

OTRR OLD RADIO TIMES

Official Newsletter of the Old Time Radio Research Group

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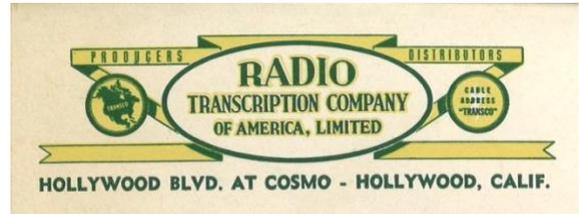
THE CINNAMON BEAR: The Actor Behind Jimmy Barton Discovered!

Karl Schadow © 2021

Created by Glanville and Elizabeth Heisch, *The Cinnamon Bear*, a transcribed/ syndicated children's fantasy comprising twenty-six, 15-minute episodes, debuted during the 1937 Christmas Season. It told the story of twins Judy and Jimmy Barton in their quest in Maybeland to recover the Silver Star, which annually adorned the top of the Barton family Christmas tree. The program was produced in Hollywood and broadcast by stations in both the United States and Canada. It has since remained a favorite for generations.

Despite the grand efforts of Chuck Schaden, Carolyn Kolibaba, Larry and John Gassman (and other SPERDVAC members) and the late Dennis Crow who have identified a majority of the cast, the individual who portrayed Jimmy Barton had remained elusive for over eighty years. The person's identity was revealed by this author in a recent issue of the online newsletter *Hollywood 360* available [here](#).

In addition to a brief illustrative chronicle of various sponsors, this article recaps here for readers of *The Old Radio Times*, startling news that Bobby La Manche enacted the role of Jimmy Barton. His identity was unearthed in the TRANSCO (Radio Transcription Company of America, Ltd.) collection at the Library of Congress.

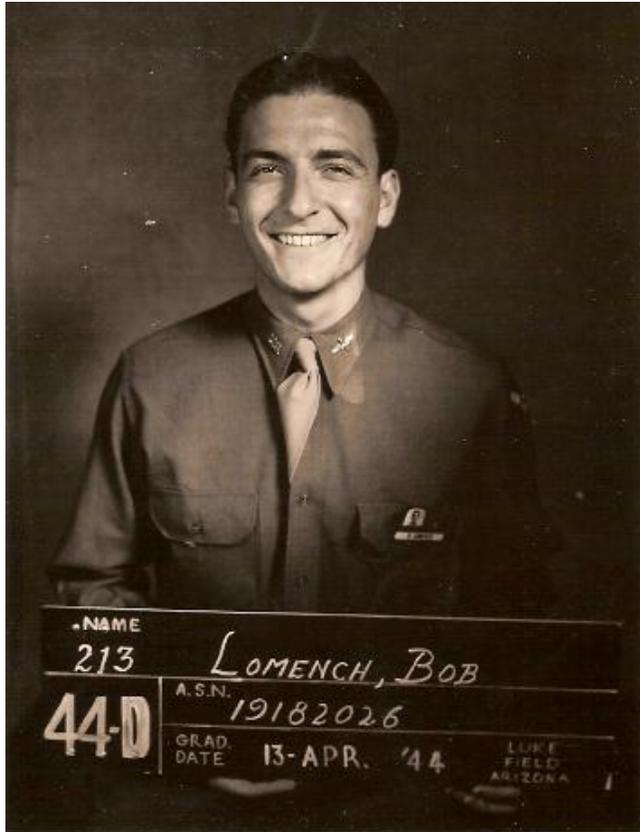


The corporate records of this former program packager contain details (including full cast lists) of many of the firm's original 1930s productions. Moreover, material is also present from Lou Winston and Bruce Eells & Associates (and the related Broadcasters Program Syndicate) who distributed *The Cinnamon Bear* during the 1940s and 1950s.

Who is Bobby La Manche? His earliest known foray into radio occurred as a regular member of the weekly *Gilmore Circus* program on NBC (*Oakland Tribune*, November 10, 1933). On December 21st of that year, he was a featured singer on the *International Women's Club* broadcast (*Hollywood Citizen-News*, December 20, 1933). He also was cast in the Mary Pickford show (*Daily Variety*, February 27, 1936) and a performance of the Owen Davis play *Icebound* (*The Sacramento Bee*, June 16, 1938), an episode of an NBC-Blue weekly Pulitzer Prize series. In addition to his co-starring role in *The Cinnamon Bear*, La Manche was a member of the supporting players in numerous TRANSCO productions including *Frontier Fighters* and *Can You Imagine That*. His silver screen credits are two 1934 releases, *Kid Millions* and *The House of Rothschild*.

Noteworthy is that Bobby La Manche was the stage name for Robert Lomench, born May 11, 1924 at Cleveland, Ohio.

Hand-written on Lomench's draft card was 'Bobby La Manche alias.' During World War II he served with the U. S. Army Air Force as a P-39 pilot. Earning an honorable discharge in September 1945, he returned to Los Angeles residing there for several years. His activities in later life are unknown.

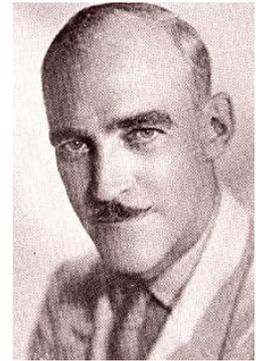


2nd Lt. Robert Lomench (Courtesy of the C. E. Daniel Collection)

In addition to Bobby La Manche, there are a dozen newly recognized performers on *The Cinnamon Bear*. The complete list of thirty-two is below. While radioites such as Barbara Jean Wong and Frank Nelson are familiar to OTR fans, numerous others who were character actors performed unsung daily duties before the microphone. This group of twelve individuals now associated with the program include Jack Lewis, Joseph Franz, Rolfe Sedan, Arthur Van Slyke, Ed Porter, Leone LeDoux, Cliff Carpenter, David Kerman, James Blaine, Gene Reynolds, Clayton Post and Fred Harrington.

Though extensive biographies on all twelve is beyond the scope of this article, a few key

references are warranted. During the 1920s, Arthur Van Slyke had garnered extensive stage experience directing theatrical companies in both South Dakota and Wisconsin. Upon moving to Los Angeles later in that decade, he became a character actor for Universal appearing in *All Americans* (1929) and later *Black Aces* (1937) among other Westerns. In radio he was cast in the syndicated *Lady of Millions* and numerous KFWB dramatic series.



Arthur Van Slyke



Ed Porter

By the mid-1930s, Ed Porter had accrued three decades as a stage actor starring in such plays as *Kick In* and *Friendly Enemies*. He appeared in several TRANSCO series including *Police Headquarters* and also performed regularly in the KFI/KECA productions of *Heartbeats of a City*.

A native of Kansas City, Missouri, James Blaine commenced his entertainment career performing in theatrical stock companies in Missouri and Indiana prior to entering radio in Chicago during the early 1930s. He appeared in *The Romance of Helen Trent* and several night-time dramatic series on WGN. Upon making the move to Hollywood, he enacted uncredited roles in numerous films including *After The Thin Man* and several of the Boston Blackie series.



James Blaine

David Kerman and Cliff Carpenter were two cast members of *The Cinnamon Bear* who were also enlisted for the 1960s ABC Radio series *Theatre 5*. Did you recognize the name of Gene Reynolds? During the 1930s and 1940s he was cast in several films

David Kerman (below)



DAVID KERMAN
L.Ackawanna 4-1200

including *Love Finds Andy Hardy* and *Jungle Patrol*. He is best-known as co-creator and producer of the television series *M*A*S*H*.

Production crew for *The Cinnamon Bear* comprised director Lindsay MacHarrie, music composer Don Honrath and orchestra conductor Felix Mills. The vocal renditions were performed by the Paul Taylor Quartet. One of the sound effects artists was Fred Bowen. The names of the studio and recording engineers are still to be determined.

The Cinnamon Bear has often been considered a predominantly regional feature on account of the long-time sponsorship of both Lipman-Wolfe Company (Portland, Oregon) and Weiboldt Stores Inc. in Chicago. However, further investigation has determined that the program enjoyed a more wide-spread distribution with nearly every state (and Canadian province) having at least one station which broadcast the series sometime during the quarter-century period between 1937 and 1962. To learn of the program's bankrollers in Washington State and California, readers are referred to the current issues of [Air Check \(Radio Enthusiasts of Puget Sound\)](#) and [Radiogram \(Society to Preserve and Encourage Radio Drama, Variety and Comedy\)](#). As it is not possible to cover all states and provinces or sponsors in this study, random markets and advertisers will be highlighted.

During its maiden 1937 season, the program delighted youngsters from Boise, (underwritten by the C. C. Anderson Golden Rule stores on KIDO), to Boston in which the Cushman Bakery paid the bills for WAAB. The following year Jimmy and



Judy were thrilling kids in Hawaii, courtesy of the Honolulu Paper Company which contracted with station KGU. Warm-weather listeners in Miami, Florida tuned in WQAM in 1939 but turned the dial to WKAT in 1940 as the sponsor – Richard's (area department store) – opted to switch stations.



Radio Ad from Miami for Richard's Department Store

By the 1941 season, commercials for products from a national chain - Sears Roebuck & Co. - were heard on several outlets including WJBO (Baton Rouge, LA), WCAR in Pontiac, MI and the Bangor, ME station WABI. The entity's success for numerous sponsors was captured in the trade journals including *Radio Showmanship*. Among the stations included in the periodical's October 1941 profile was CKCO which beamed the series on behalf of the Ottawa Dairy. In Calgary, Alberta, the shoe retailer Spence's financed the program on CFAC.

In the mid 1940s, TRANSCO went out of business, with the result that Lou Winston, President of Radio Producers of Hollywood, acquired the program and continued its distribution. An announcement in *Radio Showmanship* (October 1946) alerted prospective buyers of this transformation.

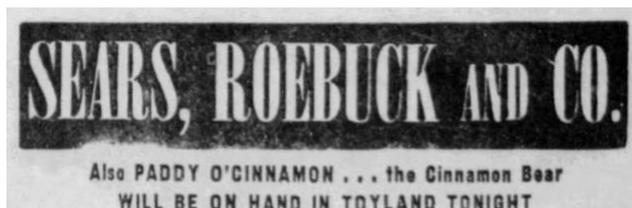


In May of 1949, *The Cinnamon Bear* once again had a new owner in Bruce Eells & Associates. During the previous year Eells had successfully launched the Broadcasters Program Syndicate which offered subscribing stations affordable entities including *The Adventures of Frank Race* and *Frontier Town*. Although *The Cinnamon Bear* was originally offered solely to member stations, Eells made an exception realizing this Christmas special was a goldmine as numerous non-member stations were seeking to fulfill sponsor requests. Interestingly, in 1949 a Phoenix outlet KOOL bought the program and then hoped to snag an advertiser via the print media.



During the 1950s, several stations negotiated five- and even ten-year leases for the series. Moreover, others such as KNEB (Scottsbluff, NE) and WIBG (Philadelphia) bought the program outright guaranteeing annual satisfaction for audiences in their respective locales.

The current study demonstrates that archival corporate records of radio packaging firms such as TRANSCO should be consulted by researchers. These collections may be the sole source containing key information in documenting the history of selected programs.



The following roster (from the TRANSCO files) comprises the entire group in approximate order of appearance:

John Hiestand . . . Announcer, Lefty, bit parts
 Barbara Jean Wong . . . Judy Barton
 Bobby La Manche . . . Jimmy Barton
 Verna Felton . . . Mrs. Barton
 Bud Duncan . . . Paddy O'Cinnamon
 Jack Lewis . . . Stork
 Joseph Kearns . . . Crazy Quilt Dragon, King Blotto
 Joseph Franz . . . Captain of Inkaboos
 Edwin Max . . . Assistant Executioner
 Rolfe Sedan . . . Samuel Seal
 Lindsay MacHarrie . . . Whale, Bos'n, Grand Wunky, others
 Elvia Allman . . . Penelope the Pelican
 Elliott Lewis . . . Mr. Presto, Mudley
 Cyrus Kendall . . . Captain Taffy
 Arthur Van Slyke . . . First Pirate
 Ed Porter . . . Policeman
 Ted Osborn . . . Prof. Whiz the Owl
 Leone LeDoux . . . Fraidy Cat
 Joseph DuVal . . . Fee Fo the Giant
 Cliff Carpenter . . . Rhyiming Rabbit
 Martha Wentworth . . . Wintergreen Witch
 Rosa Barcelo . . . Queen Melissa
 Hanley Stafford . . . Snappersnick the Crocodile
 Gale Gordon . . . Oliver Ostrich
 David Kerman . . . MacMudd
 Howard McNear . . . Slim the Cowboy
 James Blaine . . . Indian
 Gene Reynolds . . . Nicky Froodle
 Clayton Post . . . Snowman
 Lou Merrill . . . Santa Claus
 Frank Nelson . . . Captain Tin Top

Have questions concerning *The Cinnamon Bear*?
 Contact the author via email khschadow@gmail.com



*The Adventures of Superman: The 1942
George Lowther Novel*
Martin Grams

Amongst the myths of Superman are a number of trademarks which, to those who never read the comic books, originated from radio. Perry White, Jimmy Olson, and Kryptonite were introduced to *The Adventures of Superman* radio program long before they made their first appearance in the comic book rendition, and the unsung hero was not Jerry Siegel and Joseph Shuster – it was George Ludlam, Robert Maxwell, Edward Langley, and George Lowther. The latter of whom was responsible for scripting such radio programs as *Dick Tracy*, *Terry and the Pirates* and *Renfrew of the Mounted*, and to whom we are taking a quick moment to revisit.

Born in 1913, Lowther proclaimed to being the first page boy (at the age of 14) hired by NBC Studios in New York City, and his flair for words meant his scripts were sharper than those of his colleagues. Lowther would eventually maintain continuity and portray the man in tights as a heroic American who combatted the enemies attempting to commit acts of sabotage during World War II. As Edward Langley once remarked, “Lowther basically was Superman Incorporated.”

Lowther reportedly wrote the majority of the radio scripts for the first *Superman* radio program, which was syndicated beginning in February of 1940 and ran a total of 325 episodes. Among the regional sponsors were Hecker’s Oat Cereal and Force Wheat Flakes. Because the series was recorded, transcribed and syndicated, the program aired on various days and time slots. In one area of the country the program was heard three times a week at 7 p.m., while in other areas the program was heard five nights a week at the 5 o’clock hour. (Today, all 325 episodes and the four audition recordings are known to exist in recorded form.) Many of the story arcs were adapted for *Radio Mirror* magazine for short stories. I was lucky enough to acquire a zerox of most of those stories and you can enjoy reading them here:

<https://www.dropbox.com/s/tg8hsdqkgde1mua/Superman%20radio%20synopsis.pdf?dl=0>

In 1942, *The Adventures of Superman* made a return to the airwaves, this time as a network program, five nights a week, over the Mutual Broadcasting System. A total of 1,612 broadcasts aired from 1942 to 1949, with the earliest episodes rehashed and recycled from the syndicated run, and by episode thirteen entirely new stories were being created for the program. By this time George Lowther was not only involved with the script writing, but also the directing (and for more than a year, announcing chores as well). Lowther was eventually provided an assistant to handle the script writing, Edward Langley, to ease his position of wearing many hats.

In 1942, Random House published a hardcover (with dust jacket) for *Superman*, a prose novel with illustrations by Joe Schuster. George Lowther wrote the novel during the downtime between the two radio programs. Lowther recycled the origin of Superman, how he came to Earth and got a job working for the *Daily Planet*, and provided considerable detail about Clark Kent first discovering he had abilities beyond mortal men. Among the noticeable trademarks of the origin story (segments of which are also depicted on the radio program) was Eben and Sarah Kent, his adopted parents. Today, through studio and corporate branding, the names of Jonathan and Martha Kent are more familiar to television and movie goers.

To eliminate confusion, and to provide clarity: Eben and Martha Kent were the names used in the 1948 cliffhanger serial produced by Columbia Pictures, while Eben and Sarah were used for the 1952 television rendition. In the comic book’s first extensive retelling of Superman’s origin (issue #53, July-August 1948), the names were John and Mary Kent. Later stories, after the early 1960s introduction of the DC multiverse, declared that the early renditions of the Kents were indeed John and Mary Kent (eliminating any reference to Sarah from the radio program and the 1942 novel) and live in the “Earth-Two” universe while Jonathan and Martha live in the “Earth-One” universe.

The 1942 Lowther novel also reveals how Superman will have the power to fly on Earth, “but must walk a snail’s pace on the Earth’s surface” to avoid disclosing his ability of speed. Superman could also breathe under water.

The second half of the book contains an original story about a skeleton ship reported along a Maine shipyard. The rumored ghostly specter included a crew from Davy Jones' locker, haunting men away from their jobs at the nearby Lowell Shipyard where they constructed vessels for the war effort. Clark Kent, sent on his first routine job as a reporter for the *Daily Planet*, is sent up north to investigate. There, he shrewdly combines his efforts with reporter Lois Lane, while investigating solo to avoid revealing his super-human capabilities.

The underwater menace was a number of enemy submarines stationed offshore, ready to attack, and the ghost-like figures were merely meant to frighten workers away from the docks to cripple war production.

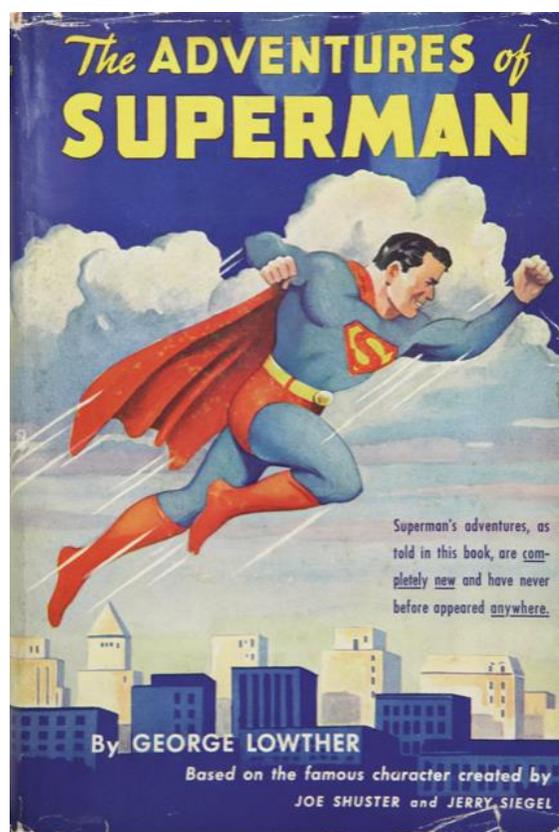
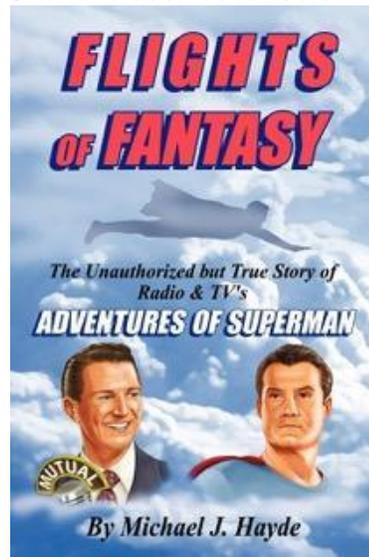
“The skeleton ship with its crew leering down from the rail was a sight to set the strongest nerves quivering. A brief glimpse of it might be enough to send this girl into hysterics. Also there was Captain Joshua Murdock – a skeleton clothed in the tattered and moldy remains of clothes more than a century old – who prowled the pier at night and who no doubt would make his appearance before dawn...”

Elements from this story was dramatized on the radio program in the story arc known as “Last of the Clipper Ships,” syndicated in March and April of 1941. In that story, Clark Kent and Jimmy Olsen were sailing on the Clara M (not the Nancy M), last of the clipper ships. Mr. Barnaby, a one-legged sailor, and the mysterious “Whistler” make trouble for Captain Hawkins. Other elements from the same novel were used in “The Mystery Ship” (December 1942, MBS), involving “the Old Man of the Seaweed.” Regardless of elements borrowed, the story in the novel is an original and not one heard over the radio program.

Gavel price for George Lowther's *Superman* varies based on marketplace. The dust jacket is worth more than the book but the demand for the hardcover is strong enough to ensure even the book has strong value. A facsimile edition was published in 1995 by Applewood Books, with a new introduction by Roger Stern, also available in hardcover. You can tell the difference between the original and the facsimile by the front cover which discloses that the original was published in 1942 and with the Introduction. The

reprint sells for between \$10 and \$50, depending on who is selling it but never spend more than \$20 with postage. As for the original, the red hardcover (without dust jacket) usually sells for about \$75. The price goes up considerably based on the condition of the dust jacket.

If you are looking for further information about *Superman* on radio and television, look no further than Michael Hayde's fantastic book, *Flights of Fantasy*. Click the book cover below.



Radio 100 Years Ago

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

Mary Pickford and Douglas Fairbanks talked by wireless telephone to the Babylon station from the Paris 250 miles out this week.

Variety, December 16, 1921

Radio in Department Stores

By VICTOR RAWLINGS

ON the roof of a downtown department store in Los Angeles, California, is located one of the most up-to-date and modern radio stations found in the west. The station is a 5-watt installation, the current going into the antenna when the station is in operation is 1.6 amperes, with 500 volts applied on the plates of the 5-watt tube. The station has a sending day range of 100 miles and a night range of twice that distance. Its official call letters are 6XAK.

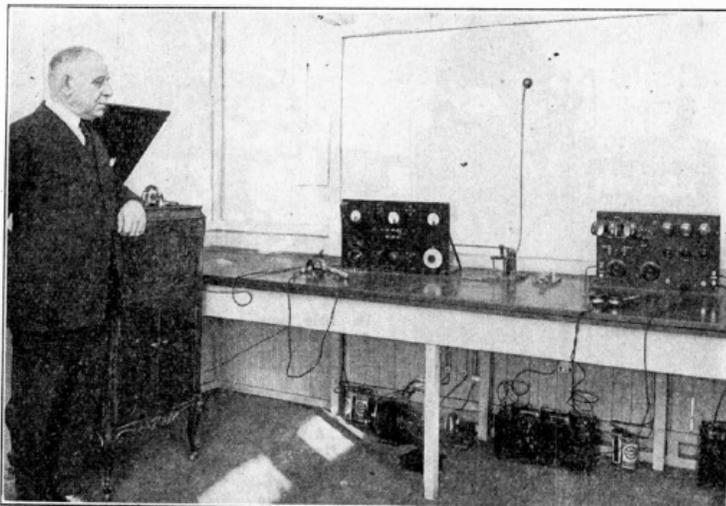
With the installation of this equipment on the roof of Hamburger's department store, commerce and science joined hands and met on a common ground. The station will be used for experimental purposes, and in its use the firm aims to aid in the popularizing of radio work in the southwest, and at the same time to carry on considerable worth-while publicity for the firm as well.

As yet only telephone equipment is in use, but telegraphy will be added later.

Every afternoon, from four to five the store gives a free radio concert to all stations in Southern California who desire to tune to the Hamburger wave-length (310 meters) and listen in. These concerts are becoming more and more popular, and it is estimated that several thousand stations daily enjoy them by wireless.

Classes in radio operation, code work, theory of wireless, and so forth are being planned by the store, and since the first of November, 300 boys have been taking at least one lesson a week in the Hamburger

This complete radiophone station was recently installed in a large store in California. It is used to broadcast music and news, and for advertising purposes.



station. A class room with a capacity of 40 boys is being fitted up, and it is planned to hold from eight to ten classes a week.

The day classes open, all boys who have registered will attend a Hamburger's "at home" on the roof, a special program for this day being worked out. Moving pictures of the event will be taken, these pictures to be later released by one of the moving picture weekly services. Colonel Hersey, head

of the Los Angeles Weather Bureau, and during the war in charge of the Balloon school at Fort Omaha, will lecture to the boys on the need of wireless at war times. The boys will then be marched through the wireless rooms, given time to inspect the installation, and then assigned to class days.

So rapidly did the fame of the Hamburger wireless spread, that when the Scotti Grand Opera Co. was in Los Angeles, in October, four famous opera singers sought out the management of the store, and arranged to sing into the wireless transmitter. Arrangements for this event had been made some time in advance and considerable publicity given it, with the result that thousands were listening in on instruments all over Southern California. Several ships at sea staged afternoon concerts and entertained their passengers with real grand opera coming from the store roof. The singers who participated in the concert that afternoon doubtless sang to the largest audience any singer ever had the privilege of appearing before.

Results of the world series, play by play, were broadcasted each day the players were waging their strife at the Polo Grounds, and many a station located in the mountains and deserts of California had news of the plays long before Baseball Fans on Manhattan Island.

The store operates the station as one of its services, no charge being made for the lessons to boys, or for any of the other features being handled out of the station. Close co-operation has been established between the radio station on Hamburger's roof and the various physics classes of Southern California High Schools, and a number of professors who are teaching in the High Schools are coming to the store in order that they may view the operations of a radiophone station. At this time the store classes will deal with the fundamentals of radio, only, later, however, it is planned to put in a large commercial installation and then instruction will be given in advanced theory, and boys will be given work that will enable them to take the examination for a commercial operator's license.

THE GLOBE, TORONTO, TUESDAY, SEPTEMBER 20, 1921.



Call "9 B A" for Anything You Want for Your Wireless Apparatus

Or, Better Still, Come in and Look Over the New Section Just Opened Up on the Sixth Floor of the Home Furnishings Building, Where There Has Been Installed a Complete Stock of

Radio Supplies for Amateurs and Experimenters

Featuring Specially Mignon Receiving Sets of Various Types and a Large Range of De Forest Equipment

The Radio Section is in charge of a licensed operator who had wide and thrilling experience in merchant marine wireless during the war, and has also held the post of radio instructor in various schools. He is at your service for the supplying of information and for helping you with any problems relating to this very vital and fascinating development of telegraphy and telephony.

Listen for Eaton Concerts by Wireless, 4 to 4:30 p.m. daily, and 12 to 1 Saturdays.

If you want to order radio supplies by wireless you may do so at any time from 4:30 to 5 p.m. daily. The call signal is "9 B A"—wave-lengths of 300 metres. Answered on continuous wave.

This Up-to-date Advertisement Was Published in a Canadian Paper Recently.

Radio News, December 1921

Ed Gardner and *Duffy's Tavern*
Kathy Hammel

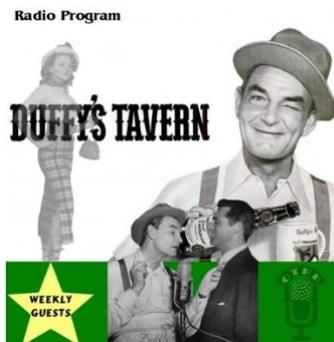
If radio was a horse race and the shows were horses, then anyone who bet on *Duffy's Tavern* would be a sure winner. Carrying the metaphor forward, the jockey for *Duffy's Tavern* would be the show's star, Ed Gardner, who voiced Archie, the tavern's manager.

Ed, whose original name was Friedrich (Eddie) Poggenburg, was a high school dropout. He never expected to be a radio star. He started his work life playing the piano and later moved on to sales. The sales job may have honed his natural fast talking, outgoing style. When in 1929 he met and married aspiring actress Shirley Booth, he changed his name to Ed Gardner and set about using his skills to promote her. His abilities as a promoter caught the attention of the J. Walter Thompson ad agency. They hired him to manage talent and TV shows for the agency. He also did some writing for various shows.

Ed's career as Archie began in 1939 when a show Ed managed, *This Is New York*, needed a character with a Brooklyn accent and he couldn't find an actor that was just right for a character named Archie. Ed, who came by his accent naturally having grown up in Astoria, Long Island, used himself as an example by reading the lines. His voicing was perfect and he was offered the role.

That show lasted only a single season, but Ed's fertile mind latched on to the Archie character and along with friend and fellow writer, Abe Burrows, developed a show around the character. Shortly after, in 1940, he was offered the opportunity to perform as Archie, the wise-cracking barkeep, in the show he and Burrows named *Duffy's Tavern*. *Duffy's Tavern* debuted on *Forecast*, a summertime audition show that featured hopeful new radio series. As a result of that one appearance, *Duffy's Tavern* was picked up by Schick razors. *Duffy's Tavern*, as a sponsored series, was to premier in March of 1941 on CBS. Gardner scrambled to assemble a memorable cast and a stable of writers. His then-wife, Shirley Booth, initially played the role of Miss Duffy.

Duffy's Tavern was not an immediate hit. It was slotted into poor time slots against popular shows on other networks. While the show managed to survive, his marriage to Booth did not. They divorced in 1943 and she left the show. By that time, even after quite a



Cover for the [Old Time Radio Researchers' *Duffy's Tavern* Maintained set v. 2111](#).

few changes of sponsors, locations, and networks, *Duffy's Tavern* thrived. Riding the wave of popularity, there was even a star-studded *Duffy's Tavern* movie in 1945. It didn't quite capture the charm of the radio series, however.

Duffy's Tavern radio show continued airing for 10 years. Late in its run Gardner moved himself and the program to Puerto Rico. The move may have started its decline. Ed is said to have moved there to avoid the high U.S. taxes. Puerto Rico offered attractive tax incentives to businesses setting up there so Ed moved his production and family there in 1949.

By 1950 he was characterized as a tax dodger in the newspapers and was losing listeners. He was eventually exonerated publicly since his move to Puerto Rico was legal. Even so, he struggled to bring in talent to Puerto Rico for the show from the U.S. mainland and had problems keeping a sponsor.

Slowly the show slipped in ratings and was no longer able to stand up to new competition and by 1951 *Duffy's Tavern* was off the air. Ed did attempt to revive interest with a 1954 television version but that lasted only one season. What worked for radio didn't always work on the small screen. It didn't help that Ed wasn't much of an actor, though he did do some small roles from time to time on other shows.

As to his career as an actor, *Duffy's Tavern* was pretty much the only horse Ed had in the race and by the early '50s it had run its course. Gardner's health had started declining, even as *Duffy's Tavern* wound down and he died on August 17, 1963 at Good Samaritan Hospital in Hollywood. He left behind his second wife and their two sons.

Make sure to check out Martin Grams' book [Duffy's Tavern: A History of Ed Gardner's Radio Program](#) (2014) for the authoritative history of this program.

Purchasing Groups

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

Ted Davenport Purchasing Group:
Contact Ted at tedotr52@gmail.com
Dues: 35\$ per month for 18 hours of both circulating and un-circulating material from transcription disc.

Doug Hopkinson Purchasing Group:
Contact Doug at 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 \$5...) 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!](#)

Wistful Vistas From the Editor's Desk Ryan Ellett

The holiday season is in full swing as I write this. Every year I try to get ahead of all the to-dos but there always seem to be more and more added to the list.

This year I'm making an effort to get all the way through *Cinnamon Bear*. After losing steam mid-way the last couple years while trying to listen with my family, I've decided to make it a solo listen. This allows me to work it into my regular routine. It's far from the best the medium has to offer but to many of us it's the equivalent of OTR comfort food that makes the time of year feel complete.

Our feature piece should be of interest to anyone with even a passing appreciation of Cinnamon Bear. Karl Schadow announced his discovery earlier this year of the voice of Jimmy Barton but his complete write-up of the findings are just now appearing in the hobby's publications. This 80-year-old mystery can be laid to rest.

Make sure to check out our new [Duffy's Tavern Maintained set \(v. 2111\)](#); it has been a few years in the making! Thanks to our other writers as well; this e-zine would not exist without their generous contributions.

As usual, the *Old Radio Times* is always looking for new content. Book reviews, reminiscences, and historical articles are eagerly accepted. No professional writing experience necessary!

Edited by Ryan Ellett
Title font by Joe Adams
OldRadioTimes@yahoo.com



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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Created in 1984, the Metro Washington Old-Time Radio Club is the second largest old-time radio club in the United States. Club members enjoy monthly club meetings, an annual luncheon, and a bi-monthly newsletter. You do not have to live in or near Washington, D.C., to become a member. The newsletter, RADIO RECALL, is mailed to members from all over the country and loaded with fascinating articles, news of what is happening in the hobby, recently-discovered “lost” programs and more. Why not join the hundreds who enjoy the newsletter, which can be sent via email in PDF format, or be mailed to you through the post office?



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Old-Time Radio Researchers Acquisitions: New Episodes and Upgraded Sound Encodes

Please note that our distributions are available to OTRR Purchasing Group members first, and then made available to the public after about six months.

Distro 138 (in six parts)

This distro consists of the best sounding .flacs currently available of CBS Radio Mystery Theater. About half of the recordings come from Ken Long's site <http://cbsrmt.thelongtrek.com> and the other half are from reel to reel recordings made over the air by David Oxford's good friend John Edwards. They are from radio station WBBM in Chicago. He purchased the reels from John in 2008 and worked like the devil to digitize 479 recordings on his Pioneer RT-707 reel deck before giving up in frustration and exhaustion. He had to wait 12 years before he could face the task again. He now has a Pioneer RT-909 and a Teac A-4300SX to join the 707 in recording the reels.

David had been aware of Ken Long's CBSRMT site for some time and decided to download Ken's entire site and comb it for the best sounding file of each episode available. This quickly proved to be too big and daunting a task. He recruited Tony Adams of our group to help him compare the numerous files in December 2018. They soldiered on month after month going through the files. Once they had selected Ken's best files, they compared them to David's recordings and chose what they felt were the Best of Available recording - abbreviated {BoA} in the mp3s.

This choice could be a little fickle at times. David preferred a recording with commercials and news left intact. Sometimes the best sounding file was stripped of everything except the story. A very close second file may have all the commercials and news - but not quite as good as the first. What to do? David collaborated with Tony and sometimes chose the stripped version and sometimes the very close second depending on the quality difference in the recording's sound. So, a little fickle! David will elaborate on the contents and statistics of this and future distros in a future communication.

A special thanks to Dave Tysver for creating an excel spreadsheet with actors and writers to be imported into the artist field in these files. He'll release this when he's finished tweaking a bit more and we'll include it with the other files in a near future distro. David will give thanks

to all the second listener's down the road when a more formal acknowledgment is made.

David plans to distro all his recordings (1393 files) to the group as Flac in RAW & Cleaned files in future distros to follow this one. About 611 of these he considered as Best of Available. He'll distro Ken's BEST of Available files in flac format but there are only 191 of these - most are mp3s with no lossless parent. There were many flac files available. However, these weren't considered the best recordings, unfortunately. The radio call letters are given for each file: KIXI, KIRO, KQV, WUWM, WBBM. John Edwards files are WBBM JE. TC is Time Corrected, SS = Sound Soap (an audio editing program for removing hiss, noise), EQ is equalization.

All files were time corrected using two notes in the closing theme music (if available and not abruptly cut off by a damned commercial!). This music is present at the beginning of each act but is often "Talked Over" and more difficult to measure. By experimenting with measuring all these notes in an episode, one finds some variation in playback of about 40 seconds if the slowest part of the tape is used over the fasted speed of the recording. Still, pretty good and your ears can't hear the difference over a 52 minute show.

