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The Old Radio Times

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Cecil and Sally: A Study in Obscurity

Doug Hopkinson

About two years ago, a friend of mine, David Siegel, sent me an audio CD with two episodes of a radio show called *Cecil and Sally* circa 1930. My first thought was, what the heck is this? Probably some dusty old soap opera I'm not going to want to listen to.

When I played the CD what I heard was a couple of teen-age kids having silly conversations with each other. The two episodes I had were not sequential. The show was extremely simplistic in nature. It also sounded as if the recording was made too fast. The girl's voice and giggles are really what made it sound too fast to me. The boy sounded like Arthur Lake (Dagwood Bumstead). I was convinced it was him until I began to research the show.

Once I started digging, I found that *Cecil and Sally* was not an obscure radio show at all but rather, a forgotten gem that wooed the nation and succeeded. It was one of the earliest radio shows to be distributed via electrical transcription, just on the heels of *Amos N Andy*. Tracing the history of this radio show and its two main actors revealed many other intertwined stories. I found myself going off on different tangents several times and collecting information on other subjects when they intersected with the *Cecil and Sally* story.

In January 2009 I was very lucky to make the acquaintance of a gentleman by the name of Wayne Eberhart, who sold me a number of transcription discs of *Cecil and Sally*. Wayne happens to be the grandson of Vincent Kraft. Vincent Kraft owned and founded radio



station KJR in Seattle, WA back in 1922. He was also co-owner of the Pacific Broadcasting Corporation along with Frederick Clift. Pacific owned radio station KYA in San Francisco, which broadcast from the top of the Clift



Hotel. KJR and KYA were both later sold and became part of Adolph Linden's failed ABC Network. My point here is the transcription discs were owned by Vincent Kraft and stayed in the possession of his family all these years. Wayne discovered the discs in

his grandfather's house as a youth. He even broadcast them to the public from his high school's radio station. He also recorded 2 episodes onto 45 rpm records which he still sells to this day on his e-bay store.

Incidentally, those two episodes are the same ones that I was given which started me off on my quest.

In real life, Cecil and Sally were Johnny Patrick and Helen Troy. John Patrick Goggan was born May 17, 1905 in Louisville, KY. As always, the more research you do, the more seemingly conflicting information you will uncover. Depending on the source Johnny was: A) abandoned by his parents and raised by his Aunt and Uncle, or B) abandoned by his parents and raised in various foster homes and boarding schools, or C) raised in a military

family which frequently moved around from military base to military base, or D)

Traveled a lot with his family until he was made an orphan (whatever that means) or E)

Born and reared in the Island City of Galveston TX.

The most complete biography I found listed his parents as John

Francis and Myrtle (Osborn) Goggan. It also provided a list of schools he attended. They were, Holy Cross College, St. Edward's College, St. Mary's Seminary, Harvard University and Columbia University. Quite an impressive list but no details are given as to when or how long he attended any of them. One source claims he had a delinquent youth. A 1932 article in the Galveston Daily News named Johnny as the grandson of Thomas Goggan who was a well known music store owner in that city.

All sources agree that in 1924 or 1925 he decided to strike off on his own and get a job. Depending on the source, it is said Johnny was hired as an announcer at radio station KPO or as a switchboard operator at radio station KYA. Both were San Francisco radio stations, however, KYA was not established until December of 1926 while KPO was in operation since April of 1922. Both accounts could be true but one thing is for sure, our Cecil, Johnny Patrick, met his Sally, Helen Troy, at radio



station KYA in 1928.

Helen Troy was born December 23, 1903 in San Francisco, CA. She

was educated in Traverse City, MI at Sacred Heart Convent.

After graduation she studied music, piano and organ in Chicago, IL. She went back to Traverse



City for 2 years then to Detroit and finally to San Francisco, always employed as a theater organist. In 1928 she was hired as a staff organist at radio station KYA. This is where Sally met Cecil.

Helen made her stage debut beside her Uncle at the age of five on what was then known as the Keith Circuit. The Keith Circuit was a very dominant entertainment chain that was owned and operated by two (not very nice) men named Benjamin Keith and Edward Albee.

They originally made a fortune by staging unauthorized productions of Gilbert and Sullivan operettas. They used their money to build a chain of theaters across the U.S. They borrowed the variety entertainment concept from the originator, Tony Pastor, and used it to produce continuous, multiple daily performances in their theaters. They called it "vaudeville". They did not invent the word but they were certainly responsible for making it a familiar term in the U.S. and Canada. Incidentally, some of you may be familiar with the motion picture company RKO. The "K" in RKO stands for Keith as in Benjamin Keith





Benjamin Keith



Edward Albee



Helen would pick up her mail at the switchboard that Johnny worked. They became friends and developed a regular routine where Johnny would do Milt Gross characterizations and Helen would respond in baby-talk. (Milt Gross was a popular cartoonist/author of the day, famous for his Yiddish dialect humor.) They eventually worked up a couple skits. One day a regularly scheduled show had to cancel at the last minute and somehow Johnny and Helen got to fill-in. One source says after filling in for three weeks, they were taken out of the schedule only to be put right back in after the station received many calls and letters wanting more Cecil and Sally. And that is how it all began.



The show itself was titled *The Funniest Things* and in the beginning that is how it was listed in the radio schedules. This quickly changed to being listed as *Cecil and Sally*. It was often referred to in newspapers as "The Comic Strip of the Air". It began as a three day a week show but soon became a six day a week show in most places that it was broadcast. Some stations even played it

twice a day. It was popular with children, college students, housewives, and just about everyone else. The appeal of the show was its simplicity. It all revolved around a very average pair of American teen-agers that always managed to find themselves in a predicament. The dialogue between Cecil and Sally was often entertaining. Sally could blather on and on following her own convoluted logic while Cecil would listen and interject contrary or insulting comments which were very subtle at times.

The plots were always fairly believable; things that could easily happen to a pair of young teens. The show was "chapterized" in the sense that a storyline could run anywhere from 4 to 20 shows to conclude. Over the years Cecil and Sally lost money, found money, got arrested several times, solved crimes, went to college and eventually got married to each other. The simplicity of the writing was the genius of Johnny Patrick and the formula to success for the radio show as well as his future. He wrote every script himself. Cecil and Sally was just the beginning of his long and successful writing career.

The Funniest Things was first broadcast in 1928 on KYA. (The earliest published date of broadcast I have found so far is April 10, 1929).

In November of 1928, KYA was sold to the new ABC network. The ABC network began as a string of radio stations running up the West Coast from Los Angeles, CA to Spokane, WA with it's flagship station being KJR in Seattle WA.

The president and owner of ABC was Adolph Linden. Linden quickly expanded his network into Salt Lake City, UT and Denver, CO. By July of 1929, Linden had pushed into the Midwest market with radio stations in Lincoln NE, Muscatine IA, St Louis MO, Chicago IL, and Minneapolis, MN. There were already plans and deals set for the East Coast but they came to a screeching halt on August 23 when Linden announced all operations at ABC were suspended. The company



filed for bankruptcy the same day. At the time of its demise the ABC network consisted of 20 different radio stations. As the story unfolded a scandal was revealed, fingers were pointed and arrests were made. Adolph Linden was the central figure and on March 28, 1933, after four years of litigation, he finally went away to Walla Walla State Penitentiary on charges of grand larceny where he spent the next five years until his parole on March 19, 1938. This is a story in itself and I find myself digressing yet again.

The point is the ABC network greatly expanded the exposure of *Cecil and Sally* to the radio audience. With the failing of the ABC network, *Cecil and Sally* were off the air from August 24, 1929, until December 16, 1929, when they began broadcasting on KPO in San Francisco. Johnny and Helen quickly made a decision to move to electrical transcriptions.

Freeman Gosden and Charles Correll as *Amos and Andy* had already proven the effectiveness of syndication via electrical transcriptions not much more than a year prior. If a network of radio stations could increase a fan base, a syndicated release via electrical transcription would increase a fan base exponentially and that is exactly what happened. By 1930 it was estimated that *Cecil and Sally* had over 15 million fans. Their show was broadcast on 53 radio stations in 27 states, 5 Canadian provinces, the Hawaiian Islands, Australia and New Zealand. This is not the description of an obscure show.

WEDNESDAY, APRIL 10, 1929
THE SAN MATEO TIMES AND DAILY NEWS LEADER

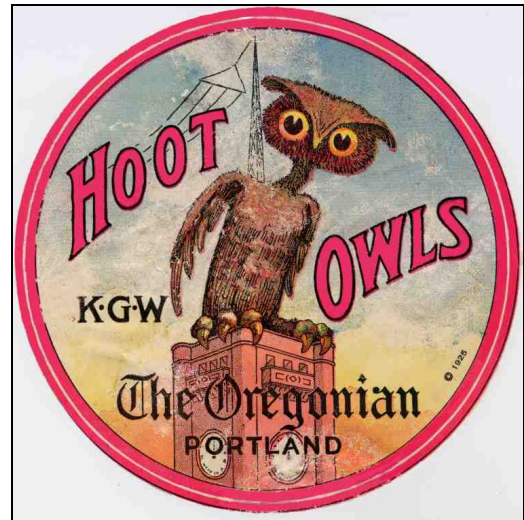
ON THE AIR

KYA	
213.8 Meters, 1230 Kilocycles	
5 to 6:30 p.m.—Who's who.	
6:30 to 6 p.m.—KYA trio.	
6 to 6:45 p.m.—News.	
6:45 to 7:15 p.m.—Golden Gate Cryer.	
7:15 to 7 p.m.—Crime prevention.	
7 to 7:30 p.m.—Kolster, CBS.	
7:30 to 8 p.m.—Dramatic sketches, ABC.	
8 to 8:30 p.m.—Happiness.	
8:30 to 9 p.m.—Land and Sea, ABC.	
9 to 9:30 p.m.—Pacific Pearls, ABC.	
9:30 to 10 p.m.—KOHNR Capers, ABC.	
10 to 11 p.m.—Sleepy Time, ABC.	
11 to 12 p.m.—Golden Gate Gypsies.	
Tomorrow	
7 to 8 a.m.—"Vital, Vigor and Vitality."	
8 to 8:30 a.m.—News, ABC.	
8:30 to 8:45 a.m.—Anthony Blauer, ABC.	
8:45 to 9 a.m.—Orchestra, ABC.	
9 to 9:30 a.m.—Home economies, ABC.	
9:30 to 10:15 a.m.—Eaton and Rehabilitation, ABC.	
10:15 to 10 a.m.—Devotional, ABC.	
10 to 11 a.m.—KYA trio.	
11 a.m.—"The World's Strongest Man."	
11:15 to 12:15 p.m.—News.	
12:15 to 12:30 p.m.—Funniest Things.	
12:30 to 1:30 p.m.—Orchestra.	
1:30 to 2:30 p.m.—The Smith, ABC.	
2 to 2:45 p.m.—Bridge.	
2:45 to 3 p.m.—Baseball.	



A 1930 article gives credit in part to Dick Haller for the success of *Cecil and Sally*. He was vice president and general manager of Patrick and Company, which handled the business interests of *Cecil and Sally*. Haller was previously involved with a very popular radio show in Portland, OR called the *Hoot Owls*.

This show had had a rather talented young performer by the name of Mel Blanc who soon moved on to Hollywood to bigger and better things. Dick Haller had also been production manager for the failed ABC network. One could draw the conclusion that Haller helped guide the young Mr. Patrick to the pathway of success via the electrical transcription.



The company that made the transcription discs for Cecil and Sally was MacGregor and Ingram. This company was incorporated in 1929 but wasn't listed in the San Francisco telephone directory until 1930. They specialized in producing small runs of personal recordings for musicians and non-professionals. In 1932 the company changed its name to MacGregor and Sollie, also located in San Francisco. This company lasted until 1937 when it became CP MacGregor Studios and eventually moved to Hollywood.



The MacGregor in these companies was C.P. "Chip" MacGregor. Prior to starting these transcription companies he was manager of the San Francisco territory for Brunswick Records. Going into the transcription business was a natural transition for him. He made a name for himself in the transcription business. He not only produced them, he also distributed them. The list of radio shows he produced as syndicated electrical transcriptions is impressive.

The list includes *The Shadow*, *Cecil and Sally*, *Sambo and Ed*, *Proudly We Hail*, *Al Jolson*, *Jubilee*, *Lux Radio Theater*, *Hollywood Theater*, *Eb and Zeb* as well as musicians such as Leadbelly, Charlie Parker, Stan Kenton, Peggy Lee and many others. Many people felt that transcription discs were not equal to a live performance and took something away from a radio program. MacGregor countered this by maintaining that transcriptions allowed for a flawless performance and that

losing the excitement of a live performance was a small price to pay.

In 1941, he began producing (Skippy) *Hollywood Theater*. He was also the host of the show. It became one of the most successful syndicated radio shows ever. It had all the commercials built-in. It ran for 8 years and made Skippy peanut butter a household name.

Due to the fact that the format of the show was similar to Lux and C.P.'s role was the same as that

of Cecil B DeMille; he became known as "The DeMille of Discs". He had his own radio show in the mid-Fifties called *The C.P. MacGregor Show*. There are two circulating shows that are both AFRTS broadcasts (circa 1957). MacGregor was on the radio as late as 1965 hosting *Heartbeat Theatre*.

Cecil and Sally were at the height of their popularity between 1930 and 1932. On Jan 21, 1933 KPO announced that Cecil and Sally was coming to an end as far as live appearances behind the microphone went. The article in the newspaper claimed that Johnny and Helen had exclusively been broadcasting live on KPO while everywhere else they were heard via electrical

transcription. This is contrary to every other article I have found. Within a week the newspapers reported there was a rumor that Cecil and Sally might be touring as a stage show. On Feb 18, 1933 an official announcement came out that there was a three-act play entitled Cecil and Sally starring Johnny Patrick and Helen Troy that would open in Oakland, CA on Feb 26th. By March 20, 1933 Cecil and Sally were back on the radio in San Francisco but not live.

KYA picked up their transcriptions and announced the show would continue right where it left off in January on KPO.

The touring stage play began in Oakland, CA on February 26, 1933 as a three act comedy sketch. It was written by Johnny Patrick, using scripts he previously wrote for the radio show. Aside from Cecil and Sally the play featured six other characters from the radio show; Uncle Thomas, Aunt Bess, the Widow Mason, Gregory Gilliwater, Dr. Mason and Mamie.

It is unclear if any of these supporting characters were portrayed by the original cast members from the radio show. By May of 1933 the tour was in Fresno, Ca and was billed as a 2 act sketch. The tour progressed Eastward. In January 1934 they were in Lincoln, NE. In February they were in Cedar Rapids, IA with the next stop scheduled for Albert Lea, MN.



'CECIL, SALLY' HERE ON STAGE

The box office opens Wednesday for the stage appearance of Cecil and Sally, radio stars. In their three-act comedy, "Cecil and Sally," at the Fulton Theater. The engagement begins with the matinee of Sunday, February 26.

Johnnie Patrick and Helen Troy, who are Cecil and Sally, have never before appeared in public, and Oakland will be the first city to see them on the stage.

"Cecil and Sally," the three-act stage comedy, was written by Patrick from the radio sketches and skits which he and Miss Troy have presented over the radio. All the popular radio characters of the presentations will be seen in the play, which was directed by John G. Fee.

The play will be offered at popular prices, and three matinees will be given during the week's engagement on Sunday, Wednesday and Saturday.

FULTON THEATRE
FRANKLIN AT EIGHTEENTH

BOX OFFICE OPENS TODAY!

Coming Sunday Matinee, February 26
THE INTERNATIONAL RADIO STARS
JOHNNIE PATRICK—HELEN TROY
In Person in Their Three-Act Comedy

"CECIL AND SALLY"

With Their Famous Radio Characters

PRICES: Evenings—25c to \$1.25 (plus tax),
Sun., Wed. & Sat. Mts. — 25c to 75c (plus tax).

NE, SATURDAY, FEBRUARY 25, 1933



Helen Troy, Johnny Patrick in "CECIL AND SALLY" Fulton

In March 1934, they played at The Strand in Oshkosh, WI. I have been unable to find any stops beyond Oshkosh. Every review was favorable and the tour was considered a success. The actor that portrayed Gregory Gilliwater was singled out by one reviewer as being particularly good. His name was Ralph Bell. If this was indeed the same Ralph Bell we all know from *Barry Craig* and *CBS Radio Mystery Theater* and many, many other radio shows; my math indicates he would have been 17 or 18 years old at that time. Then again, it could just be coincidence.

Helen Troy returned to San Francisco and to the radio in June of 1934. She became a cast member of a show called *Carefree Carnival* which was broadcast on radio station KGO, an NBC station. Her first appearance was on June 9th. There are two shows known to be in circulation. Luckily one of them has Miss Troy in it. Interestingly, she portrayed a telephone operator in this show, a role that was to have a profound effect on her future.

Upon his return from the tour, Johnny Patrick was less visible to the public, until September 18, 1934 when it was reported in the newspapers that he had filed for bankruptcy. Listed as one of his creditors was Helen Troy in the amount of \$120.00

Cecil And Sally Partner Files For Bankruptcy
SAN FRANCISCO, Sept. 18.—(AP)—Johnny Patrick, radio character of Cecil of Cecil and Sally, filed a voluntary petition in bankruptcy to-day under his legal name, John Patrick Goggan.
His residence was given as Carmel. Liabilities were detailed to total \$3,402, and exemption for assets of \$250 was claimed.
Helen Troy, radio comedienne, who was the "Sally" in the comic strip of the air, was among the creditors listed, to the amount of \$120.

STRAND
TODAY - Tomorrow

OUT OF THE AIR... ONTO OUR STAGE!
WORLD FAMOUS RADIO STARS

Your Favorite Radio Stars!

CECIL AND SALLY
THE COMIC STRIP OF THE AIR
IN PERSON

With Their Own Company of Radio Favorites

"THE FUNNIEST THINGS"

Appearing in the
Largest and
Best of the Strand

POSITIVELY THE ORIGINAL!

ON THE SCREEN
"The New Code for Lovers!"
First of its kind... the new kind of
film... only... this is 1934!
Now... on the Strand... the first time
in a picture of its kind!

"Easy to Love"
A Warner Bros. Picture With
ADOLPHE MENJOU
GENEVIEVE TOBIN
MARY ASTOR - GUY LIBBEE

Starts Saturday
"ESKIMO"

Research shows that Patrick must have devoted his time to writing. His first play entitled *Hell Freezes Over*, opened in NY in December of 1935 and closed in January 1936 after only 25 performances. It featured George Tobias, a character actor most well known for his much later television role as Abner Kravitz on *Bewitched*, although, he appeared in many, many Broadway performances as well as films and television shows. In 1936 Patrick was hired on by 20th Century Fox as a screenwriter. He was credited in 17 films between 1936 and 1938.



This girl is named Helen Troy, but Eddie Cantor feels that a new name is in order. So they're having a contest on the Sunday night show aired over KFAB and CBS.

Helen Troy, on the other hand, was making her debut in front of the camera. In April of 1936 she picked up a small role in *Song and Dance Man* (a George M. Cohan story) which starred Claire Trevor. Ironically, her character's name in the film is Sally. She played a telephone operator, a role that she was most likely specifically chosen for from her work on *Carefree Carnival*. She did so well that she became typecast for it for the remainder of her rather brief career.

At the end of April she had already landed a term contract for Claire Trevor's next movie *Human Cargo*. In 1937 she joined the cast

of Eddie Cantor's radio show, *Texaco Town*. Her character was (of course) a telephone operator. Eddie always referred to her as "operator" until a naming contest was announced. Listeners were asked to send in their choice of a name and the reason for the name. The judges of the contest were Rupert Hughes, Walt Disney, George Burns and Gracie Allen.

On the night of the show of April 18, 1937, Eddie Cantor told the audience that there were more than 250,000 letters submitted. Of these, five had the same name that the judges chose. The winner of the contest was then chosen on the basis of the reason given for the name. Cantor neglected to reveal that reason but the winning name chosen was Saymore Saymore. The winner of the contest was Miss Susie McKee of Valdosta, GA and

received a trip to Hollywood for two as a prize.

Meanwhile, Johnny Patrick is said to have contributed to the NBC show *Streamlined Shakespeare* in 1937. He was also reportedly linked to writing for Helen Hayes and her radio show. If this is true, she could very well have helped open doors for his play writing career that was yet to blossom.

He continued his work with 20th Century Fox in 1938 until December 11th when it was announced that he was let go. After 1938 there are no screen writing credits to his name for the next ten years.

... night... Johnny Patrick, the writer, was dropped by 20th Century-Fox this week. Johnny may be remembered as Cecil, of the radio transcription series, "Cecil and Sally"

As Johnny Patrick's career was slowly gaining speed, Helen Troy's was quickly winding down. Helen's last known radio appearance was on *Texaco Town* on Sept 29, 1937, which was the opening night of the second season. She was in six films in 1937 and one film each in 1938 and 1939. She was in two films in 1940 before retiring due to an undisclosed illness.

HOLLYWOOD SIGHTS AND SOUNDS

By ROBBIN COONS

HOLLYWOOD — It would be nice and different to report otherwise, but Helen Troy loathes telephones and doesn't know anything about a switchboard.

And she always gets the wrong number when she dials for a personal call. Which may be why the movies and the radio consider her just the type to play the languid telephone operator.



Helen Troy

In several films so far she has played nothing else. In "Broadway Melody of 1938," true, she runs a health home, but the switchboard is still suspended albatross-fashion around her neck. She tries to keep her patients from telephonic annoyance.

She's a nice person, blonde, blue-eyed, frank. She makes no claim to beauty but believes her husband looks like Clark Gable. She never expects to play Juliet to any actor's Romeo. Her ambition, of

course, is to play something away from a switchboard.

Her husband is Dr. Alton E. Horton. They were childhood sweethearts in Traverse City, Mich., where Helen moved from her native San Francisco. They were married when both were practically children, so in her early thirties she has a nearly grown family. Jane is 10 and Troy, the boy, is 13. She thinks that's nice, too. Instead of putting aside her career for motherhood, she has the most trying part of motherhood behind her.

Sadly, Helen Troy passed away on November 1, 1942 at the age of 38. She was survived by her husband of many years, Dr. Alton Edward Horton and her 2 children, Kathryn Jane (15) and Troy Thomas (18).

Helen Troy, Ex-Radio, Screen Actress, Dies

HOLLYWOOD, Nov. 4.—(AP)—
Friends today mourned Helen Troy, 38, former radio and screen actress widely known as Sally of the broadcasting team of Cecil and Sally. Burial in San Francisco was to follow simple Hollywood rites.

Miss Troy retired from the screen and radio several years ago because of illness. She died Sunday. She is survived by her husband, Dr. Alton Edward Horton; a daughter, Kathryn Jane, and a son, Troy Thomas.

Interesting is the fact that during the *Cecil and Sally* years there was never any mention of Helen being married and having a family. Newspaper and magazine articles portrayed her as a young single woman although in their defense they never stated it as a fact. Newspapers even played upon this by noting that Helen received at least one marriage proposal a week in her fan mail which she personally responded to every time, kindly turning down the offers.

The math involved would indicate that Helen was married and already had a four year old son and a one year old daughter by the time she was hired at KYA. The same media portrayal was applied to Johnny Patrick as well. All the articles stated he was a Roadster driving, eligible young bachelor living in his Golden Gate, ocean-view high-rise apartment. His biography indicates he was married in 1925 to a woman named Mildred LeGaye. There is never another mention anywhere I have found, about divorce, re-marriage or children.

It is also interesting to note that a newspaper article in 1932 stated that Johnny Patrick aspired to be one of the country's leading playwrights and that those who knew his work and temperament were predicting he would attain his goal.

In 1942, John Patrick wrote his second play *The Willow and I* which opened in NY in December 1942 and closed in January 1943 after only 28 performances. The play featured Gregory Peck and Martha Scott. Before the play even opened, John Patrick had volunteered to join the American Field Service, which provided medical support

to the British Army fighting WWII. He served with Montgomery's Eighth Army in Egypt and saw action in India and Burma. This experience was the foundation for his next play, which he finished writing on a ship-ride home after his tour of duty in 1944. The play was titled *The Hasty Heart* which opened in NY in January 1945 and closed in June 1945 after 204 performances. This play featured Richard Basehart. The play's successful run led to a film adaptation in 1949 starring Ronald Reagan and then a television movie in 1983.

It was in 1953 that John Patrick reached the pinnacle of his long career as a writer. He wrote a stage adaptation of the Vern J. Sneider novel, *The Teahouse of the August Moon* which opened on Broadway in October of 1953 and closed in March of 1956 after 1027 performances.

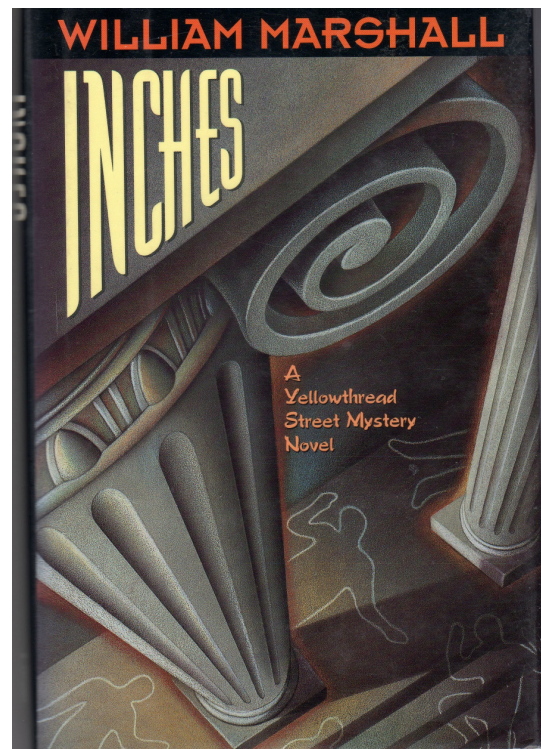
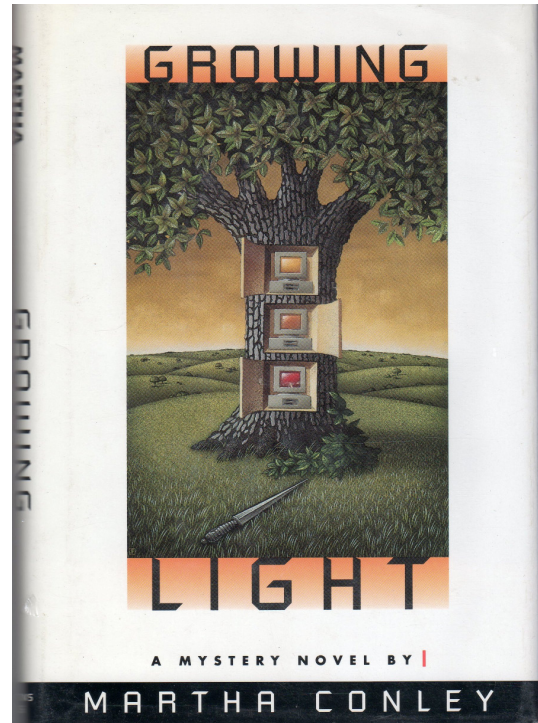
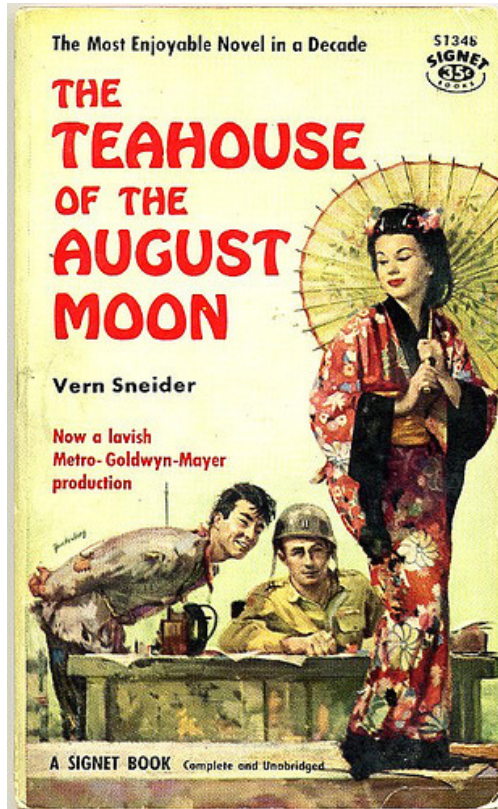
This play featured John Forsythe. *Teahouse* won Patrick the New York Drama Critics Circle Award for best American play of the year, a Pulitzer prize in drama, a Tony award, a Donaldson



award from Billboard magazine for best new play and the League of NY Theaters and Producers Aegis Club award. In 1956 he wrote the screenplay for the movie it became, which starred Marlon Brando and Glenn Ford, also in the cast were Eddie Albert and Harry Morgan. John Patrick went on to write at least 48 more plays over the following 39 years including a musical adaptation of *Teahouse* (1970), under the title *Lovely Ladies, Kind Gentlemen*. None of his other plays had the same acclaim of *Teahouse* although many are still being performed in schools and small theaters to this day. As for screenwriting, John Patrick was responsible for several that resulted in prominent movies. Among them were *Three Coins in a Fountain* (1954), *Love is a Many Splendored Thing* (1955), *High Society* (1956), *Les Girls* (1957), *The World of Suzie Wong* (1960) and *Gigot* (1962). He also won two

awards in 1957 for his screenwriting of *Les Girls*, the Screenwriters Guild award and the Foreign Correspondents award.

Unlike Helen Troy, John Patrick never got in front of a movie camera, although a few internet sites erroneously credit him with several film appearances. Patrick also liked to compose poetry and dabble in art. He did the artwork for two book covers in the 1990's. The books were *The Growing Light* by Martha Conley (1993) and *Inches* by William Marshall (1994).



John Patrick owned a 65 acre estate he called Hasty Hill, located in Suffern, NY. He purchased it following the success of his play *The Hasty Heart*. He also lived in retirement in St. Thomas, Virgin Islands for many years.

On November 7, 1995 John Patrick was found dead in his apartment at the Heritage Park Assisted Living facility in Delray Beach, FL. He was found by a housekeeper with a plastic bag over his head. He was said to have been in

'Teahouse' author takes his own life

DELRAY BEACH, Fla. (AP) — John Patrick, the Pulitzer-prize winning author of "Teahouse of the August Moon," and screenplays for such films as "High Society" and "Love is a Many Splendored Thing," has committed suicide at age 90, police said Wednesday.

Mr. Patrick was found dead on Tuesday, a plastic bag over his head, at Heritage Park, the assisted care living facility where he'd lived for several years, Palm Beach County sheriff's Sgt. William Springer said. The coroner's office ruled the death a suicide.

"They come around and check, and I think this was a housekeeper that discovered him in the morning," Sgt. Springer said.

Mr. Patrick was not terminally ill and had no health problems "any more than normal for a 90-something-year-old gentleman," Sgt. Springer said.

Mr. Patrick won the Pulitzer Prize, the New York Drama Critics Award and several other prizes in 1954 for "Teahouse of the August Moon."

normal health for a 90 year old man and his death was ruled a suicide. The last thing John Patrick wrote was a poem he left behind. It was titled A Suicide Note. It read in part., "... I won't dispute my right to die. I'll only give the reasons why. You reach a certain point in time. When life has lost reason and rhyme..."

Although in the end he wasn't remembered for having written *Cecil and Sally*, it isn't surprising. Many years had gone by and radio shows were and are ancient history to a modern society. This illustrates how short the memory of our culture has

become and perhaps has always been. A few generations go by and memories pass on with the people that held them. In its day, *Cecil and Sally* was well known to millions of people. Today, very few people are even aware of this old show.

Cecil and Sally enjoyed a nice run on the airwaves. My suspicions are that no more transcriptions of the show were made after January 1933 as Johnny Patrick and Helen Troy were preparing to go on tour and after that they went off to establish themselves individually. They were finished as a team.

The radio show itself, however, was not quite finished. Electrical transcriptions made sure of that. Many cities enjoyed the show for years afterwards. The exact number of shows in the *Cecil and Sally* series is not known but an article in the *Avalanche Journal* from Lubbock, TX on June 20, 1937 noted that the Cecil and Sally show was leaving the air on KYFO radio after 1392 broadcasts. The latest published date of broadcast in the U.S. that I found was February 22, 1938 in Uniontown, PA on radio station WWSW.

Cecil and Sally, a 15 minute West Coast radio show that through a series of fortunate events, timing, writing and foresight, captured the imagination and attention of millions of listeners nationwide for an entire decade. A 15 minute show that launched the short career of Helen Troy, the long career of Johnny Patrick and rubbed shoulders

along the way with some very interesting and influential people associated with the radio industry. A 15 minute show that time has relegated to obscurity. A 15 minute show that deserves to be remembered in radio history.

Cub Reporters Are Heard Over KFYO

There's a news story down the beat! . . . Larry and Counie, the Cub Reporters, are there in a flash, amidst a lot of excitement, adventure, comedy, and romance!

"The Cub Reporter," one of the fastest moving yarns on the air, begins Friday morning at 7:45 o'clock over KFYO. . . . The new serial will replace "Cecil and Sally," long-time air favorite with South Plains listeners. "Cecil and Sally" leave the air after thirteen hundred and ninety-two broadcasts.

TUESDAY, FEBRUARY 22, 1938

THE MORNING HERALD, UNIONTOWN, PA.

RADIO At A Glance

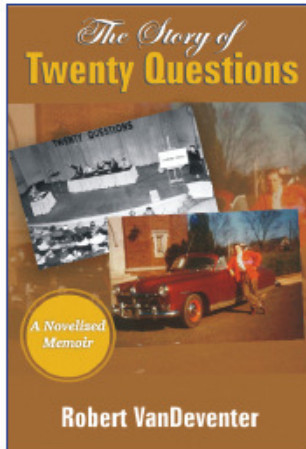
Your Favorite Program

Eastern Standard Time

WWSW

7:30 A. M.—Alarm Clock.
8:30—Morning News.
8:45—Tom and Jerry.
9:00—Dr. Jack Munyon.
9:30—Oklahoma Outlaws.
9:45—Organ Musings.
10:00—Dr. Leon A. Wilcox.
10:15—Musical.
10:30—Blessed Eventer.
11:00—"There Was a Time."
11:15—Rhythm Revue.
11:30—Footlights and Stardust.
12:00 Noon—W. F. Brotzman.
12:05 P. M.—Round About Noon.
12:30—Musical Revue.
1:30—Cecil and Sally.
1:45—Playboys (Guests).
2:00—Debate U. of Pitt Girls vs. Penn. Cleveland.
3:00—Lobby Interviews.

Bear Manor Media



The Story of Twenty Questions
by Robert VanDeventer



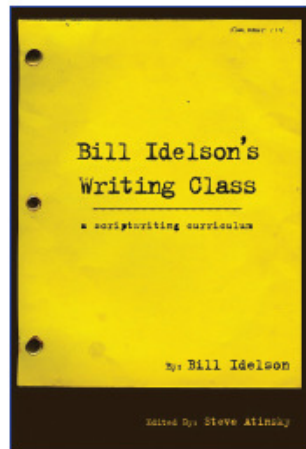
The Eternal Light
by Eli Segal



Fibber McGee and Molly
by Clair Schulz



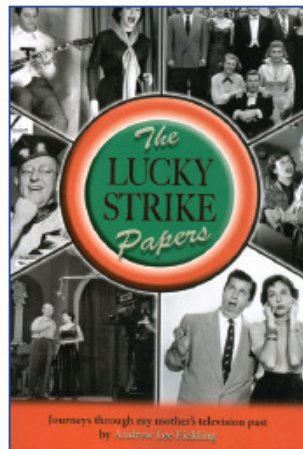
Fibber McGee's Scrapbook
by Clair Schulz



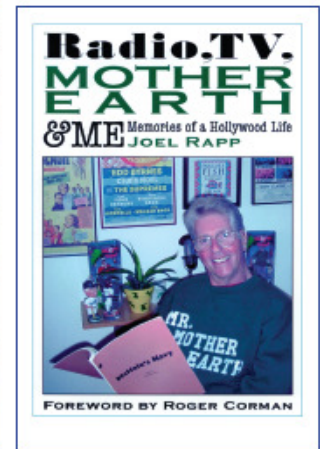
Bill Idelson's Writing Class
by Bill Idelson



Don't Wear Silver in the Winter
by Janet Cantor Gari



The Lucky Strike Papers
by Andrew Lee Felding



Radio, TV, Mother Earth & Me
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Cincinnati Convention Recap

Ryan Ellett

The curtains have come down on the 2009 Cincinnati Old Time Radio and Nostalgia Convention, the 23rd edition of the midwest's only OTR convention.

This year the event was moved to a new hotel, considered unanimously a positive thing. The hotel was in much better upkeep than the previous one and it even boasted of a swimming pool, utilized by at least a few attendees. Most importantly it had a large area near the pool with several tables and plenty of chairs for socializing. What this convention has historically lacked in events has been offset with opportunities to mingle with guests and other fans. This was very difficult at the prior hotel. Each night found a large group of OTR fans gathered to swap tales and lies about their favorite hobby, culminating with a Saturday night hootnanny which swung into the wee small hours of Sunday morning.

Dealers room opened Thursday night and a few attendees were disappointed to see a shrinking amount of old time radio and a proliferation of video memorabilia. Still, it was good to sweep through to peruse the goods and chew the fat.

Friday had two events, Martin Grams' video montage of OTR themed movie clips. This was similar to a presentation he did last year. In the afternoon Doug Hopkinson introduced the old time radio hobby to *Cecil and Sally*, an obscure show recognized by only die hard fans. His presentation was well-researched and well presented, the informational highlight of the weekend. He earned numerous well-earned compliments through the weekend for his efforts. Larry Husch followed Doug with a presentation on OTRR's new OTRpedia site which got the attention of the crowd.

Friday night witnessed the first of the weekend's recreations, highlighted for this reviewer by a short Bergen and McCarthy sketch featuring W.C. Fields.

Saturday's lone presentation was a question-and-answer session with guest Eddie Carroll, nationally reknowned Jack Benny impersonator. Charlie Summers led the panel, though Eddie's personality, charisma, and pure love of Jack Benny dominated the panel leaving little for Charlie to do but attempt to maintain order.

The weekend culminated with Saturday's meal, recreations, and awards. The recreations were highlighted – again in this reviewer's mind – by a Jack Benny Show recreation featuring Eddie Carroll as Jack

Benny and Bob Hastings as Dennis Day. It is likely as close to seeing that old time classic in person as one will get anymore.

The convention closed with Bob Burchett's announcement that he'll see us all next year – maybe. I have yet to hear word of a decision either way.

For me, personally, this convention was a tale of two conventions. The convention itself limped a bit. Bob Hastings was the only OTR actor in attendance, Rosemary Rice having been in a car accident the week before. Esther Geddes made another appearance, and she's always charming, but she did not appear in any golden-age radio programming. Eddie Carroll, of course, was brilliant as Jack Benny, and he added a much-needed spark to the goings-on. Cincinnati has never had the star power of the coastal conventions but it was a bit more noticeable this year.

I always feel there could be a bit more meat to the schedule, and many agree. Doug's presentation was the only one to really shed light on a new corner of old time radio. Martin's video was certainly enjoyable and Mr. Carroll's stories of his career delighted the audience. But hard-core OTR fans would have liked a bit more to grab on to.

Attendance seemed comparable to last year though it's difficult to compare with the change in venue. The dealers room was bigger, spreading them out more, and the presentation room was smaller, packing the audience in tighter. I thought the dinner attendance seemed a bit sparse, but again this may have been due to the change in venue. Unfortunately, steady attendance isn't enough. The Researchers and at least one other donor contributed notable money that helped keep the convention from bleeding too much cash. I know Bob is still raising money to pay off convention debts, however.

At the same time, ironically, I had more fun than at any prior convention. I met several individuals in person: Larry Husch and wife, Melanie Aultman, Jerry Williams (SPERDVAC), Dan Hughes and family, Joy Jackson (REPS and American Radio Theater) and Penny Swanberg (REPS and American Radio Theater), among others. Veteran convention-goers have long claimed that the strength of the Cincinnati convention is spending time with other enthusiasts (as opposed to meeting big names and attending presentations). That was certainly true for me this year.

Like everyone, I hope Bob is up for another one next year. If not however, this year's memories will be with me for years to come.

Cincinnati Photos



Doug Hopkinson with his *Cecil & Sally* posters.



Esther Geddes regaling Ryan Ellett with some stories.



Bob Burchett, Eddie Carrol, Ryan Ellett after the banquet.



Bob Burchett and Doug Hopkinson.



Members of REPS and American Radio Theater at the breakfast bar.



2009 Dealer's Room



The Huschs at Saturday's banquet.



Saturday night after the banquet.



Travis, Doug, and Scott Carpenter (Woody) at the banquet.



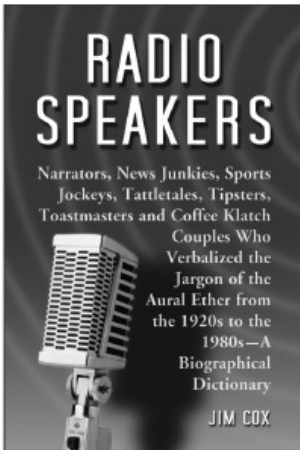
OTRR member Sue Sieger entertaining Bob Hastings and co.



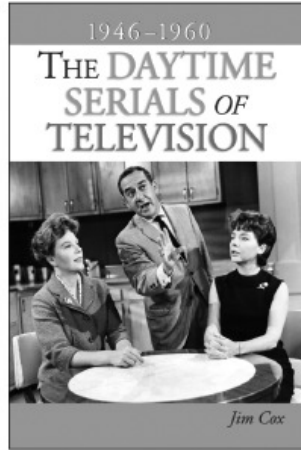
More friends at the banquet.



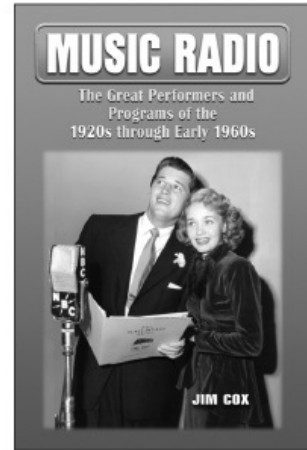
Saturday night's revelry wound down about 1:00.



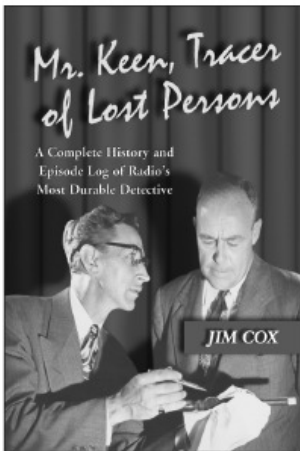
Jim Cox. 2007, \$55 hardcover (7 × 10), appendix, bibliography, index, ISBN 978-0-7864-2780-2.



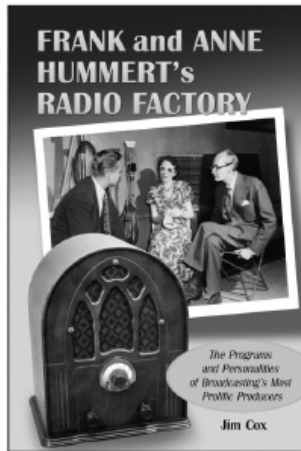
Jim Cox. 2006, \$49.95 hardcover (7 × 10), photos, appendices, notes, bibliography, index, ISBN 978-0-7864-2429-0.



Jim Cox. 2005, \$55 hardcover (7 × 10), photos, notes, bibliography, index, ISBN 978-0-7864-2047-6.



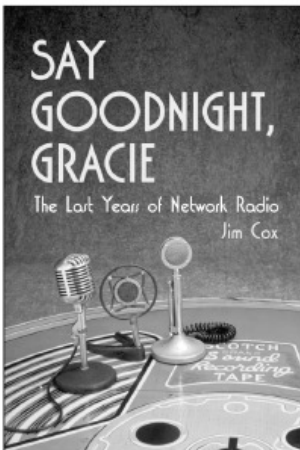
Jim Cox. 2004, \$65 hardcover (7 × 10), photos, notes, chronology, bibliography, index, ISBN 978-0-7864-1738-4.



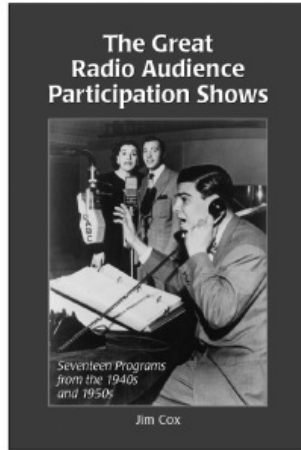
Jim Cox. 2003, \$35 softcover, photos, appendices, notes, bibliography, index, ISBN 978-0-7864-1631-8.



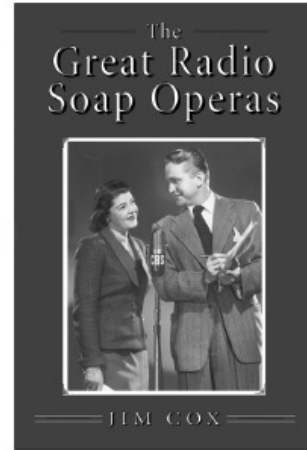
Jim Cox. 2002, \$45 hardcover (7 × 10), photos, appendix, bibliography, index, ISBN 978-0-7864-1390-4.



Jim Cox. 2002, \$39.95 softcover, photos, appendix, notes, bibliography, index, ISBN 978-0-7864-1168-9.



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Certified Release: *Behind the Mike*

Behind the Mike was a 'behind the scenes' view of radio personalities, personnel and operations. This version of the program aired from 15 Sep 1940 until 19 Apr 1942. Of the possible 83 episodes, it appears only 32 are currently known.

The program was developed as a way for radio listeners to learn more of their favorite radio personalities, programs and behind the scenes people who contributed to the production of radio programs. The host of the show was Graham McNamee.

This is another of those little known series, but the Old Time Radio Researchers proudly announces its addition to their library of archival certified series.

OTRR CERTIFIED BEHIND THE MIKE

Version One

The Old Time Radio Researchers Group on Yahoo - <http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/> and located on the web at www.otrr.org has certified this series.

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers (OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general.

They have determined that as of APRIL 1, 2009, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming Code as based on the OTR Database to be found at - <http://groups.yahoo.com/group/Otr-Project/>

The Old Time Radio Researchers Group now declares this series to be CERTIFIED ACCURATE.

There is ONE CD 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), or post your corrections at <http://www.otrr.org/pmwiki/Misc/ReleaseIssues>

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
Quality Listener(s) - Gary Mollica, Alicia Williams
Series Synopsis - Terry Caswell
Sound Upgrades - Clorinda Thompson
Missing Episodes - Clorinda Thompson
Audio Briefs Announcer(s) - Clyde C Kell, Jim Beshires
Audio Briefs Compiler(s) - Terry Caswell, Jim Beshires
Pictures, other extras - N/A
Artwork - Brian Allen
Stars Bios - Jim Beshires
Final Check - Andrew Steinburg

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



Certified Release: *Daredevils of Hollywood*

The Old Time Radio Researchers take pleasure in announcing the release of *Daredevils Of Hollywood*, a little known series from the Golden Age Of Radio. This is one of a large number of releases that the group is planning for 2009.

Daredevilry may not be the easiest or safest way to make one's living, but it was certainly the most exciting. People often wonder how daredevils get that way and if they are normal human beings or suicidal manics. They are as normal as you and I and have no intent of self-destruction.

With a yen for accomplishing what to many appears to be impossible in the way of daring feats, they have entered a bizarre profession where the money is good and they satisfy a public willing to pay for chills and thrills.

But why pay to watch daredevils to perform? If you've got a television set in your home, you could sit back, relax, and get your share of thrills and chills watching the old adventure movies frequently shown, and, of course, the ever popular westerns. Look closely and you're liable to see Yakima Canutt perform his specialty of jumping from a stagecoach onto the rear two animals of a six-horse team, then jump to the next two, and then up to the first two.

Then Canutt, who usually gets \$1,000 for this stunt, utters a prayer under his breath and then drops to the ground. Sure, you've seen this stunt a dozen times. Canutt allows the six-horse team to thunder past him, then, as the wagon goes thundering past his body, he grabs the rear of the stagecoach and pulls himself up to the top.

Many movies contain daring flying sequences staged by the king of the movie stunt pilots, Frank Clarke, who, before his death in 1948 from a plane accident not connected to any movie daredevilry, could make a plane do everything except eat out of his hand.

And there were many other stunt daredevils, both men and women, who made the movie business exciting. In this series, you'll hear many of their stories. We hope that you'll enjoy them.

OTRR CERTIFIED
DAREDEVILS OF HOLLYWOOD
Version One

The Old Time Radio Researchers Group on Yahoo - <http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/> and located on the web at www.otrr.org has certified this series.

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Certified Release: *Love Story Magazine*

Ever so often a series comes along that despite a thorough search of all available databases, no information surfaces. *Love Story Magazine* is one of those series.

This series of only 26 episodes was broadcast in 1937, and that's the extent of information that our researchers turned up!

Dramatic dames and daring rogues... Such characters filled the pages of *Love Story Magazine*. This popular program for women told tales of loves lost and found, terrifying treacheries, broken hearts, tearful reunions, Prince Charmings, and ladies spurned. This was probably what contributed it being a short lived series. If you like smarmy, then this is the series for you.

The Old Time Radio Researchers takes pleasure in announcing the addition of this series to the archival certified series being released in 2009.

OTRR CERTIFIED
LOVE STORY
Version One

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Artwork - Brian Allen
Stars Bios - n/a
File corrections - Andrew Steinberg

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



The History of WMAQ Radio

Chapter 6

Tom Gootee

Late in the spring of 1923 the Chicago Daily News felt the need for owning WMAQ independently. Looking around Chicago, they found many new stations popping up almost everywhere, and in May there were over twenty stations where a year previously there had been only two. Radio broadcasting was still a new thing, but its possibilities were beginning to develop. With the future in mind, the Daily News arranged to buy out the 51 percent interest in WMAQ owned by the Fair Department stores. This was done the third week in May, and plans were immediately made to move the station to a new and better location. New buildings were being erected in Chicago, and the coverage of the city from the Fair Building left much to be desired.

At that time the La Salle Hotel was the tallest structure in the Loop, and presented an ideal transmitter location. Accordingly, the Daily News leased the top floor of the hotel and started the construction of two new studios and a high antenna late in May. The last broadcast from the Fair Building was made the night of May 26th. The transmitter was then shut down, partially dismantled by operator Weller, and moved piecemeal to the new La Salle location. The process was a rather slow one, however, and while WMAQ was off the air, its regular programs were broadcast over WJAZ, the uptown Zenith-Edgewater Beach Hotel station.

Despite the large number of stations in Chicago and the resultant competition, there was a great spirit of neighborliness among most of the stations during those early days, and most of the stations were willing to cooperate with one another in meeting emergencies or changes. This gesture of courtesy by WJAZ permitted the regular news and feature programs of WMAQ to still reach their Chicago audience during the move to the La Salle Hotel.

The transmitter was relocated and made ready for use at the new location late in June. Two new studios were opened on the eighteenth floor of the hotel, providing every modern facility then available. Radiating towers were constructed on the roof of the building, and the tip of the highest tower was 400 feet above La Salle Street---at that time the highest structure in Chicago, and visible for miles around.

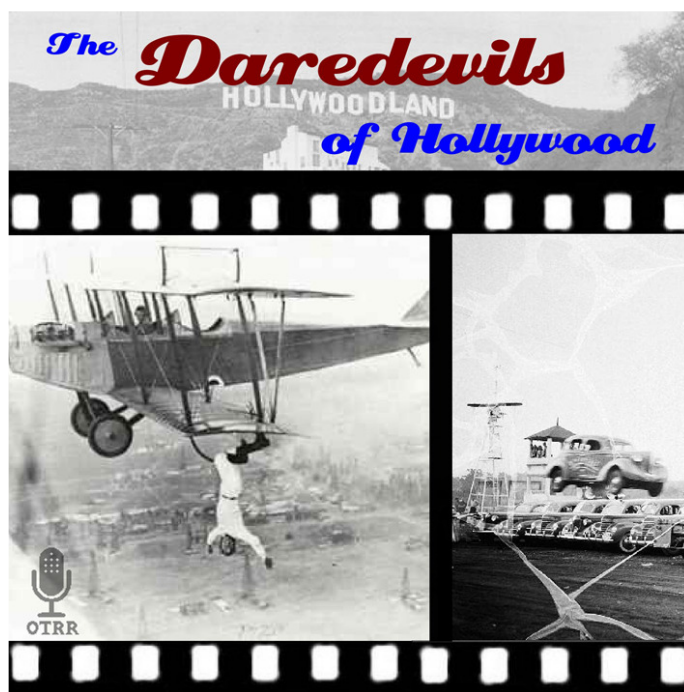
The equipment was finally installed and ready for operation the first of July. After a test broadcast that

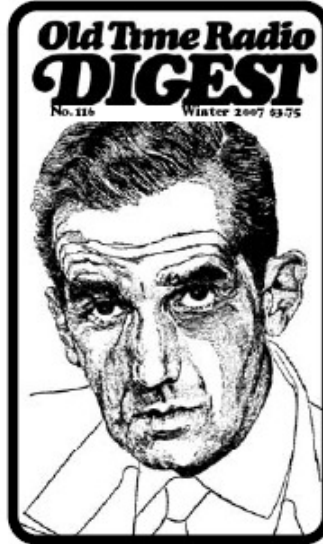
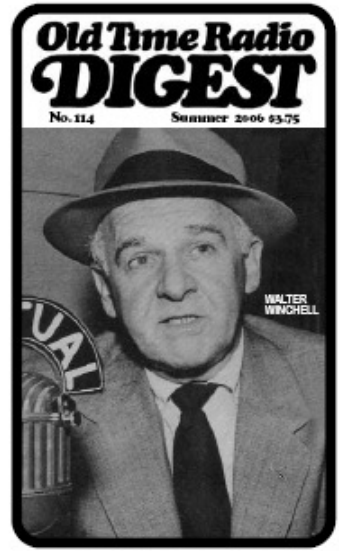
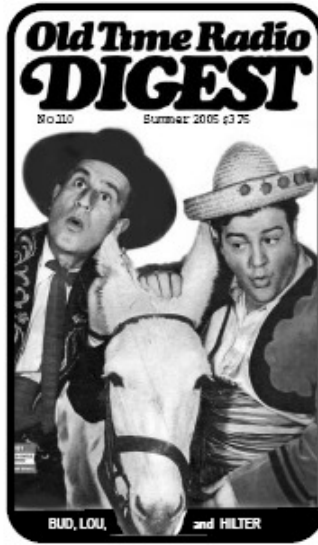
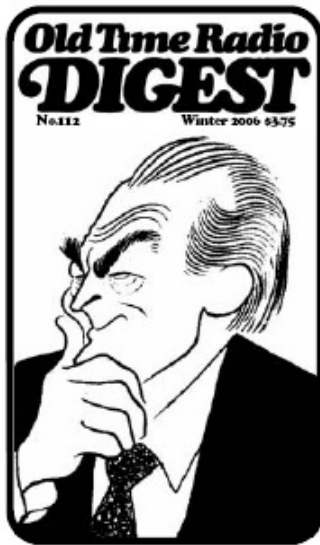
evening, the new WMAQ was formally dedicated the following night, July 2nd, 1923.

There were two broadcast periods on the opening night, the first from 7:00 to 8:00 p.m., and the second from 9:00 to 10:00 p.m. Under the direction of Judith Waller---still at the helm of WMAQ---an elaborate program was produced. Willie and Eugene Howard were the featured artists. Myrna Sharflow of the Chicago Civic Opera and Vera Poppe, the famed British cellist were also heard. Miss Poppe had come to Chicago especially for the dedicatory program; just eight weeks before she had participated in the opening of WJZ's new Aeolian Hall studios in New York City. The future success of WMAQ seemed assured within a few days after the premiere.

The new frequency of 670 kilocycles was not a clear channel in 1923, and WMAQ shared time every night with another local Chicago station, WQJ, owned jointly by the Calumet Baking Powder Company and the Rainbow Gardens. It was not until several years later that WQJ was gradually monopolized by WMAQ and finally bought by the Daily News, leaving a clear channel for WMAQ.

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New Acquisitions

The following is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the month of May. They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail beshiresjim@yahoo.com. For reel-to-reels, contact david0@centurytel.net and for transcription disks tony_senior@yahoo.com

10-02-04 Time 45-01-02 First Song - Sing Something Simple.mp3
10-02-04 Time 45-01-04 First Song - I Had A Dream.mp3

American Ace Coffee Show 48-xx-xx First Song - Songbirds Are Singing In Heaven.mp3

Bennetts, The 45-11-20 (04).mp3

Cisco Kid, The 54-03-09 (171) Blazing Guns On The Railroad (middle missing).mp3
Cisco Kid, The 54-03-11 (172) Murder At The Bank.mp3
Cisco Kid, The 54-03-16 (173) Wagons Roll West.mp3
Cisco Kid, The 54-03-18 (174) Song Of Death.mp3

Excursions In Science xx-xx-xx (143) Birth Of A Planet.mp3
Excursions In Science xx-xx-xx (144) Plain Michael Farraday.mp3
Excursions In Science xx-xx-xx (145) Mexico's New Volcano.mp3
Excursions In Science xx-xx-xx (146) Human Heredity.mp3
Excursions In Science xx-xx-xx (147) Radiology And X-Ray In Wartime.mp3
Excursions In Science xx-xx-xx (148) Elementary Ideas Of Physics.mp3

Goodyear Theater 44-07-09 Thief Is An Ugly Word.mp3

Here's To Veterans xx-xx-xx (128) First Song - Tell Me.mp3
Here's To Veterans xx-xx-xx (129) First Song - The Night Has A Thousand Eyes.mp3
Here's To Veterans xx-xx-xx (66) First Song - I Wanna Be Happy.mp3
Here's To Veterans xx-xx-xx (67) First Song - Look Me In

The Eyes (op clip).mp3

Jet Jungle xx-xx-xx Project Farstar pt 10.mp3
Jet Jungle xx-xx-xx Project Farstar pt 11.mp3
Jet Jungle xx-xx-xx Project Farstar pt 12.mp3
Jet Jungle xx-xx-xx Project Farstar pt 13.mp3
Jet Jungle xx-xx-xx Project Farstar pt 14.mp3
Jet Jungle xx-xx-xx Project Farstar pt 15.mp3
Jet Jungle xx-xx-xx Project Farstar pt 16.mp3
Jet Jungle xx-xx-xx Project Farstar pt 17.mp3
Jet Jungle xx-xx-xx Project Farstar pt 18.mp3
Jet Jungle xx-xx-xx Project Farstar pt 19.mp3
Jet Jungle xx-xx-xx Project Farstar pt 20 (end clip).mp3
Jet Jungle xx-xx-xx Project Farstar pt 5.mp3
Jet Jungle xx-xx-xx Project Farstar pt 6.mp3
Jet Jungle xx-xx-xx Project Farstar pt 7.mp3
Jet Jungle xx-xx-xx Project Farstar pt 8.mp3
Jet Jungle xx-xx-xx Project Farstar pt 9.mp3

Little Things in Life, The 76-01-19 (121) Fixing up Garage Apartment.mp3
Little Things in Life, The 76-01-20 (122) Taking Family out to Dinner.mp3
Little Things in Life, The 76-01-21 (123) Smoking in Restaurants.mp3
Little Things in Life, The 76-01-22 (124) Problems Giving up Smoking.mp3
Lux Radio Theater 37-02-01 (118) Mr. Deeds Goes To Town.mp3
Lux Radio Theater 37-04-05 (127) A Farewell To Arms.mp3
Lux Radio Theater 37-09-13 (141) A Star Is Born.mp3
Lux Radio Theater 37-10-11 (145) Stella Dallas.mp3
Lux Radio Theater 37-10-25 (147) Arrowsmith.mp3
Lux Radio Theater 37-12-13 (154) The 39 Steps.mp3
Lux Radio Theater 38-11-14 (193) The Buccaneer.mp3
Lux Radio Theater 39-02-06 (205) The Count Of Monte Cristo.mp3
Lux Radio Theater 39-09-11 (228) The Awful Truth.mp3
MGM Theater Of The Air 51-03-16 Hold Your Man (2nd half muffled).mp3

Plantation Jubilee 49-06-03 First Song - Somebody Stole My Gal.mp3

Sammy Kaye - Swing And Sway 43-07-25 First Song - I Never Mention Your Name (AFRS).mp3
Sammy Kaye - Swing And Sway 43-08-08 First Song - Heavenly Music (AFRS).mp3

Sammy Kaye - Swing And Sway 43-08-22 First Song -
All Or Nothing At All (AFRS).mp3
Sammy Kaye - Swing And Sway 43-08-29 First Song - If
You Please(AFRS).mp3
Sammy Kaye - Swing And Sway xx-xx-xx First Song - I
Still Care (AFRS).mp3
Shady Valley Folks 43-01-13 First Song - Who Threw
The Overalls In Mrs Murphy's Chowder.mp3
Songs That Tell A Story xx-xx-xx First Song - Jesus Is
Whispering Now.mp3
Songs That Tell A Story xx-xx-xx First Song - Kneel At
The Cross.mp3
Spade Cooley Show 54-07-15 (01) First Song - Bile That
Cabbage Down.mp3

War Telescope 45-03-31 Write Your Serviceman.mp3
War Telescope 45-04-07 Write Your Serviceman
(different).mp3
War Telescope 45-04-14 Paper Salvage.mp3
War Telescope 45-04-28 Take Your Vacation at home