



NEWS

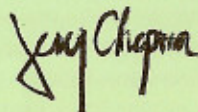
JUNE 1977

ISSUE #8

EDITORIAL

Collecting old radio programs does not mean the same thing to all collectors. The reason I started collecting was that I liked tape recording, and collecting, and I thought I would enjoy building a collection to sell from. Later, I bought signal processing equipment, JVC 5 band equalizer, Phase Linear Autocorrelator, SAE parametric equalizer, and the "improving" bit of collecting both interested me, and made my collection more worthwhile in my eyes. Since September, 1976 I have been made very aware of speed problems in old radio shows, and although I don't now possess equipment to adjust pitch, I am aware when my shows come in more than 5% off, and my quality consciousness tells me that I either ought to do something about them, or not list them in my catalog. No doubt I would like to buy a pair of the new Pioneer 7" reel decks (see News section) and have yet another parameter to adjust. Up until two years ago I didn't put listening to the programs high on my list of why I was collecting, why not? I guess I'd like to yell that I hadn't come across anything I considered really interesting. Now that I think back on my collecting from 1974 to 1975 I have to admit I was lucky that no one caused me to wonder why I slaved to acquire a top sounding collection if I had no intention to play it back. Luckier still that somebody didn't invent a recording tape that could only be listened to once, if such a product existed I blindly would have put my collection on it not realizing that I could ever want to hear a radio program a second time. I can't say at this point that I have listened to many programs more than once, but I am aware now that once I finish listening the the Escape run, I don't want it to vanish from my ears forever. Actually I not only was cured from living out my life as an OTR non-listener, but I made a few dollars while taking my cure! What happened was that a letter arrived stating that I had a reputation for finding Escape programs. I laughed a little at my new status, and rather than wonder how a person who had one Escape program maximum had earned such a reputation, I tried to find Escapes that were new to circulation, and also in good sound. To this day, I have never had anything happen so effortlessly, and it wasn't more than a month later that I had begun to sell my new acquisitions to this guy. It clicked! There must be a reason why someone who had more than 150 Escapes would want me to go out and get more. I listened to the program. I was hooked. From here I had a reference standard where I could judge acting, scripting, and overall program quality in other programs, and I have since developed a list of programs that I like.

Liking the actual programs has increased my interest, but if I had to put one parameter of collecting in the #1 spot it would be still, signal processing. All people have different levels of quality consciousness in their collecting, and I can understand collecting non-quality if the main interest is either in listening or collecting. While understanding the shows is easier if one has good sound, I can see, after three years of working at quality that it is easier to listen to a muffled show than it is to find a good sounding one. So, I collect quality, and it is quite independent, and always has been, of enjoying the program. When I load a tape for listening I can listen to both the sound quality, and the program quality at the same time, it actually amazes me sometimes that at the end of a program I can say, "Well there were four dropouts, a frequency peak around 1,000 Hz throughout the show, varying hiss levels, a Norman Macdonnell direction, this show is one of the ten best Escapes I have heard because of Elliot Lewis, the relation with the frightened girl in the department store, and the sound quality is C+, so I should try someone on the West Coast who might have a better sounding copy for an upgrade." I can offer no explanation as to why I collect quality sound, so I can never convince someone who isn't as careful as I am in preparing dubs why they should go for quality. My conclusion is then, that one should collect according to what one is collecting for. If one wants top quality of a certain series then it makes sense to go around collecting many duplicates, so that one has a better selection. It makes sense to buy equipment to remove noise, and correct frequency aberrations. If one isn't interested in quality, it makes no sense at all to work at obtaining it, unless it will give you options for further trading, that will in the end be beneficial to your goals.

 Jerry Chapman

Vic & Sade is unlike any other radio program that I can think of. While most shows count on weekly adventures, exciting plots, harrowing experiences, and climactic endings for success, Vic and Sade concentrates on the often tedious conversations and activities of small town folk, specifically Crooper, Illinois' citizens Victor and Sade Gook, with their adopted son, Rush. And yet daily, 15 minute episodes about "the small house half-way ip in the next block," as depicted by writer Paul Rhymer, are among the most subtle, hilarious and touching of all radio's shows.

The reason is talent ...creative, whimsical, down-home talent of Vic and Sade's author, Paul Rhymer ...the authentic, spontaneous talent of the actors: Art Van Harvey as Vic, Bernadine Flynn as Sade, Billy Idelson as Rush, (later David Whitehouse as Russell), and Clarence Hartzell as Uncle Fletcher. According to Rhymer himself, these actors could read aloud from the telephone directory and sound entertaining.

But they weren't reading from any telephone book. Paul Rhymer began writing scripts for Vic and Sade in 1932. He created the first script as a family show for audition before Proctor and Gamble. Although the show wasn't picked up by Proctor & Gamble right away, NBC liked Vic and Sade enough to start the show as a sustaining program on June 29, 1932. However the increasing popularity ratings so impressed Proctor and Gamble that they finally sponsored the program for Crisco beginning November 3, 1934.

Vic and Sade is Rhymer's unique creation. He was personally responsible for the daily scripts throughout the show's entire run, 1932 - 1946. It is fortunate for us that Rhymer's dedication to the show was so constant. I don't believe any other writer could have managed to portray the characters or situations in Vic and Sade half so well.

Rhymer's comedy was an absurd brand, perfectly suited to his ideas for Vic and Sade. (He was an incorrigible practical joker by nature. He once named a group of jailbirds in his story after all the vice-presidents of NBC.) His scripts are dotted with outrageous character names such as Ruthie Stembottom, Godfrey Dimlock, Dave and Cora Bucksaddle, Ole Chinbunny and Ray Delfino, who could rub his feet together and make a flame hot enough to light a cigar. Old Mr Gumpox, the garbage man, has a horse named Howard. Then there are the twins, Robert and Slobbert Hink, and Sade's friends, Chuck and Dottie Brainfeeble. Vic belongs to a lodge, the Drowsy Venus Chapter of the Sacred Stars of the Milky Way, whose founder is named R.J. Konk. Old time friend Rishigan Fishigan of Sishigan Michigan married Jane Bane of Pane, Maine.

Oddly enough, these characters are as real to the followers of Vic and Sade as are the four main actors. Yet, with the exception of Chuck and Dottie Brainfeeble, and L.J. Ghertner, the city water inspector, played by Carl Kroenke, Ruth Perrott and Johnny Coons respectively, all of these characters are merely mentioned in the scripts, sometimes by phone, sometimes by letter, more often by hearsay.

Vic, Sade, and Rush were the original speaking characters created by Rhymer. Vic is a small town bookkeeper whose wife is obviously dear to him, but at the same time she makes unfair demands upon him. Vic's most sbvious characteristic is his marvelous way with words. Occasionally he mixes them up to cause chaos in the conversation, but more often he brightens up the mundane with his extensive vocabulary. One of his most endearing traits to me, is his ability to nickname Rush; within seconds Rush is "Crabmeat," "Margaret," "Walnut Stain," or any number of other inane, but affectionate names.

Of course, Vic occasionally finds himself in impossible situations -- usually as a result of his humility -- such as the time he was forced to sit on a bench outside a restaurant window in order to eat at a table with his boss and two business associates. The tables pushed against the wall inside, you see, and there's no room for four to sit at the table. The restaurant, of course, is the Little Tiny Petite Pheasant Feather Tea Shoppe (pronounced shoppe).

Sade is a wife-mother, and she is marvelous at it. In Sade's character, you can see the beauty of Rhymer's ability to portray these small town folk true to form, yet without bitterness or malice. Sade has a heart of gold, but time on her hands -- it's no wonder she places so much emphasis on letters from her sister, meetings with the Thimble Club, phone calls from her friends or Dottie Brainfeeble's new dress.

Pictured on the Cover: Vic, Uncle Fletcher, Sade, Rush.

The character of Rush is actually two characters: Rush and Russell. The character of Rush, played by Bill Idelson, is apparently the adopted son of Vic and Sade. Idelson joined the Navy in World War II, and while stationed in the midwest, was allowed to do the shows while wearing his uniform. Later he was stationed elsewhere, and the part of Rush left the show, to be replaced by David Whitehouse as Russell, Vic and Sade's nephew. Paul Rhymer's respect for acting made him choose to change the character in addition to the actor. Russell, while much the same in terms for his part in the show, was quite a bit more playful than Rush, and can be recognized as a different person by the scripting alone. Idelson, as Rush, portrayed a fairly average teenage boy, intent on impressing his friends and family, yet filled with sometimes creative, sometimes half-cocked ideas and plans. Russell, on the other hand, appears more "grown-up," in sophistication, though more childlike in his fun. His humor is sophisticated, and his talk is less self centered than Rush's, in addition, Russell is not as concerned as Rush in his image as others see him. In either case, however, the boys' characters enhance the show with their spontaneity and impossible schemes. Sometimes not so impossible... Russell and Vic scheming to draw a mustache on Mr Sludge as he sleeps on their couch in the living room is one of Vic and Sade's finest shows.

Uncle Fletcher was introduced as a speaking character in 1940. Before that time, he had been merely a name in the scripts along with the other assorted Crooper inhabitants. But when Art Van Harvey became seriously ill, Rhymer was forced to introduce a new character to replace him. He tends to talk right "through" people, say fine, fine, to everything without hearing a word, and tell incredible stories about people who shifted from Sweet Esther, Wisconsin, to the town which was the "home of the Missouri State Home for the Tall," become inmates at the Missouri State Home for the Tall, and "later died." He is not all fluff, however, he aggravates Sade by telling her frankly that Dottie drives him up a wall, only he misnames her, "Spotty." Fletcher however, in the same scene picks up on her sensitivities toward Dottie, and attempts to help her admit them.

Even the announcer, Bob Brown, was part of the Vic and Sade drama. His subtle, confidential style of introduction set the tone for the daily doings in the small house halfway up in the next block. For it was the "doing" of each episode that was the focal point, not the action. Though simple in format, nearly every episode is a gem. Curiously, they usually end just short of any expected climax, as if to prove that the importance is not plot. Instead, it is the collection of situations that give the series value. There's humor enough in small town doings of Vic and his job as bookkeeper for plant number 14 of the Consolidated Kitchenware Company; Sade and her housekeeping; Rush's schoolwork and friends, and Uncle Fletcher's condemnation of nearly everything as "halfwit." So much humor, in fact, that Bernadine Flynn who played Sade, said that the most difficult task of all was to keep a straight face while broadcasting.

-- Janet Chapman.



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COLLECTORS

BRUCE RUGGLES Box 1256 NORTH BAY, ONTARIO, CANADA, P1B 8K5 is looking for Spike Jones from 1/2/48 to 3/19/48, and the summer, 1945 series when they replaced Bergen & McCarthy.

FRANK PROFETA, JR. 12396 East 'D' Av. Richland, MI 49083. Is interested in collecting Glenn Miller broadcasts, specifically, the 15 minute Chesterfield Moonlight Serenade, Sunset Serenade, and guest appearances or interviews. Frank will buy or trade with other collectors.

ALAN DOBNEY 10504 - 104th Av. Fort St John, B.C. CANADA. V1J 2L1 is looking for new Sergeant Preston.

GERALD RUARK, 3202 Busy Bee Lane, Indpls. IN, 46227. has a growing collection of old-time radio and music tapes. Is specializing in Spike Jones, and is seeking more Spike Jones material and information. Prefers to collect on 1/2 track.

WILLIAM B. DAVIS JR. 12141 PLAINVIEW AV, DETROIT, MI, 48228 would like to purchase cassette copies of the "Railroad Hour" in good sound quality.

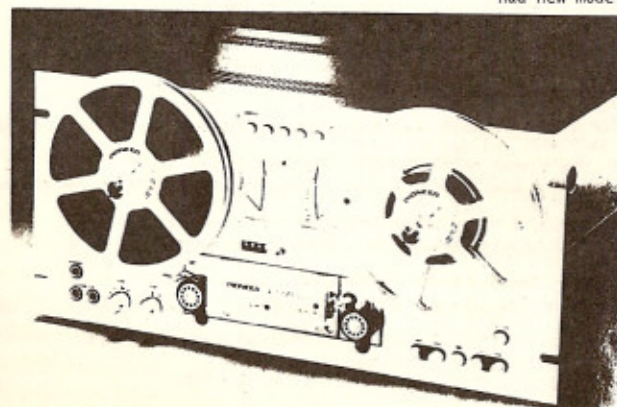
KARL TIEDEMANN, 90 La Salle St, NY, NY 10027. has a twelve page listing of material listed by program title. Will be able to trade in August. Accepts 2 track, but can send 4 track. In addition to a wide assortment, Karl has much Bob and Ray.

NEWS

Postage rates are going up for special fourth class rate. New prices effective July 5, 1977: 30¢ for the first pound, 11 cents each additional pound.

New electronic equipment was exhibited at the Summer Consumer Electronics show, held in Chicago in June. The most important item there that would be of use to OTR collectors, is the new Pioneer 7" reel decks, models 707 and 701. Both these models offer variable pitch, and

an interesting look, using a small rack sized panel. The model 701 is pictured below. The model 707 is identical to the model 701, with the exception of an automatic reverse feature, which uses sensing foil to reverse tracks. These models were introduced by Pioneer because there is an increased demand in 7" decks, and Pioneer has not offered any in recent years. The second reason is that Pioneer was not in on the development of the Elcassette (Sony, Teac, and Matsushita (Technics) developed that format), and it is hoped that this deck will be able to compete in some form with the Elcassette units now offered by Sony and Technics. Most other new reel equipment by other reel manufacturers was simply an addition to the top end. Sony had new models, all with 10 1/2 inch capacity and high price tag. The attractive thing about the Pioneer decks is their list prices of \$525 and \$575. They are now the least expensive method of obtaining variable pitch in a deck, without alterations. Philips introduced two 7" reel models that are both quite attractive. One list price is \$450. That deck has solenoid controls, and logic. The other will offer more features, and will cost about \$650. This move of Philips is a little unusual, since they introduced the cassette format.



LOG Vic & Sade 6

5/28/37 DECORATION DAY PARADE You home, Sade?
 6/4/37 SADE'S TRIP TO DWIGHT Vic?, Yeah, I was over at Donaghue's.
 6/5/39 Y.Y. FLIRCH TIRES TO TELEPHONE VIC Are you in a trance Pocket Watch?
 5/21/41 THE KEY CONNECTION Yes, I carry some beautiful keys in my pocket.
 5/30/41 FIVE MEN FROM MAINE He said these five fellows in Hunkerman Maine.
 6/1/41? CALLING LONG DISTANCE How nice of Mrs Keller to make the suggestion.
 6/4/41 GRAND OLD LODGE LADY That's the third time in five minutes you've.
 6/7/41 THE HAMMOCK When on earth are you going to get around to putting.
 10/17/41 BROKEN ALARM CLOCK This fellow, Art Gummers, invented a fish stretcher.
 2/11/42 BUDGETING You talked lengthily on the telephone while I was.
 2/13/42 THE PRIZE CLOCK ...gone over to Mrs Rogers. She won't be home.
 2/17/42 HANK GUTSTOP, MAITRE D' Now all I have it all some and have the evening free.
 2/18/42 EDITH SUGGINS' VISIT Lodge meeting? Yeah. Let me tell it.
 2/19/42 UNCLE FLETCHER COMES TO VISIT I want you people to go right on ahead with your.
 2/24/42 RAWHIDE SHOESTRING Tired, I guess I'll go to bed.
 2/25/42 DONAGHUE'S DOORBELL ...around the bottom with a pin.
 2/26/42 PUTTING UP THE PORCH SWING ...put up the porch swing, but I think two of us can.
 3/3/42 ACCOUNTING FOR SPUNDULICKS Quick Vic, here they come.
 3/4/42 THE ROOMWARMING ...go down to the YMCA and watch the fat men play.
 3/5/42 TORNADO GOOK ...what are you feeling so good about?
 3/12/42 THE TINY PETIT PHEASANT TEA SHOPPE Lamebrain Hooper up at school claims he is.
 3/7/42 MRS APPLEROT'S PETITION I have just toted up the score.
 3/7/42 UNCLE FLETCHER HAS ANOTHER LETTER FROM AUNT BESS Made all his wife's clothes.
 4/20/42 THE GRAVY BOAT ...and finally tracked it down.
 5/6/42 RUSH'S SCRAPDRIVE
 5/15/42 MENTIONED IN DESPATCHES Let me tell it first. We could flip a coin.
 6/8/42 FOURTH LETTER FROM AUNT BESS You're just doing that to be mean.
 8/6/42 CHRISTMAS CARDS, C.O.D. Greetings! Oh Hi.
 8/18/42 ATTIC CLEANING Gosh but it's dark and stuffy and miserable and hot.
 9/18/42 FRED STEMBOTTOM BECOMES TED Didn't you say our company would be a little late?
 10/1/42 CHERRY PHOSPHATES My stars! Is it that late?
 10/12/42 THE MAYOR Come in. Have an application blank.
 10/20/42 FRED'S CONCRETE FLOOR That was Fred.
 11/20/42 SMELLY CLARK, THE BARBER Oh, I see Mrs. Tizzo.
 1942 THIMBLE LADIES PLAN SOME VISITS I'll treat you to a movie show, Mom.
 1/4/43 HONORARY TITLES FOR SALE Is that another Lodge catalog?
 2/15/43 DOTTIE'S LETTER FROM CHUCK Craziest halfwit winter I ever come across.
 2/16/43 LEYLAND RICHARDS IS COMING Still more company, Sade?
 2/27/43 LEYLAND IS HOMESICK Why, where did Leyland go?
 3/5/53? DOTTIE BRAINFEEBLE ARRIVES There's a strong touch of spring in the air.
 3/18/43 MRS. APPLEROT VS. DOTTIE
 4/12/43 DOTTIE'S DRESSES You're not doing anything but read that old news.
 7/12/43 LODGE REGALIA Come here, let me see that scratch.
 8/20/43 PICKING VIC UP Five minutes late out of Joliet, huh?
 9/20/43 FIFTY PHOTOS OF VIC'S TEETH I been ridin' up on Gumpox' garbage wagon.
 10/1/43 RUSSELL HAS TO READ BESS'S LETTER Well, I told Mrs Holloway in half an hour.
 10/11/43 VIC'S DINNER GUEST Is that you, Guv? Hi dee Hi! Ho dee ho.
 10/26/43 HONORARY LODGE MEMBER: POMPOM CORDOVA Lady Margaret's luxurious jet-black.
 10/27/43 THIMBLE CLUB LADIES MEETING It's a fine thing when a man don't dare enter.
 11/3/43 WATCHFOB COLLECTION Say mister, there's something I'd like to say to you.
 11/10/43 PHONE CALL INTERRUPTIONS I'm afraid I can't go into that with you.
 11/11/43 B.B. BAUGH AND STINGYBERRY JAM Sade upstairs are they? Be down directly.
 11/12/43 WORKING OFF GUTSTOP'S INDEBTEDNESS Third Lieutenant Clinton Stanley contemplated
 11/15/43 IKE KNEESUFFER'S SNAPSHOTS Hi dee hi! Ho dee ho!
 11/19/43 AUNT BESS' LETTER How's your cold? Dandy. I believe it was.
 11/24/43 B.B. BAUGH, THE DENTIST'S FRIEND Why do Russell and me have to leave everytime.
 11/26/43 THE BOSS'S CHRISTMAS PRESENT Hey, what ya makin' faces at?
 11/29/43 GARBAGE WAGON PASS Well, I hope, Sadie, you didn't call me up to drag.
 11/30/43 SWEET ESTHER, WISCONSIN Uncle Fletcher in the living room Mon?
 12/2/43 CLEANING OUT THE BOOKCASE Let's not argue, you're home from school early.
 12/15/43 COLOR OF GUMPOX'S EYES Anybody in the living room, are they?
 12/27/43 INVOICE PREPARATIONS Hullo, Hullo. May I be of service to you?
 1943 TEACHING CIGAR SMOKING Oh ish! What's the matter?
 1/25/44 MISSOURI STATE HOME FOR THE TALL I now have a group of current events.
 2/3/44 SIXTY PAIRS OF PANTS Decided what you're going to discard?
 2/4/44 SLEEPERS BEWARE Bluetooth Johnson claims he's going to give.

3/1/44 HANK GUTSTOP THROWS PARTY IN BRIDAL SUITE Do I look like a pretty girl
 3/7/44 HANK GUTSTOP'S PROPOSITION Hullo. Anybody upstairs are they?
 3/17/44 VIC'S CANCELLED TRIP I think that shows a trace of deceit in Bluetooth.
 4/7/44 SOLO MARCH Your friend Homer McDancey, writes a lovely nice.
 5/1/44 LODGE HOLIDAY HOME VISITS You found something in the box for all of us, eh?
 5/30/44 LOLITA DI RIENZI'S SUGGESTION Well, I'm back in harness and travellin'.
 7/15/44 AUNT BESS' THIRD LETTER Likely you never knew Ray Spelcher, Vic.
 7/18/44 SALE AT YAMELTON'S I believe it was the biggest and most successful.
 8/20/44 MYSTERIOUS SKULKERS You've won two and I've won two.
 9/1/44 ARRANGING THE HONEYMOON You didn't disturb Uncle Fletcher when you came.
 9/4/44 WEDDING GUEST LIST For fifteen cents, I wouldn't go over to Ike.
 9/5/44 SADE RECKONS HER DEBTORS Hey! People owe me lots of money.
 9/6/44 MUTED SILVER MOONBEAM CHIMES With winter just around the corner and all.
 9/7/44 MYSTERIOUS MOTHER OF PEARL BOX Got shot by a revolver outside of Dayton.
 9/8/44 BUSINESS TRIP TO CHICAGO Yes every year she laughs and says how she's.
 9/11/44 UNCLE FLETCHER LOOKS FOR A GUIDE Lady Margaret Penton, digging the toe of one.
 9/12/44 CHANGING TIRES WITH FRED STEMBOTTOM She made it sound like a jolly gay little.
 9/13/44 UNCLE FLETCHER'S PACKING PROBLEM Greetings, Guv. Hello Russell.
 9/14/44 POMPOM CORDOVA I'm the poor dupe that's always got to.
 9/15/44 UNCLE FLETCHER NEEDS SADE'S HELP Multiple coefficients of modern business.
 9/18/44 VIC'S GREETING CARDS You tough about something, Gov.
 9/19/44 VIC IS TO BE BEST MAN What is all this? All what?
 9/20/44 REV. V. COOK'S LETTER Say, can we use your telephone to call the Fire.
 9/21/44 THE GROOM IS ARRIVING ON THE 9:45 Yes, I do look nice. This is the nicest I ever.
 9/22/44 VIC'S UNHEARD NEWS It's a recognized fact that inhabitants of Toledo.
 9/25/44 SAVING BLUETOOTH FROM TRAGEDY People have to be punctual or be prepared to.
 9/26/44 THE BOX OF OLD LETTERS By George, I ache in every muscle.
 9/27/44 THE BRIDEGROOM DISAPPEARS Hi out there. Hi. Where have you been?
 9/28/44 VIC DUNS KLEBERGERS Here's a piece in the paper about some halfwit.
 9/29/44 GOODBYE By George it's pleasant to be alive and well.
 THE THUNDERSTORM Oh, out there, are you?
 OVERNIGHT GUESTS Know what time it is?
 LETTER TO WALTER Here, here, my man. There's a rule about.
 LODGE SPEECH REHEARSAL Sky brother Gutstop, you are a bobolink with.
 TRIP TO DIXON We had wonderful travelling weather all the way.
 FLOWER GARDEN ARRANGER Hey! I'm liable to go into business and make
 VIC'S NEW HAT Want to meet me downtown tomorrow afternoon?
 MR CHINBUNNY EATS ICE CRAM History's repeatin' itself again, by George!
 SADE'S NEW LUGGAGE It came about as close to bein' a fight.
 WASHRAG COLLECTION Hi! Evenin', Sade.
 RUSH USHERING AT THE BIJOU I very seldom go to the ten cent store.
 DEEP CURRENTS OF HIGH SCHOOL LIFE Willie, I was talkin' to Mrs Collins this.
 MR RUEBUSH HAS TO WAIT I didn't blame her, I didn't blame her one bit.
 PIERCING EYES Do you need glasses?
 SPEAKING ACQUAINTANCES You're most industrious this evening, Smoke Screen.
 WIVES RULE BOOK I received a peachy letter from Lodge Headquarters.
 THE DEMISE OF BERNICE You look sad. I am.
 CONGRESS AND THE SUPREME COURT Your sweet face is painted with a happy figure.
 LODGE REGALIA OUT ON LOAN Hey. In here Guv.
 VEGETABLE GARDEN Why I thought you'd be delighted.
 BACON SANDWICHES Mom? Hey, don't you be comin' in that front.
 VIC'S GEOGRAPHICAL TRIP Your father feels jolly about something
 SMELLY CLARK'S BIG DATE What's your watch say?
 MR ERICKSON'S HOUSE REPAIRS I was the only one in the class got the right.
 ROTTON DAVIS TELEPHONES Hey, you better get up from there.
 AFTER DINNER TALK There's no hurry about this, Sadie.
 RUSSELL STAYS WITH MILTON How about bed?
 ICEBERGS I glanced out the window and there were several.
 THE BRAINFEEBLE'S HOUSEWARMING You in there Vic?
 SMELLY CLARK SOLICITS GIFTS Mom, member the other day me sayin'?
 THE HISTORY OF PLANT NUMBER 14 I am home, I am home.
 RUSSELL MILLER, CON ARTIST I bet that's my good yellow stationery you're using.
 WHO'S WHO IN KITCHENWARE Article here about Y.I.I.Y. Skeever.
 THE EASY CHAIR First rate easy chair for sittin' on.
 GUMPOX DONAGHUE Why do you sit and look sluggishly at your cards?
 MR SLUDGE CALLS HIS MOTHER Why can't I go in?

The following programs are from the thirty minute series.

7/4/46 WOMAN'S AUXILIARY Your lovely blue suit with the pin stripe.
 7/25/46 MOVING TO PEORIA Listen to this, Mom.
 9/8/46 UNCLE FLETCHER IS FARMED OUT I think of my brains as pretty much resembling.
 10/13/46 MR Z, THE HANDYMAN It's not any business of ours who Mrs. Kessler.
 10/26/46 OFFICE WORK AT HOME Miss Hammersweet, I'm calling because there's.
 1946 UNCLE FLETCHER'S PRE-ARRANGED MEALS That was a funny train of thought.
 1946 POLICE CHIEF CULLERSON Martin Jordell left Rochelle, Illinois.
 1946 PIANO LESSONS Your chum Beulah Wootcher got her name in the paper.

NOTES ON THE LOG:

All programs are from the 15 minute series unless otherwise stated. The programs circulate in some cases complete with commercials, in other cases, with the opening and closing cut. The date of broadcast is followed by the official "Friends of Vic & Sade" title, followed by the opening line of the program to identify the program. For the most part, the titles given above are the most common, and the most informative of the titles that people have given the programs. If any reader has a program which is not listed in the log, we'd appreciate a title, and opening line, with a date, if one is given.

A BREAKDOWN OF THE SHOW:

- 1932 - NBC assigns Paul Rhymer the job of preparing a family type program for auditioning to Proctor and Gamble. Another program won the audition.
- 6/29/32 - The program goes on the air as a sustaining feature weekdays in the afternoon. Rush entered the program in show #10, as Sade's nephew.
- 11/5/34 - Proctor & Gamble sponsors the show because of its impressive ratings. Two broadcasts are made per day from the same script, one at 12:30, and again at 1:45 on the NBC Blue and Red networks.
- 1943 - Billy Idelson joins the Navy, and broadcasts for a period of time while he was stationed near Chicago.
- After Idelson is transferred, the character of Rush leaves the program, There is a gap of programs where no boy character is part of the program, but in this time period, the character of Russell is referred to. David Whitehouse enters playing the part of Russell
- Rush later appears in the series, but the date is uncertain.
- 9/30/44 - The program leaves the air for 11 months. The reason is not known.
- 8/21/45 - The program returns on CBS. It is suspected that the programs were broadcast weekly, and that Idelson was back playing the part of Rush.
- 12/7/45 - The program leaves CBS.
- 7/25/46 - The program returns in a half hour live format for the Mutual network. These programs are more artificial, perhaps because of the pressure of trying to work for laughter from the audience, perhaps because the half-hour program needed too much plot. Bill Idelson, and Clarence Hartzell did not like the 30 minute program. This series left on December 4th or 8th of 1947. A day change is suspected, because the dates of 'Mr Z the Handyman' and 'Office Work at Home' are 13 days apart.
- 1/10/57 - The Vic and Sade program goes on television in black and white, and color, from Chicago, in a fifteen minute format, which lasts 8 weeks. The program is weekly, on the NBC station. (one sound tape from this series is circulating)