists us in bringing new and better quality old time radio programming to the entire OTR community.

Thanks also go out to thank Lisa Fittinghoff and Robert Phillips who each made donations in addition to their monthly support. These donations will go toward support of the 2008 Old Time Radio Convention being held in Cincinnati.

If you are interested in becoming a monthly supporter of the Old Time Radio Researchers, please contact the treasurer, Tony Jaworowski via email : tony_senior@yahoo.com Monthly support dues are currently \$5.00 per month, and monthly supporters receive advance releases of all purchases made, usually high quality MP3 files distributed on DVD media in a 'round robin' fashion. As always, one time contributions of any amount are also welcome and will greatly be appreciated. Donations can be made with PayPal by using the ID ajaworowski@ameritech.net or via cash, check, or money order made out to

Tony Jaworowski
15520 Fairlane Drive
Livonia, MI 48154

Thanks to all for their continued support!

NEW ACQUISITIONS

The following is a list of newly acquired episodes, not previously available in mp3 format, by the Old Time Radio Researchers during January.

Many of them were purchased by funds donated by members and friends of the group, while others were donated by interested friends.

If you have cassettes you want to donate, please contact beshiresjim@yahoo.com, for reel-to-reel tapes, contact david0@centurytel.net and for transcription disks, e-mail tony_senior@yahoo.com.

Dinah Shore - The Chevy Show 54-10-13 (112) First Song - Mr Sandman
Dinah Shore - The Chevy Show 54-12-xx First Song - Here Them Bells
Dinah Shore - The Chevy Show 54-12-xx First Song - I'm In Love
Dinah Shore - The Chevy Show 54-12-xx First Song - I've Got My Love To Keep Me Warm
Dinah Shore - The Chevy Show 54-12-xx First Song - It's Lovely Weather
Dinah Shore - The Chevy Show 54-12-xx First Song - Let It Snow
Dinah Shore - The Chevy Show 55-01-xx First Song - Mr Sandman
Dinah Shore - The Chevy Show 55-xx-xx First Song - I Oughta Know More About You
Dinah Shore - The Chevy Show 55-xx-xx First Song - If I Ever Needed You
Dinah Shore - The Chevy Show 55-xx-xx First Song - It's Crazy, But I'm In Love
Dinah Shore - The Chevy Show 55-xx-xx First Song - On That Come And Get It Day
Dinah Shore - The Chevy Show 55-xx-xx First Song - Ready, Willin' And Able
Keys To The Capitol 54-06-23 Eisenhower
Keys To The Capitol 54-07-14 John Foster Dulles
Keys To The Capitol 54-07-21 Indo-China
Keys To The Capitol 54-07-28 Chinese Plans In The Far East
Keys To The Capitol 54-08-04 Adjournment of Congress
Keys To The Capitol 54-08-11 American Attitude Toward Communists
Keys To The Capitol 54-08-25 Fight Over European Defense Treaty
Keys To The Capitol 54-09-01 Censor Charges VS McCarthy
Keys To The Capitol 54-09-08 Segregation In The Public Schools
Keys To The Capitol 54-09-15 Helping Chinese Nationalists
Lands Of The Free 42-07-06 (01) The Search For Freedom (End Missing)
Lands Of The Free 42-07-27 (04) The King's Counting House
Mind Your Manners 48-05-15 What Can I Do To Improve My Reputation
Mind Your Manners 48-05-22 Should I Accept an Expensive Watch
Mind Your Manners 48-06-26 Should Sixteen Year Olds Take A Cross-Country Trip Alone
Mind Your Manners 48-12-11 A Boy, A Girl and Chewing Gum
Mind Your Manners 48-12-18 Is A Christmas Vacation of Three Days Enough
Mind Your Manners 49-01-08 Should Teenagers Play Kissing Games
Mind Your Manners 49-01-15 A Boy Who Is Shy Around Girl
Mind Your Manners 49-01-22 Should An Eleven Year Old Be Smoking And Drinking
Mind Your Manners 49-01-29 How Can I Make Good Grades And Still Have Friends
Phil Harris Show 50-03-26 Alice's Palm Springs Weekend
Phil Harris Show 50-04-23 Darryl Zanuck's Dinner Party
Phil Harris Show 50-06-04 Phil's Vaccination
Phil Harris Show 50-10-01 Alice's New RCA Contract
Proudly We Hail 54-12-12 (323) Appointment In Mannheim
Proudly We Hail 54-12-19 (324) Check And Doublecheck

Proudly We Hail 55-01-09 (327) Milestone For The Matador
 Proudly We Hail 55-01-16 (328) Rescue At Mecklin
 Proudly We Hail 55-01-23 (329) Emma
 Proudly We Hail 55-01-30 (330) The Spartan
 The Chase And Sanborn Hour 38-08-14 (38) Guest - Ella Logan, Kathleen Lockhart
 The Chase And Sanborn Hour 41-11-16 Guest - Gene Tierney
 The Chase And Sanborn Hour 42-05-03 Guest - Edward E Horton
 The Chase And Sanborn Hour 44-10-22 Guest Billie Burke
 The Chase And Sanborn Hour 50-01-22 Guest - Alec Templeton
 The Chase And Sanborn Hour 56-03-11 Tours With Gary Crosby's Band
 The Whistler 45-04-16 (151) To Rent Danger
 The Whistler 45-3-12 (146) Death Marks The Double Cross (AFRS)
 The Whistler 51-04-01 (463) Man In A Corner
 The Whistler 51-04-08 (464) A Trip To Aunt Sarah's
 We The People 37-04-18 Boy Finds A Dog
 We The People 37-04-18 Dinoasaur Tracks
 Windfall xx-xx-xx
 Woman's Home Companion 39-09-21



PAPPY O'DANIEL AND HIS HILLBILLY BOYS ACHIEVES CERTIFIED STATUS!!!

Ho Hum, I can hear some of you saying, a Hillbilly series. This is not exactly what I've been waiting on. But if we are to preserve radio's past for the future, then this is a big part of it.

During the thirties and forties western swing music was extremely popular in the West, Midwest and Southern states. Literally dozens of series were on the air, and the biggest portion of them originating on what was known as Border Radio.

Pappy O'Daniel And His Hillbilly Boys is a prime example of this type of program. Various researchers have been working on this series for about two years, but a big effort was made beginning in March, 2007 to get this program certified.

Geoff Loker headed up the main team and spent literally hundreds of hours researching, compiling and writing materials that would set this series apart. The evidence of this hard work can be seen in the myriad of accompanying audio files, additional programs, pictures, and text files that you will find included with this release.

As a big fan of this type music, I'm extremely happy to see this series achieve certified status, and even if you are not a fan, I think that all the extras will entertain and excite you.

Not to give too much away, but you'll find a complete run of this program, along with episodes of 'The Crazy Water Crystals Program', 'The Crazy Hillbilly Program', and Lightcrust Doughboys'. All with a tie in to either Pappy O'Daniel or Border Radio.

Additionally there are a number of very interesting programs on the history of Border Radio, and, well.....you'll just have to sign up for the distro to enjoy this facinating piece of Americana!

There are **THREE CDS or ONE DVD** in this release, which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that all prior OTRR versions be discarded.

As always, it is possible that more information will surface which will show that some of our conclusions were wrong. Please e-mail us at (beshiresjim@yahoo.com) and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include them with the next release of the Certified Series.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -

Series Coordinator - **Jim Beshires, Geoff Loker**

Quality Listener(s) - **Terry Caswell, Geoff Loker**

Series Synopsis - **Geoff Loker**

Audio Briefs Announcer(s) - **Clyde J Kell, Fred Bertlesen, Andrew Sernekos**

Audio Briefs Compiler(s) - **Geoff Loker**

Pictures, other extras - **Terry Caswell**

Artwork - **Brian Allen**

Stars Bios - **Jim Wallace, Geoff Loker**

And all the members of the OTRR for their contributions of time, knowledge, funds, and other support.

