

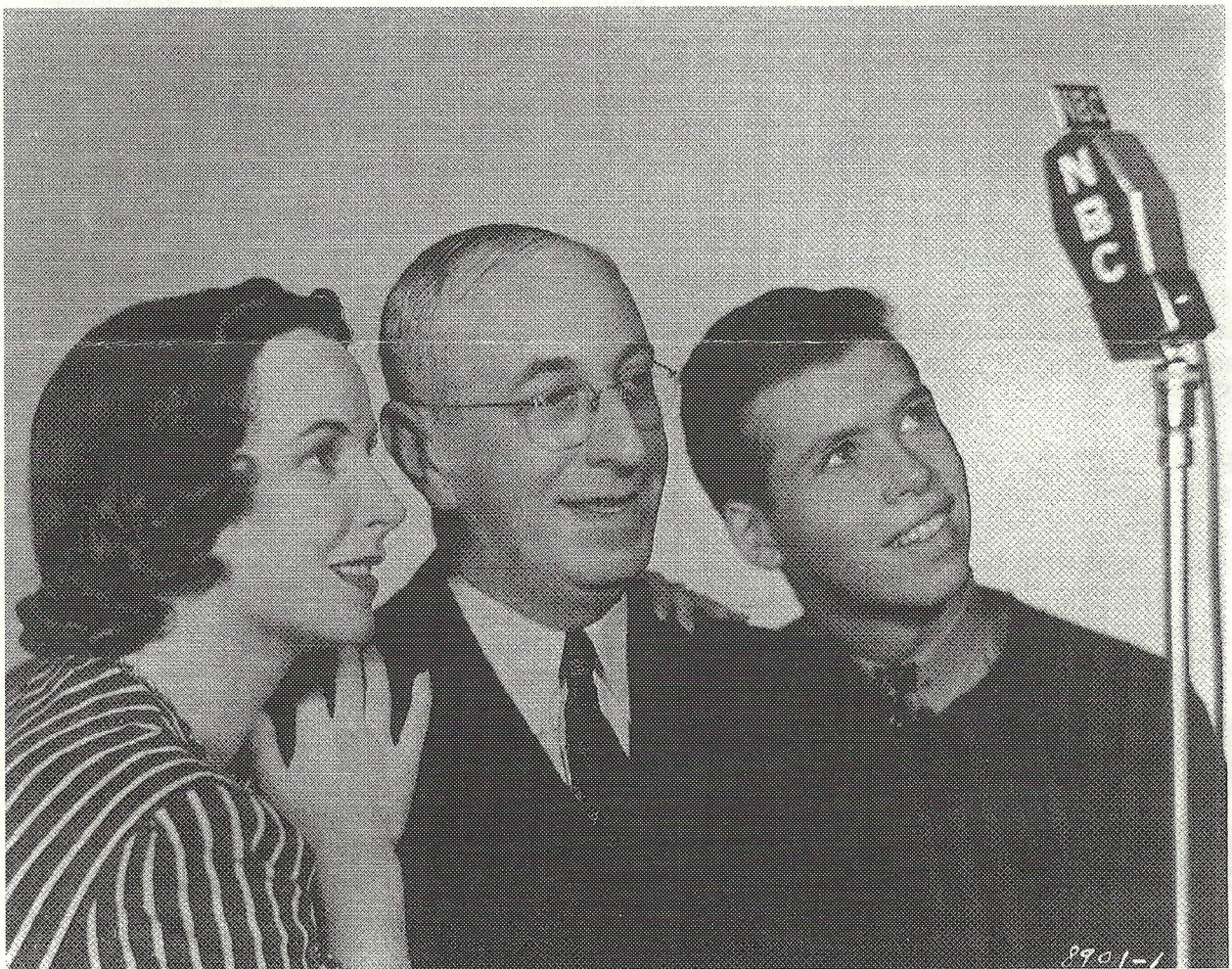


RETURN WITH US NOW...

RADIO HISTORICAL
ASSOCIATION OF
COLORADO

Volume 22, Number 4

November, 1996



SADE

VIC

RUSH

PHOTO COURTESY OF THE FRIENDS OF VIC AND SADE

RADIO HISTORICAL ASSOCIATION OF COLORADO

Dedicated to the preservation of old time radio programs and to making those programs available to our members.

RHAC BOARD MEETING DEC. 5TH

A T JOHN ADAMS' HOME 2811 So. Valentia, Denver 755 9185 7:30 PM

Old time radio is alive in Denver:

John Dunning's OTR Program on KHOW 630 Sunday from 1:00 till 3:00 PM

John Rayburn's "Reminiscing with John" Saturday evenings 6:00 till 11:00 PM KEZW 1430

KEZW has syndicated OTR weekdays from 7:00 till 9:00 PM 1430 on the dial.

KEZW Imagination Theater Sundays 5:00 till 6:00 PM

RHAC Christmas Party will be on December 14, Further information will be in the December newsletter.

RRSR (Radio Reading Service of the Rockies) is in need of sighted volunteers to help with their radio shows for the blind, being produced at their Boulder studios, 5290 Arapahoe Avenue, unit G, Boulder, CO 80303 their phone number is 303-972-2850 for further information, they need help.

RETURN WITH US NOW... is the official publication of the *Radio Historical Association of Colorado, Inc.*, a nonprofit organization. Cost of membership is \$25.00 for the first year with \$15.00 for renewal. Each member has full use of the club resources. For further information contact anyone listed below. Phone numbers are in the (303) area code except where indicated.

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LIBRARIES

REFERENCE MATERIAL	Bill McCracken, address above	986-9863
LOGS & SCRIPTS	Fred Hinz, c/o RHAC, P O Box 1908, Englewood CO 80150	
OPEN REEL TAPE LIBRARIAN:	Maletha King, 900W Quincy Ave, Englewood CO 80110	
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#1 (1-499)	Terry Hamilton, 9393 E Colorado Ave, Denver CO 80231	696-8196
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#4 (5001 up)	Mika Rhoden, 3950W Dartmouth Ave, Denver CO 80236	937-9476

From the **KINGS** **ROOST**

As you will see in the rest of this month's newsletter, the new catalog entries are "Vic and Sade". We must admit that as youngsters this program never caught our attention, but after hearing the episodes as the cassettes were being made, the subtle humor of the show is fascinating. It truly changes many of the well known humor shows. The every day incidents of life in the thirties and forties in a small town where nothing earth shaking ever happens. It takes a great outlook on things to see the humor of simple things.

We had a friend that could make a great story out of any simple happening but she never set any of her thoughts or stories to print, although some of her antics did make the papers at time. She was able to keep the local sheriff always hopping.

We have lots of new members that are starting to use the various libraries. We would like to remind all that we ask that you advise of any problems you find with any materials on the outside of the box so we can make any necessary repairs before

another member gets the tape. We also would like to remind users of the reel-to-reel to be sure to secure the end to the reel since travel in the mail will cause the tape to unwind and take the reel since travel in the mail will cause the tape to unwind and take extra time to put it in good condition to be ready for the next member. Please remember that several hundred members use the libraries and it is very important to list plenty of alternatives on your order.

We will be going out to Los Angeles for the SPERDVAC convention, but decided to fly instead of driving as we did the last time. As we get busier we have less interest in driving icy highways in November and feel that we can best spend our time on other endeavors.

The horses have been grazing on a new forty acre pasture next to our first piece of land. About half of the new land is planted grass, and after a couple of years, the pasture grass finally took hold and grew well this year despite the very dry summer. It was not cut and hayed this year because of the drought, but we got some good rain in August and the grass really took off. The other half of the new pasture is native grass that also got a big boost from the same rain. It is so lush

that the hoses would rather stay out on the new pasture than come in for grain. They are certainly full and yet they are quit for these old timers to ride and not get our necks broke.

We spent most of the summer fencing the new land, and still have part of the dividing fence to finish, but might not get it all done this year. We get lots of inquiries about our projects at the farm, and just thought we should bring you up to date. We will be helping a neighbor lay out her fence soon, but she does not have the same priorities for her horses as we have.



HAPPY TRAILS TO YOU

Vic and Sade

"In the small house half way up in the next block"

A serial of domestic comedy, was the memorable Vic and Sade. The show which *Time* in 1943 called the best soap opera, made its bow on the Blue Network in the summer of 1932. For some reason, perhaps its uniqueness, the program did not acquire a sponsor until late 1943. Certainly it was not ordinary entertainment, this saga of Victor Rodney Gook, chief accountant of the Consolidated Kitchenware Company, Plant Number 14. It was radio at its best, and simplest.

Gook and his good wife, Sade, pattered about the living room of "the small house halfway up in the next block," chatting about friends and neighbors, sometimes calling "Yyoo-hoo" to one passing by. So entertaining was their conversation that audiences scarcely noticed that the people Vic and Sade talked about never came before the microphone. In truth, an appearance by one of the fascinating personalities described by the Gooks would surely have come as a disappointment to listeners. The inhabitants of Vic and Sade's world were remarkable creatures of the imagination and best left that way.

Mr. Buller, the president of Vic's company, pulled his own teeth. Yet what was that compared with the accomplishments of Godfrey Dimlok, the man who invented a bicycle that could say "Mama"? If Vic and Sade had a menace, it was not Gus Plink, the town drunk, who tottered up and down the

nearby alley from time to time, or Hank Gumpox, the garbage man, who visited the alley for more creditable reasons. It is doubtful that even Cora Bucksaddle, a pretty divorcee, gave Sade any reason for concern. For all his average-man shortcomings, Victor Gook loved and admired his wife. What is more, philandering would have been unthinkable to a Sky Brother of the Sacred Stars of the Milky Way (R. J. Konk, founder). Vic's pleasure lay in reminiscing about the likes of Botch Purney, L. Vogel Drum, Y.I.I.Y. Skeeber, or the unforgettable Rishigan Fishigan of Sishigan, Michigan. Sade, when not talking with her spouse, sometimes picked up the telephone to engage in some light gossip with Ruthie Stembottom and perhaps plan a little get to gether at the Petite Pheasant Feather Tea Shoppe.

Early in the course of the show it was decided that a third speaking character, representing the younger generation, might be desirable, Sade, at this point, could have begun knitting tiny garments, at least in those early years, were such that it would have taken any offspring some time to acquire the peculiar skills necessary for conversation with the Gooks. So to the house on Virginia Avenue came Rush Meadows, an adopted son. Rush, a care free twelve year old who enjoyed declaiming dime novels at breakneck speed, was a perfect addition to the Gook household. And he brought his own offstage characters to enliven the proceedings, notably Smelly Clark, Freeman Scuder, and Bluetooth Johnson, Rush's dog,

Mr. Albert Johnson, suffered from astigmatism and could not bark.

For most of its life Vic and Sade was a three character show. Only twice was the family circle altered. After Billy Idleson, who played Rush, joined the Navy during World War II, an orphaned nephew named Russell Miller went to live with the Gooks. Not long before Rush's departure Sade's peerless Uncle Fletcher, eternally cheerful and selectively deaf, began dropping in for chats. This erstwhile straw boss from Belvidere could consume most of a program with trivialities.

Throughout the course of the program the title characters were played by Bernadine Flynn and Art Van Harvey, Clarence Hartzell played Uncle Fletcher. For twelve years the remarkable drama in which they performed was available only to those who could listen to radio during the daytime. Then in the fall of 1944 it moved to an early evening hour. For the first time the series could be heard by a general audience. But shortly after the move to premium time the program left the air.

Why it departed has never been satisfactorily explained. Certainly commercial factors and the more competitive atmosphere of night time radio were involved. Yet it may be that a simpler reason underlay the shows departure. One of Rhymer's friends said he noticed a change in the writer's work habits over the years. At first ideas came to him with amazing ease. But as the years passed it took much longer. *From the book "The Serials" by Raymond William Stedman. Published by the University of Oklahoma Press.*

Welcome fellow fan of VIC AND SADE. Glad you have found us. This group was formed way back in 1972 with the sole purpose of finding taped episodes of this marvelous program and sharing those finds" with each other. I was "foolish" enough to start this project and still am the "headquarters" for the group. In the early years the initial newsletters were solely devoted to finding the taped episodes and sharing them with our members alone. As time went on members kept finding information about the show and cast from periodicals both from the past and in rather current publications. So the newsletters have emerged as a compilation of information from all members as well as the research I have done regarding the actual scripts of VIC AND SADE.

I do NOT claim to be a writer; however, each succeeding yearly issue of the newsletters have added to our information about the program and cast thereby being something like added chapters to a book about VIC AND SADE. In addition to sending information about the show and newly found tapes of the show to the members, I have been able to include info on the scripts. In early issues I was only able to include condensed forms of the scripts (sample included) and in the last few years I have been sending complete scripts--a sample page included. (Background on the hows and whys are in the back issues of the newsletters. You will find clues in the inventory of back issues available. Securing back issues are a

separate cost as indicated on order sheet)

Now here's the "down side." Everything is done by me alone and when this fits into my time available. So newsletters come out annually, but you'll never know just when. (Format is yearly issue; however, if there is something of special note, there are always additional mailings.) So anyone who joins us must understand that waiting is part of the membership. This is a hobby and strictly non-profit. I only ask for funds to cover the printing and postage. Since costs vary from member to member depending on their location and frequency of correspondence, I ask for an initial donation of \$10.00. This forms the base of a credit account in your name and covers the initial mailing of the last published newsletter as well as covering the cost of the enclosed. In addition, you will receive a humdinger of a membership certificate created by a member. As future newsletters are sent, their costs would be deducted from that credit. When I need more money, you will be asked for more.

Very honestly, we are seeking new members who really love this program and want to stay with us. Basically membership has grown by "word of mouth" referrals. To gain access to our tape library it will be necessary to order back issues of the newsletters that contain the information about the additions made to our tape library from time to time. Enclosed you will find the inventory of back issues and their contents so that you can secure copies of the program on either cassette or reel. You will find other back

issues are available too that do not have new additions to our Tape library.

As you can see, this group operates under a very different set of guide lines than most fan organizations. So if you have stayed with me this far (I), you are a true-blue fan and might want to join us. Just remember, this whole operation is done by me alone; so if I don't answer you immediately, it doesn't mean I won't - the VIC AND SADE "desk" isn't open at that time.

If you think you can exist under the above ground rules, welcome to the Friends of Vic and Sade and join us in the delight of remembering this wonderful program via tapes and scripts as often as you choose.

Barbara Schwarz
7232 N. Keystone Ave.
Lincolnwood, IL 80646-2025
President, Treasurer, Editor,
Publisher and whatever
Friends of Vic and Sade
Sacred Stars of the Milky Way,
Drowsy Venus Chapter

RHAC Members be sure to check your index for Vic and Sade Shows.

Since making the cassettes for the Contributors library it became very evident that this is a program that one must listen to because it is a very funny and complex. I have listened to many of the comedy shows in the library but Vic and Sade is special.
Dick King

VIC AND SADE

THE DELIGHTFUL
AMERICAN FAMILY
HALF WAY UP IN THE
NEXT BLOCK,

*From "Tune In" Sept.
1943.*

TUNE IN MON. THRU FRIDAY
11:15 AM EASTERN WAR TIME
NBC

1:30 PM EASTERN WAR TIME
CBS

One of the privileges of citizens of a democracy is the right to laugh at themselves, and this an art at which Americans excel. You have only to listen to the laughter that arises in a typical American home when it is tuned in on Vic and Sade. In this program we have the humorous story of an average family of Americans, the family that lives in the small house half way up in the next block. These people are typical Americans, as typical as a glass of coke or a backlot game of baseball, as recognizable as the corner drug store or Ye Old Coffee Pot. The audience which is to be found in nearly 9 million homes, by an authentic estimate, identifies itself with the homely characters and with their day by day doings.

When the program started, years ago it was considered extremely revolutionary

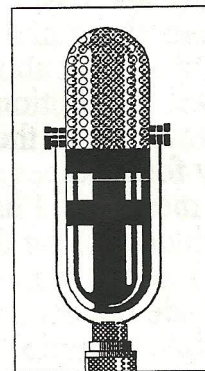
because it was a comedy and, as everybody knows, the standard daytime radio fare was heavily serious. In addition to this, it had no continued story, each broadcast being a complete incident in itself with no suspense at the end of the broadcast to force listeners to tune in the next day. For two years no one ventured to sponsor it. Finally, in 1934, a backer came along, and the show had the same sponsor to the end. It was heard on both major networks, as well as a number of independent stations, quite an unusual distinction.

The two leading roles were played by the same actors who originated them back in 1932. Sade, the acidly tolerant and understanding wife and mother, was played by Bernardine Flynn, who was born in Madison, Wisconsin and graduated from Wisconsin University in 1929. She came to Broadway to put her campus dramatic experience to practical use and since then has appeared in many important network dramatic presentations, among the best known is Vic and Sade. Brown haired Bernardine, all of five feet four and a half inches tall, takes her work very seriously, is married to a doctor and has two children.

Art Van Harvey, the veteran NBC actor who plays Vic was born in Chicago and got into radio in 1929. Married, he had no children, and is so susceptible to the humor of Vic and Sade that occasionally he could not restrain his (unrehearsed) laughter, at which time Sade had to ad lib until he regains control.

A word must be said for Billy Idelson who has played the son, Rush, for so long. Having grown up in the part, he was finally inducted into the army, which caused Paul Rhymer, the scripter, to write him out of the show for the duration. No one is to fill his place, as Billy Idelson was too identified with the part and too beloved by the listening public.

Courtesy of the Friends of Vic and Sade.



RCA 77 Microphone

RADIO HISTORICAL ASSOCIATION of COLORADO

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3950 WEST DARTMOUTH AVE. DENVER, CO 80136

303-937-9476

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Cassette number. _____

Title _____

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Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.

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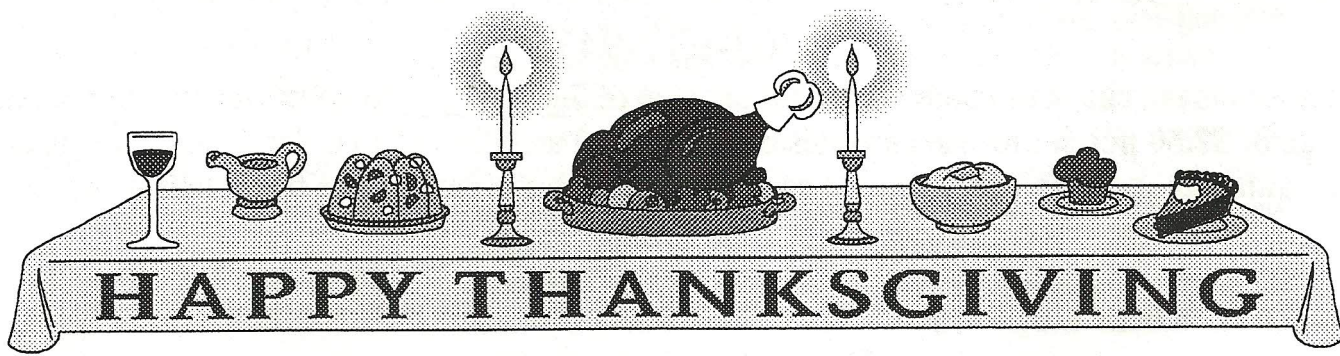
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