

Paul Mills Rhymer (1905-1964)

Paul Mills Rhymer was born in Fulton, Illinois on November 21, 1905.¹ He was the eldest son of Sidney and Mabel (Gale) Rhymer.² In 1907, the Rhymer family moved to Standwood, Iowa.³ Paul's father worked for the Hall Signal company, maintaining railway signals for the Iowa railroad.⁴ While living in Iowa, Paul's younger brother, Charles Elwood Rhymer, was born on March 13, 1908.⁵ Two years later, the family was living in Fremont, Iowa. By 1911, the Rhymer family moved to Bloomington, Illinois, settling in a house at 708 ½ West Monroe Street.⁶ Sidney moved the family to Bloomington to begin working for the Chicago and Alton (C & A) Railroad. While working for the C & A, Sidney served as a signal supervisor in 1914, and a signal maintainer in 1915.⁷ By 1919, Sidney was promoted to signal engineer and superintendent of telegraph for the C & A – a position Sidney held the rest of his life.⁸

Sadly, when Paul was 15, his brother Charles passed away of diphtheria after about ten days of sickness.⁹ Charles's death was relatively unexpected as the doctor treating him believed his health was on the mend the day before.¹⁰ However, that same day Charles became seriously ill. He passed away at 6:00 PM on September 23, 1921.¹¹ Charles' death left Paul an only child.

It seems that Paul was drawn to entertainment from an early age. When examining an old diary of his in 1937, Paul noted that he spent an “appalling” amount of time at the movies during his youth – spending a nickel a day (which would be the equivalent of about \$.80 in 2023) at the Scenic Theater, located at 302 North Madison Street in Bloomington.¹²

Paul also developed a keen interest in writing and engaging with music. While attending Edwards School in Bloomington, Paul received an honorable mention in *The Pantagraph* for an essay he wrote about the St. Louis Symphony Orchestra performance he attended.¹³ Paul was one of many Bloomington school children to attend this special concert on February 27, 1920, which occurred at Bloomington High School and was sponsored by the Amateur Musical Club.¹⁴ The event was organized by Miss Mabelle Glenn, the supervisor of music for Bloomington Public

¹ Paul Mills Rhymer WW II Draft Card, October 16, 1940, Ancestry.com.

² “Son of S.U. Rhymer Dies of Diptheria,” *The Pantagraph*, September 24, 1921; “Mrs. Mabel Rhymer,” *The Pantagraph*, March 24, 1949.

³ “Stanwood News Budget,” *The Gazette*, February 16, 1907.

⁴ Ibid.

⁵ “Son of S.U. Rhymer Dies of Diptheria,” *The Pantagraph*, September 24, 1921.

⁶ Ibid.

⁷ “Other Personal Gossip,” *The Pantagraph*, June 19, 1914; “Returns to Hospital,” *The Pantagraph*, September 16, 1915.

⁸ “In the Railway World,” *The Pantagraph*, June 9, 1919; “S. U. Rhymer Dies,” *The Deactur Daily Review*, December 21, 1927.

⁹ “Son of S.U. Rhymer Dies of Diptheria,” *The Pantagraph*, September 24, 1921.

¹⁰ Ibid.

¹¹ Ibid.

¹² *The Journal Times (Racine, Wisconsin)*, February 8, 1937, page 11; *Bloomington-Normal Directory*, 1909, 701; https://www.bls.gov/data/inflation_calculator.htm, Date Accessed June 3, 2023.

¹³ “Awards Made on Musical Essays,” *The Pantagraph*, May 26, 1920.

¹⁴ Ibid; “Big Orchestra in Fine Concert,” *The Pantagraph*, February 28, 1920.

Schools, who requested that the students write their views on the concert.¹⁵ About 700 essays were submitted; as a result, the judges chose one student from each grade level to be awarded a prize for their work.¹⁶ As the competition for this project was rather intense, Paul's honorable mention was quite an accomplishment. This early success inspired his passion for writing, and he started honing his craft soon after.¹⁷

Not only did Paul write about music as a child, he also played musical instruments – as seen in his participation in the Bloomington High School Band as a trombone player throughout his high school years.¹⁸ Paul also enjoyed playing the piano, albeit poorly. He called it his “secret vice,” and while his unwilling audiences did not think his playing was pretty, they found they had to put up with it.¹⁹

Paul continued to perfect his writing abilities in high school. One of the ways he did so was by joining the Short Story Club in 1923.²⁰ The Short Story Club, organized by Ms. Grace Inman, was open to any student who had an interest in creative writing. However, to become a member of the club, students had to tryout to ensure they were capable writers.²¹ That being said, as a member of the Short Story Club, Paul excelled. He received an honorable mention in *The Pantagraph* in 1924 for his work—eventually winning the Merwin Cup in 1925 for his short story “Crilotte and the Engine.”²² The story described the relationship between Joe, a cab driver, and Crilotte, a beautiful and smart woman, as they partnered together to win a car race.²³

Additionally, Paul co-authored the story, “The Mechanic Skillful,” with Eugene Partlow, which was published in the juvenile section of *The Pantagraph* in 1925.²⁴ This story detailed a proud couple, Mr. and Mrs. Newhitch, who were humbled by their son, Harold, whose continuous destruction of their property forced them to drop their egoistic behavior.²⁵

¹⁵ “Awards Made on Musical Essays,” *The Pantagraph*, May 26, 1920; “She Leads School Children Into Harmony,” *The Pantagraph*, March 13, 1915; “Rotarians Hear Many Spirited Addresses,” *The Pantagraph*, April 2, 1920.

¹⁶ Awards Made on Musical Essays,” *The Pantagraph*, May 26, 1920.

¹⁷ “Paul Rhymer, Bloomington Boy, Found Success by Chance Skit,” *The Pantagraph*, April 4, 1937.

¹⁸ *The Aegis*, 1921, page 132-133.

¹⁹ “Radio,” *Time*, December 27, 1943; “Paul Rhymer, Bloomington Boy, Found Success by Chance Skit,” *The Pantagraph*, April 4, 1937.

²⁰ “High School Notes,” *The Pantagraph*, October 3, 1923; Grace Inman. “Bloomington High School”; “L.B. Merwin Dies After Long Illness: Active in Civic Affairs for More Than Sixty Years,” *The Pantagraph*, December 31, 1948. The Short story club was organized on May 7, 1917 by Ms. Grace Inman after a group of nine students requested to write “as their fancy led them.” Mrs. Jesse Merwin, along with her husband, Louis B. Merwin, became a sponsor for the club and donated a silver cup, the Merwin Cup, for the best contribution of the year. The cup would become the property of one student each year following their selection by three representative citizens of Bloomington. The only rule for members was to share whatever work they have published with the club – something Paul Rhymer was noted for.

²¹ Ibid.

²² *The Pantagraph*, April 16, 1924, page 7; Paul Rhymer is an “honorable mention” of the Short Story Club Contest; *The Aegis*, 1925, page 131; Paul Rhymer is described as the Merwin Cup Winner of the Short Story Club Contest; *The Aegis*, 1925, page 24-29; Paul Rhymer’s Merwin Cup winning story, “Crilotte and the Engine” is included in the yearbook; John T. Hetherington. *Vic and Sade on the Radio: A Cultural History of Paul Rhymer’s Daytime Series, 1932-1944*, (United States: John T. Hetherington, 2014), page 10.

²³ *The Aegis*, 1925, page 24-29; Paul Rhymer’s Merwin Cup winning story, “Crilotte and the Engine” is included in the yearbook.

²⁴ Paul Rhymer, Eugene Partlow. “The Mechanic Skillful,” *The Pantagraph*, January 24, 1925.

²⁵ Ibid.

In addition to being an active writer, Paul was also very involved in extracurriculars as a student at Bloomington High School. By the end of Paul's high school career, he was President of the Short Story Club, a member of the Latin Club, the Roosevelt Debating Society, the Hi-Y Club, the Le Cercle Francais, the Bloomington High School Band, the Humorous Department of *The Aegis*, and a Merwin Cup winner.²⁶

Following his graduation from Bloomington High School in 1925, Paul attended Illinois Wesleyan University (IWU).²⁷ In many ways, Paul's college career mimicked that of his high school career, as he was heavily involved in the university community. When Paul first began his career at IWU in 1926, he was involved in IWU's English Coffee Club.²⁸ As a member of that club, Paul engaged in guest lectures, directed short plays for the club members, and wrote papers of his own—while drinking coffee of course.²⁹ Paul also began writing for *The Argus*, IWU's student newspaper.³⁰ He occasionally wrote short articles about campus activities.³¹ His work for *The Argus* won him the prize for the largest number of "best stories of the week" in May of 1927.³²

Paul's writing developed even further when he joined the Black Bookmen, an IWU honorary literary society, in April 1927.³³ Members of the Black Bookmen were responsible for writing pieces for the organization's self-titled annual magazine, *The Black Bookman*.³⁴ The entirety of the Black Bookmen's members were responsible for writing and editing the magazine.³⁵ Paul contributed to the magazine by writing poems, as well as additional stories such as "The College Complex," which detailed the lives of college "frat men."³⁶

Outside of *The Black Bookman*, Paul had several book reviews published in *The Pantagraph*, including reviews on *Deluge* by S. Fowler Wright, *Bad Girl* by Vina Delmar, and

²⁶ *The Aegis*, 1925, page 74.

²⁷ Bloomington High Will Graduate 158," *The Pantagraph*, May 20, 1925; "List of Graduates of Bloomington High and City Grammar Schools," *The Pantagraph*, June 6, 1925; "The Wesleyana," 1928, page 64.

²⁸ "Argus Staff for Next Year Announced at Annual Feed Friday," *The Argus*, May 28, 1926; *The Wesleyana*, 1927, page 70; Paul Rhymer. "Students Get Workout For Game in Friday's Chapel," *The Pantagraph*, October 7, 1926; Paul is not listed in the 1926 *Wesleyana*; however, he is referenced in *The Argus* in May of 1926 as well as October of 1926. During that time, he attended *The Argus* events as well as write for *The Argus*, implying that he was a student at IWU during that time period. That said, he is listed as a freshman in the 1927 *Wesleyana*.

²⁹ "Coffee Club Initiates: To Have Program of Merit During Year," *The Argus*, October 21, 1926; "Present 'Clotted Blood' To Entertain Java Club," *The Argus*, November 4, 1926.

³⁰ "Argus Staff for Next Year Announced at Annual Feed Friday," *The Argus*, May 28, 1926.

³¹ Paul Rhymer. "Students Get Final Workout For Game In Friday's Chapel," *The Argus*, October 7, 1926.

³² "Wesleyan Argus Staff Holds Friday Banquet," *The Pantagraph*, May 14, 1927.

³³ "Black Bookmen Capture Four," *The Argus*, April 1, 1927; "The Black Bookmen," *The Wesleyana*, 1929, page 81; The Black Bookmen was an IWU student organization that focuses on the creative work of students. The club was organized in 1927 from the Wesleyan Circle of Bookfellows. Grace Inman, the organizer of The Short Story Club at Bloomington High School, was a patron of the organization. The Black Bookmen published a brochure annually, titled *Silver Wings*. The success of *Silver Wings* encouraged the subsequent publication of *The Black Bookman* in 1929 – a 40-page magazine in which the members would publish poems, sketches, and short stories. The reason for the club's shift from *Silver Wings* to *The Black Bookman* was to allow for the publication of longer pieces – a feature that was otherwise not available in the much shorter *Silver Wings*.

³⁴ "The Black Bookmen," *The Wesleyana*, 1929, page 81.

³⁵ "Black Bookmen Plan to Issue Magazine: 'Silver Wings' Publication to be Expanded from Brochure Form," *The Argus*, February 23, 1928.

³⁶ "The Black Elf Speaks," *The Argus*, March 9, 1928.

All Aboard by Irvin S. Cobb.³⁷ Paul's reviews on *Bad Girl* and *All Aboard* qualified Rhymer for the "Review Prize" awarded by *The Pantagraph*.³⁸

The highlight of Paul's college writing career came when his short story, "Hen," was sold and published by the popular magazine "College Humor."³⁹ "Hen" told the story of Bill, a physically disfigured railway worker, who told what appeared to be, fictitious stories to account for his shortcomings in life.⁴⁰ Throughout the story, the reader learns that Bill's stories are truthful.⁴¹ Paul's short story, "Hen," served as an example of his early success for years to come, as numerous newspapers commented on this prestigious accomplishment later on in his career.⁴²

Outside of writing organizations, Rhymer was involved in Sigma Chi Fraternity and Phi Kappa Phi Honor Society. As a member of Sigma Chi Fraternity, Paul participated in numerous events and represented the fraternity in his work on campus. On occasion, his mother, Mabel Rhymer, would visit the campus for Sigma Chi events. For instance, Mrs. Rhymer, along with other mothers of Sigma Chi men, visited the fraternity to see a performance put on by their sons in 1927.⁴³ That said, it seemed that Paul spent more time at the Sigma Chi house than at his classes, as *The Pantagraph* reported in 1937 that "he was less familiar inside classrooms...he would drop into classes now and then just to see how things were going...he preferred sitting on the Sigma Chi front steps talking, reading, or arguing."⁴⁴ Despite Paul's inconsistent attendance, he was selected to be a member of Phi Kappa Phi, IWU's Honor Society, in 1929 after making studying his priority throughout the school year.⁴⁵

Aside from joining numerous campus organizations, Paul also submitted numerous articles for the campus newspaper, *The Argus*. His articles were published in a section of the publication called "Hey! Hey!" This section of the newspaper appears to have been satirical in nature (akin to the modern "Onion" newspaper). One submission Paul wrote was deemed to be an "exposé," where Paul claimed to have uncovered "one of the most dastardly plots ever conceived on the Wesleyan campus" in November 1928. Paul reported that he had conclusive evidence that members of the Tau Kappa Epsilon fraternity (rivals of his fraternity, Sigma Chi) organized Alpha Gamma Delta sorority members to distract members of Sigma Chi from their

³⁷ Paul Rhymer. "'Deluge' Is Interesting But Misses Being Great," *The Pantagraph*, March 11, 1928; "Rhymer Winner of Review Prize," *The Pantagraph*, July 1, 1928; "Paul Rhymer Winner Review Contest With Paper on Cobb Story," *The Pantagraph*, October 7, 1928.

³⁸ "Rhymer Winner of Review Prize," *The Pantagraph*, July 1, 1928; "Paul Rhymer Winner Review Contest With Paper on Cobb Story," *The Pantagraph*, October 7, 1928.

³⁹ "Bookmen Sell Stories and Editorials," *The Argus*, March 22, 1928; John T. Hetherington. *Vic and Sade on the Radio: A Cultural History of Paul Rhymer's Daytime Series, 1932-1944*, (United States: John T. Hetherington, 2014), page 11; *College Humor* was a publication started by Collegiate World Publishing in 1920. By the the time "Hen" was published in *College Humor*, the magazine had about 800,000 readers.

⁴⁰ John T. Hetherington. *Vic and Sade on the Radio: A Cultural History of Paul Rhymer's Daytime Series, 1932-1944*, (United States: John T. Hetherington, 2014), page 11.

⁴¹ Ibid.

⁴² *Radio Wave (Tulsa, Oklahoma)*, January 19, 1935, page 13; Joe Green. "Paul Rhymer, Bloomington Boy, Found Success by Chance Skit," *The Pantagraph*, April 4, 1937; "NBC Personalities – Paul Rhymer" *National Broadcasting Company Program Service*, May 9, 1937.

⁴³ "The Wesleyana," *Illinois Wesleyan University*, 1928, page 195; "Entertain Mothers," *The Argus*, May 13, 1927.

⁴⁴ Joe Green. "Paul Rhymer, Bloomington Boy, Found Success by Chance Skit," *The Pantagraph*, April 4, 1937.

⁴⁵ "The Wesleyana," *Illinois Wesleyan University*, 1929, page 216.

academics – all to win back a scholarship cup they had lost to the Sigma Chi’s earlier that fall. Paul claimed that he had concrete evidence that the five female students he named as accomplices were each paid “one dollar a week for their services.” Neither the TKEs nor the Alpha Gamma Delta’s made any comment in regard to this story, and no evidence of such a plot has been found in any other news source of the time period.⁴⁶

Paul also wrote that he and two fellow students, “who were interested in the welfare of the university,” assisted with an investigation of a Bloomington speakeasy. Paul stated that his investigative work in this case caused federal prohibition officers to raid the Nierstheimer Drugge Shoppe (located at 1302 North Main Street), which led to five Wesleyan professors being arrested in the raid.⁴⁷ However, no evidence of this raid has been found in *The Pantagraph* (Bloomington’s largest circulation newspaper) and the Nierstheimer Drugge Shoppe was still open in the same location following the reported “raid.”⁴⁸

Paul’s sense of humor made him very popular on campus, as his everyday activities and gossip about his personal life were mentioned throughout IWU publications. Even his relationship with Mary Jokisch, a classmate of his, was commented on in the humor section of the 1928 *Wesleyana* yearbook. The section concluded, “We would like to see: Mary Jokisch without Paul Rhymer.”⁴⁹ Paul’s jokes were also published in *The Argus*, as was the case with Paul’s joke on a handshake between Wendell Scott and President Coolidge.⁵⁰

Despite his popularity and success on campus, it was necessary for Paul to drop out of IWU in 1929 to return home to help his widowed mother in Bloomington.⁵¹ Two years prior, Paul’s father, Sidney Rhymer, passed away from pneumonia on December 20, 1927 at the age of 51.⁵² Sidney’s death occurred less than a year after the family’s move into a new home at 414 Virginia Avenue.⁵³

1929 was a busy year for Paul, in addition to taking care of his mother, he found himself working several different odd jobs before landing in radio. He had a brief stint working as a

⁴⁶ “Rhymer Discloses Dastardly Plan of Tekes to Recover Scholarship Cup Lost to Sigs Last Semester,” *The Argus*, November 21, 1928.

⁴⁷ “Seven Nabbed in Spectacular Raid On Near-Campus Speakeasy,” *The Argus*, December 19, 1928; *Bloomington City Directory*, 1928, page 359.

⁴⁸ *Bloomington City Directory*, 1929-1930, page 292; *Bloomington City Directory*, 1931, page 287.

⁴⁹ “The Wesleyana,” *Illinois Wesleyana University*, 1928, page 236.

⁵⁰ “What The Name?,” *The Argus*, March 13, 1923; the joke reads “Wendell Scott was in Washington one day when President Coolidge was putting on the glad hand to callers. Wendell decided to stop in and see him. The line was lengthy, but he found a place and ultimately came to the chief executive, who held out his hand for the 832nd time that day for a machine-like handshake. Mr. Scott grabbed on and pumped once. Then he put his free hand to his ear and turned to hear better. ‘Pardon,’ says Wendell, ‘I didn’t catch the name.’”

⁵¹ Joe Green. “Paul Rhymer, Bloomington Boy, Found Success by Chance Skit,” *The Pantagraph*, April 4, 1937; Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii.

⁵² “Funeral Service Held for Sidney Rhymer,” *The Pantagraph*, December 22, 1927; “S. U. Rhymer Dies,” *The Decatur Daily Review*, December 21, 1927.

⁵³ “Move into New Homes,” *The Pantagraph*, February 11, 1927.

filling station attendant, but was fired.⁵⁴ He also worked in the same line of work his father had engaged in at the Chicago and Alton Railroad as a signal maintainer's helper.⁵⁵

Following this, Paul began his one and only career in newspaper writing for *The Pantagraph*. For two months Paul was a visiting reporter in Bloomington. His job required him to call around the Bloomington area looking for personal information on its inhabitants. Rather than fulfill his job description, Paul spent his workdays back at the Sigma Chi house at IWU and used the house phone to call the parents of fellow Sigma Chi members to get the latest gossip from around Bloomington.⁵⁶ In doing so, Paul produced fake stories using the information that had been shared with him (much like his stories that appeared in *The Argus* while he attended IWU). Paul's hijinks worked for about two months until Bloomington residents began to complain that Paul never met with them, and that the information reported in the pages of the *Pantagraph* was inaccurate. As a result, Paul was fired from *The Pantagraph*—an event Paul later attributed to his success at NBC.⁵⁷

In multiple interviews in the 1930s, Paul recalled that his radio career did not begin immediately upon his move to Chicago, Illinois. Paul stated that he had a variety of jobs before working in radio, which included peddling magazines in Cicero, Illinois and working as a taxi cab driver in Chicago.⁵⁸ That is, until he began his career in radio productions by joining the continuity department at the National Broadcasting Company (NBC) in September of 1929.⁵⁹ As a continuity writer, Paul prepared and wrote scripts to be read by announcers during broadcasts.

Paul's career at NBC was not only a personal success but was also one for the entire Bloomington-Normal community. Once Paul landed his job at NBC, both *The Pantagraph* and *The Argus* announced his success to the community.⁶⁰ *The Argus*, specifically, lauded the fact that IWU was contributing to the "Microphonic Playwright School." *The Argus* applauded their alums, Paul Rhymer and George Redman, who were both working for NBC and credited IWU's creative community with influencing the next generation of radio broadcast writers.⁶¹ Although it would be a few years before Paul would pay homage to Bloomington-Normal in his writing directly, his early success allowed him to maintain a strong connection to the community in years to come.

Paul's first success at NBC occurred with the radio show *The Keystone Chronicle* in December 1929. The show, written by Paul, detailed the happenings in a small-town newspaper

⁵⁴ *Chicago Tribune* (Chicago, Illinois), April 22, 1938.

⁵⁵ *The Journal Times* (Racine, Wisconsin), July 17, 1935, page 9; "Rhymer Career Sketched," *The Indiana Weekly Messenger* (Indiana, Pennsylvania), June 10, 1937.

⁵⁶ "Job as reporter was soon over," *Evansville Press* (Evansville, Indiana), March 12, 1937.

⁵⁷ "Job as Reported Was Soon Over," *Evansville Press* (Evansville, Indiana), March 12, 1937; *The Cincinnati Post* (Cincinnati, Ohio), February 15, 1937, page 11; Joe Green. "Paul Rhymer, Bloomington Boy, Found Success by Chance Skit," *The Pantagraph*, April 4, 1937; "Home Town Boy Makes Good Bloomington Plans Rhymer Day," *National Broadcasting Company*, April 19, 1938.

⁵⁸ "Rhymer Career Sketched," *The Indiana Weekly Messenger* (Indiana, Pennsylvania), June 10, 1937; Untitled article, *The Des Moines Register* (Des Moines, Iowa), March 18, 1934; "Vic and Sade Natural People," *Kenosha Evening News* (Kenosha, Wisconsin), November 29, 1937.

⁵⁹ *The Pantagraph*, September 7, 1929, page 4.

⁶⁰ *The Pantagraph*, September 7, 1929, page 4; "Wesleyan Contributes to New Microphonic Playwright School," *The Argus*, November 13, 1929.

⁶¹ "Wesleyan Contributes to New Microphonic Playwright School," *The Argus*, November 13, 1929.

office. Noted for its “faithful and sympathetic portrayal of small-town life,” *The Keystone Chronicle* described the love affair of Buck, “the bashful cub reporter of the Chronicle,” and Alice, the daughter of the newspaper editor. The show also included the experiences of those living in the small town, specifically the hardware store owner, farmer, a country agent, as well as other members of the community who happened to stop by the newspaper office. The inspiration for the show was attributed to Paul’s past working for “a small-town newspaper in Bloomington, Illinois.” Paul’s experiences as a writer for *The Pantagraph*, as well as his life spent in a small town, made the sketches a familiar and realistic. This was largely attributed to the fact that some of the characters and situations used for the show were based on real life people from Paul’s life as a newspaper reporter.⁶² *The Keystone Chronicle*, named for its original sponsor the Keystone Steel and Wire Company of Peoria, Illinois, changed its name to *The Northwestern Chronicle* in 1933.⁶³ Along with a new name, the program had a new sponsor, Yeast Foam. Despite the name change, the program remained popular which helped Paul build a strong reputation as a script writer.⁶⁴

As *The Northwestern Chronicle* was growing in popularity, so too was Paul Rhymer’s new sketch *Vic and Sade*.⁶⁵ Funnily enough, Paul was less than enthusiastic about taking on the role of script writer for the new show. It was reported that on a Saturday in 1932, the production manager of the Central Division of NBC, C.L. Menser, dropped into the continuity department, announcing that “he wanted a script about family life.” Failing to duck out of sight in time, that assignment was given to Paul, despite being a bachelor. In a 1937 interview, Paul recalled thinking that “it was a pretty tough injustice of that assignment at the time, for it meant that I would have to come in on a Sunday and work on it.” Regardless of Paul’s initial thoughts surrounding the show (or having to come in on a Sunday to write it), he settled down and wrote the first script. On Monday, the script was read, and it was a hit, and Paul was asked to continue writing.⁶⁶ *Vic and Sade* served as an “attempt to show everyday American home life” by detailing the lives of the Gook Family, who lived in the fictional town of Cooper, Illinois.⁶⁷ The family included Vic, an accountant of the Consolidated Kitchenware Company, his wife, Sade, as well as Rush, their adopted son.⁶⁸

⁶² “Keystone Chronicle,” *The Tennessean*, December 8, 1929; “Typist to Radio Star,” *The Gazette*, October 13, 1930; “Sketch to Show Newspaper Office in Small Town,” *Star Tribune* (Minneapolis, Minnesota), December 8, 1929,

⁶³ “Keystone Chronicle,” *The Tennessean*, December 8, 1929; Dick Westergaard. “Dialing,” *The Des Moines Register*, March 19, 1933; *The Des Moines Register*, April 9, 1933, page 8.

⁶⁴ Dick Westergaard. “Dialing,” *The Des Moines Register*, March 19, 1933; *The Des Moines Register*, April 9, 1933, page 8.

⁶⁵ *The Des Moines Register*, April 9, 1933, page 8; “Questions About the Stars,” *Buffalo Evening News*, April 29, 1933; Dick Westergaard. “Dialing,” *The Des Moines Register*, March 19, 1933.

⁶⁶ James R Luntzel. “KDKA Today,” *Pittsburgh Post-Gazette*, April 10, 1940; “Writer Didn’t Relish Task That Has Lasted Nine Years,” *The Cincinnati Enquirer* (Cincinnati, Ohio), June 29, 1941; “Paul Rhymer, Bloomington Boy, Found Success by Chance Skit;” “NBC Personalities—Paul Rhymer,” *Program Service*, National Broadcasting Company of America Services, Vol. XI, No. 19, May 9, 1937.

⁶⁷ “Paul Rhymer, Wesleyanite, Makes Radio Fame in N.B.C Offices: Writes Numerous Sketches for Ether Waves,” *The Argus*, March 9, 1933.

⁶⁸ *Hollywood Citizen-News*, January 30, 1933, page 13.

Vic and Sade began being broadcast on NBC's airwaves on June 29, 1932.⁶⁹ The show starred Art Van Harvey as "Vic," Bernadine Flynn as "Sade," and Billy Idelson as "Rush."⁷⁰ Art Van Harvey, originally an advertising salesman, began his acting career on stage and eventually turned to work in radio.⁷¹ Bernadine Flynn was a noted favorite on the radio. Like Harvey, Flynn started her career on stage and moved to radio later.⁷² Billy Idelson, on the other hand, was just beginning his career as he took on the role of "Rush" at 12 years old.⁷³ The cast size was small for a reason. Rather than having many voices, *Vic and Sade* used the three cast members' skills to narrate the experiences of the entire town in the "small house halfway up in the next block." As a result, only three voices were heard throughout the entire show.⁷⁴ That is, until Uncle Fletcher, played by Clarence Hartzell, joined the program in 1940.⁷⁵

The cast of *Vic and Sade* was often credited for the success of the show as they seemed to naturally fall into their roles.⁷⁶ Paul reinforced this idea, stating, "I don't believe the show would have succeeded if I hadn't been lucky in the casting."⁷⁷ While the casting was a large part of the show's ascension to popularity, the quality of the scripts were also vital.

Additionally, the fact that Paul wrote "human, amusing scripts, built from independent episodes that never ran more than three days," also lent to the success of the show as well.⁷⁸ Paul stated that it would have driven him mad if he had to keep the same episode "dragging on through more than three scripts."⁷⁹ It took Paul between two to four hours to think up a 15-minute show. One newspaper article stated that Paul didn't "eat his cereal until 'Vic and Sade' are fully dressed for the next day," though later articles about Paul noted he started his writing after breakfast.⁸⁰ In a 1940 interview, Paul noted that each script was as hard to write as the first one. He noted that "when the scripts become easy then I'll know I'm no longer any good to Vic and Sade."

When Paul first started working on the *Vic and Sade* scripts, he was a bachelor. However, on July 29, 1933, Paul married Marry Francis Murray in Chicago.⁸¹ Mary was born on August 16, 1909 to Kay and Caroline (Crewes) Murray.⁸² Originally from Chicago, Mary attended IWU and graduated in 1931.⁸³ She was an active member of the IWU community, including playing

⁶⁹ *The Evening Star* (Washington, District of Columbia), June 23, 1934.

⁷⁰ Ibid.

⁷¹ *The Des Moines Register*, February 5, 1933, page 23.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ "Outsiders Quite As Unique As 'Vic and Sade,' And Rush," *The Cincinnati Enquirer*, May 19, 1940; "'To Stage Birthday Party in Chicago's Merchandise Mart,'" *The Bismarck Tribune* (Bismarck, North Dakota), June 27, 1936.

⁷⁵ *The Fresno Bee The Republican*, September 4, 1940, page 4.

⁷⁶ *Radio Wave*, January 19, 1935, page 13.

⁷⁷ Ibid.

⁷⁸ "Rhymer Reason," *The Minneapolis Star* (Minneapolis, Minnesota), April 14, 1940.

⁷⁹ "Tough Work Keeping Script Up For Years," *The Cincinnati Post* (Cincinnati, Ohio) July 9, 1940.

⁸⁰ Margaret Morton McKay. "Chicago Radio Kaleidoscope," *Radio Wave* (Tulsa, Oklahoma), January 19, 1935; "Starts Ninth Year," *Buffalo Evening News*, July 1, 1940.

⁸¹ "Paul Mills Rhymer," *Illinois Marriage Index*, July 29, 1933; "Mary F. Murray and Paul Rhymer Wed in Chicago," *The Pantagraph*, August 2, 1933.

⁸² "Mary F. Rhymer," *The Pantagraph*, June 6, 1991.

⁸³ *The Pantagraph*, November 3, 1929, page 9; "Wesleyan Notes," *The Pantagraph*, October 25, 1929.

intramurals, being a member of Kappa Kappa Gamma Sorority, and editor and chief of *The Wesleyana*, the IWU yearbook, in 1929.⁸⁴ Like Paul, she was a member of the English Coffee Club.⁸⁵ Mary was a gifted student, having made the Scholarship Honor Roll for having a B+ average in 1931.⁸⁶ Her success at IWU made her incredibly popular, as she was voted the most popular girl at IWU during her time there.⁸⁷

While Mary and Paul's time at IWU overlapped, it was noted that they did not have a romantic relationship while attending college.⁸⁸ After, Mary graduated from IWU in 1931 she moved back to Chicago to live with her parents, the same city Rhymer had been living in for three years.⁸⁹ By 1933, when Mary was 24 and Paul was 28, the young couple was married at St. Chrysostom's Episcopal church in Chicago.⁹⁰

Following their marriage, they made their home at the Park Lane, Pratt Boulevard in Chicago.⁹¹ The couple spent most of their lives in the city, eventually moving to 1366 Dearborn Street in 1940.⁹² Although Paul lived in the city for the rest of his life, he regularly saw his mother, either by making trips to Bloomington or her traveling to Chicago to see him.⁹³

Despite Paul living in Chicago, *Vic and Sade* was firmly rooted in Bloomington. Although the show was set in an unnamed, small-town, residents of Bloomington, Illinois began to "...see a remarkable resemblance between the names of streets, telephone exchanges and names...in the programs."⁹⁴ So much so, residents of Bloomington began to send in fan mail noting such connections.⁹⁵

Vic and Sade's ties to Bloomington was no secret, as Paul Rhymer would note that he used Bloomington as the basis of the show's plots because he knew the town.⁹⁶ *Vic and Sade's* connection to Bloomington was clearly articulated by Paul in a list of character descriptions he provided for the *Madison State Journal* in 1942. For instance, Paul mentioned that Uncle Fletcher had recently moved to Bloomington—a fact that coincided with his physical emergence in the Gook house.⁹⁷ With that, one could surmise that the Gook Family lived in Bloomington as well. Not only was Bloomington represented in the *Vic and Sade* scripts, but Rush was apparently "Paul Rhymer reincarnated."⁹⁸ Despite the constant connections to Bloomington or himself, Paul managed to avoid any direct comparisons between *Vic and Sade* characters and

⁸⁴ "Social Notes," *The Pantagraph*, March 4, 1928; "Wesleyan Notes," *The Pantagraph*, October 25, 1929.

⁸⁵ *Wesleyana*, 1932, page 34.

⁸⁶ "Honor Roll of Regular College Students with "B" or Above Announced," *The Argus*, 1931.

⁸⁷ *The Des Moines Register*, May 2, 1937.

⁸⁸ *Radio Wave*, January 19, 1935, page 13.

⁸⁹ "Mary F. Murray and Paul Rhymer Wed in Chicago," *The Pantagraph*, August 2, 1933.

⁹⁰ *Ibid.*

⁹¹ *Ibid.*

⁹² *1940 Census Data*

⁹³ "Paul Rhymer Visits from Chicago," *The Pantagraph*, June 1, 1931; "Mrs. Mable Rhymer Visiting in Chicago," *The Pantagraph*, June 19, 1942.

⁹⁴ "Paul Rhymer's Sketch Is So Popular It Wins Evening Spot," *The Pantagraph*, January 22, 1933.

⁹⁵ Tony Cabooch entertainment column, *Radio Wave* (Tulsa, Oklahoma), September 30, 1933, page 16.

⁹⁶ *The Kingston Whig-Standard*, November 15, 1934, page 12.

⁹⁷ Paul Rhymer. "Note for You...," *Madison State Journal*, June 29, 1942.

⁹⁸ "Skit Author Inserts His Own Experiences," *Buffalo Evening News*, May 4, 1935.

Bloomington residents as he used creative names such as, “Reverend Kindneyslide,” “Mr. Gumpox,” and “Ike Kneesuffer,” to name a few examples.⁹⁹

After beginning on the network as an early morning show, *Vic and Sade* “clicked immediately” with listeners and fan mail began pouring in. The mail came in much larger amounts than other long-time NBC programs, proving that *Vic and Sade* was an early morning favorite. As a result, the show gained an evening spot by January 24, 1933.¹⁰⁰ The show was then presented at 9:15 PM over the NBC-WJZ Network Monday through Friday.¹⁰¹ In addition to the show being promoted, so was Paul when he was transferred from the continuity department to the NBC Artist Bureau as the show increased in popularity.¹⁰² *Vic and Sade*’s promotion to a night spot made the show even more popular as more listeners were able to tune in. By May of 1933, *Vic and Sade* became consistently available to Western listeners along the Pacific Coast every Tuesday, Thursday, and Saturday from 8:00-8:15 PM.¹⁰³ With that, NBC began to broadcast the 15-minute program six days a week by June of 1933.¹⁰⁴ The *Evening Star* reported that the growing popularity of the show was not attributed to exciting and fantastical characters, but rather “...because they are so human and natural.”¹⁰⁵

Vic and Sade’s tendency to detail the everyday lives of ordinary people did not prevent it from dealing in extravagance occasionally. For instance, in July of 1934, just a few weeks after celebrating the show’s two-year anniversary, *Vic and Sade* was recorded on the grounds of “A Century of Progress” at the Chicago’s World’s Fair.¹⁰⁶ In doing so, the script incorporated the sound effects of a giant lagoon fountain, which had to be specially turned on for the recording, overall using a total of 1,700,000 gallons of water during a 25-minute period.¹⁰⁷ However, despite *Vic and Sade*’s popularity, as demonstrated by its World’s Fair broadcast, the program spent its first two years without sponsorship.¹⁰⁸

When the show went on the air, success seemed near and executives at NBC felt confident that the show would soon receive a sponsor. Despite the show receiving acclaim from listeners, it could not find a sponsor until November of 1934, when *Vic and Sade* was able to retain the same sponsor as *The Gibson Family* and *Song of the City* – Proctor and Gamble.¹⁰⁹ Once *Vic and Sade* acquired a sponsor, the program was able to increase its airtime and host public events. For instance, to celebrate the show’s fourth anniversary, the program held a birthday party in Chicago’s Merchandise Mart with a giant birthday cake topped with 4 candles

⁹⁹ *The Vancouver News-Herald*, December 19, 1935, page 12.

¹⁰⁰ Ruth Geri. “A Radio Show that Was Built by Faith,” *Detroit Free Press* (Detroit, Michigan), June 23, 1935.

¹⁰¹ “Paul Rhymer’s Radio Sketch Is So Popular It Wins Evening Spot,” *The Pantagraph*, January 22, 1933.

¹⁰² “Paul Rhymer, Wesleyanite, Makes Radio Fame in N.B.C. Offices; Writes Numerous Sketches for Ether Waves,” *The Argus*, March 9, 1933.

¹⁰³ “Vic and Sade to Pay New Visit,” *The San Francisco Examiner*, May 21, 1933.

¹⁰⁴ “Vic and Sade,” *Oakland Tribune*, June 20, 1933.

¹⁰⁵ *Evening Star*, June 23, 1934, page 27.

¹⁰⁶ “‘Vic and Sade’ Will Entertain From Fair,” *The Bismark Tribune*, July 14, 1934.

¹⁰⁷ “Use River Of Water For One Broadcast: 1,700,000 Gallons of Water Aid Vic and Sade,” *The Commercial Appeal*, July 29, 1934.

¹⁰⁸ Larry Wolters. “News of the Radio Stations,” *Chicago Tribune*, September 13, 1934.

¹⁰⁹ Larry Wolters. “News of the Radio Stations,” *Chicago Tribune*, October 22, 1934; Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii.

of increasing size, which were meant to symbolize “the program’s growth in scope and popularity during its career on air.”¹¹⁰ This growth, combined with the financial security that a sponsor provided, encouraged Paul to leave NBC and start script writing as a free-lance writer in 1934.¹¹¹

More listeners and a sponsor allowed *Vic and Sade* to add even more broadcasts throughout the week. For example, by September 1936, *Vic and Sade* was heard twice each weekday, Monday through Friday.¹¹² This would only increase by March of 1937, wherein the sponsor of *Vic and Sade* added two Wednesday night broadcasts, airing at 6:45 p.m. and 9:00 p.m., on top of the two daytime episodes. All in all, *Vic and Sade* was aired 12 times per week!¹¹³ The continuous broadcasts made the cast of *Vic and Sade* incredibly busy. Billy Idelson (Rush) was attending high school at the time, which made his Wednesdays “dizzying,” and Art Van Harvey lived about an hour away from the radio studio, requiring him to spend the entire day on set. The same was true for Bernadine Flynn; however, thankfully she lived closer to the studios than Harvey.¹¹⁴ All this hard work would pay off by November 1937 during the Radio Ball - an award ceremony during which awards for the best “Chicago Radio Performances” were given. At the Radio Ball, Art Van Harvey received an honorable mention as the “Best Sustained Performance for an actor.” Bernadine Flynn also received an honorable mention as the “Best Sustained Performance for an actress.” Paul Rhymer also took home an award for the “Best Written Program” for 1937.¹¹⁵

That same year, Paul also became a father. On September 20, 1937, Mary gave birth to Paul Parke Rhymer.¹¹⁶ “Parke,” as he was called, was born at Chicago’s Passavant Hospital and weighed 6 pounds 5 ounces.¹¹⁷ Parke was born just a few weeks after Bernadine Flynn had her first child, who was also a boy. In a press release about the birth of his son, Paul remarked “Bernadine will be back sometime next week, and believe me, I’ll breathe a sigh of relief—having one baby at a time is enough.”¹¹⁸

Vic and Sade’s increasing success drew viewers towards Paul Rhymer. As a result, the media began to show interest in Paul’s personal life and how it influenced his writing for *Vic and Sade*. At this time, media attention for radio script writers was few and far between. Larry Wolters of the *Chicago Tribune* drew a comparison between the credit composers and Hollywood film writers receive to that of radio writers. Wolters’ wrote:

¹¹⁰ “To Stage Birthday Party in Chicago’s Merchandise Mart: Homely Characters and Young Son, Rush, Are Endear’d to Millions of Listeners,” *The Bismark Tribune*, June 27, 1936.

¹¹¹ Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii.

¹¹² *The Argus*, September 16, 1936.

¹¹³ *Chicago Tribune*, March 3, 1937, page 19; “The Air Rover.” “Fourth Program in Day for Vic and Sade, Radio Artists,” *The Rock Island Argus*, March 10, 1937; “Set Record for Shows,” *The Evening News*, March 19, 1937.

¹¹⁴ *Chicago Tribune*, March 3, 1937, page 19; “Set Record for Shows,” *The Evening News*, March 19, 1937.

¹¹⁵ *Chicago Tribune*, November 30, 1937, page 17.

¹¹⁶ “Paul Parke Rhymer ‘59,” *Hamilton College*, accessed April 14, 2023, <https://www.hamilton.edu/magazine/spring09/necrology/1950s>.

¹¹⁷ “Stork Still Playing Stellar Role in Vic and Sade Show,” *National Broadcasting Company*, September 21, 1937.

¹¹⁸ *Ibid.*

“But who recognizes the names of Bill Morrow and Ed Beloi, Carroll Carroll, Don Quinn, Paul Rhymer, Arch Oboler or the many others who keep punching the typewriters while the stars take the bows and wallow in the fan mail?...in radio writers are the forgotten men. Pondering this matter the other day it seemed like a good idea to track down one of these lads and find out what they are like...”¹¹⁹

Paul’s writing style was analyzed by the media in an effort to know “The Man Behind Vic and Sade.”¹²⁰ For instance, it was noted that Paul wrote *Vic and Sade* with “typewriters on the table in [the] bedroom; usually half dressed, with [a] bottle of milk and plenty of cigarettes on hand” (which is a very different style than earlier in his career).¹²¹ He was known to never have to revise his scripts on account of having the entire plot for the show made up in his mind before he even began writing. Paul’s “mathematical precision” in writing created a cycle of hilarious scripts mixed in with quieter, more ironic, ones.¹²² Paul was a dedicated writer, according to his wife, Mary.¹²³ She explained that he would wake up early and write for hours, a burdensome task, until the script was fully complete. He would seldom stop until the final page had been written.¹²⁴ After he turned in the script, he would make himself available to friends and family, as long as they did not “talk shop” with him.¹²⁵ For Paul, the workday ended when the script was turned in – until the next morning where he would once again write to meet the deadline.¹²⁶ A process he admitted to Mary, was exhausting, as he commented that he had written more than Charles Dickens.¹²⁷

Not only was Paul’s writing process explored by his fans, so was his life story. *The Pantagraph* published reports explaining Paul’s life in Bloomington as a young adult.¹²⁸ Other newspapers, such as *The Times* in Streator, Illinois, reproduced the story to share news on Rhymer.¹²⁹ Whether his past job as a taxicab driver or his bad piano playing were discussed – it was commented on in the paper.¹³⁰ Paul’s popularity must have been difficult for him as he was known to be a private man, who “liked to keep his personal and professional lives on clearly separated bases.”¹³¹ In the book, *The Small House Half-Way Up In The Next Block* (written by Paul and edited by his wife Mary), Mary commented that Paul was so shy that “he seemed

¹¹⁹Larry Wolters. “Here’s Plug For Writers, Radio’s Forgotten Men,” *Chicago Tribune*, January 30, 1938.

¹²⁰ “The Man Behind Vic and Sade,” *Radio Guide*, June 11, 1938.

¹²¹ *Racing Journal Times*, May 3, 1937.

¹²² Paragon of Authors! No Script Revision for Vic, Sade Lines,” *The Cincinnati Enquirer*, March 13, 1938.

¹²³ Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii.

¹²⁴ Ibid; “Paragon of Authors! No Script Revision for Vic, Sade Lines.”

¹²⁵ Rhymer, xvii-xxvii.

¹²⁶ Ibid.

¹²⁷ Ibid.

¹²⁸ Joe Green. “Paul Rhymer, Bloomington Boy, Found Success by Chance Skit,” *The Pantagraph*, April 4, 1937.

¹²⁹ “Paul Rhymer of Bloomington Is Author of Script,” *The Times*, April 10, 1937.

¹³⁰ “Rhymer Career Sketched,” *The Indiana Weekly Messenger* (Indiana, Pennsylvania), June 10, 1937; “Job as Reported Was Soon Over,” *Evansville Press* (Evansville, Indiana), March 12, 1937; *The Cincinnati Post* (Cincinnati, Ohio), February 15, 1937, page 11.

¹³¹ Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii.

diffident even in accepting compliments which came to him from listeners – although he took the greatest pleasure in hearing and reading good reviews of *Vic and Sade*.¹³² Moreover, Paul’s work spoke more for himself than he did. As a result, Paul became quite a celebrity.

Never was Paul’s celebrity status more apparent than in his childhood hometown of Bloomington. So much so, that The Young Men’s Club sought to bring Paul Rhymer back to Bloomington to celebrate his work on *Vic and Sade*.¹³³ *The Pantagraph* announced that Paul would be the guest of honor at the testimonial luncheon hosted by the Young Men’s Club on April 29, 1938. The entire staff of *Vic and Sade* accompanied Paul to Bloomington. It seemed fitting to honor Paul Rhymer, as well as *Vic and Sade*, as his show had given “favorable publicity” to Bloomington.¹³⁴ Paul was honored as “The Man Who Put Bloomington on the Air.”¹³⁵ Those who attended the event included the mayor of Bloomington, Mark Hayes; leaders of the Young Men’s Club (who presented Paul with an honorary plaque); members of the IWU chapter of Sigma Chi; as well as the Governor of Illinois, Henry Horner.¹³⁶

In addition to community leaders, seats were reserved for those involved in Paul’s career as a writer, which included his mother, Mabel Rhymer, and his wife, Mary Frances Rhymer, both of whom received bouquets.¹³⁷ Also in attendance were Paul’s former bosses who fired him from jobs at a filling station and *The Pantagraph*, Jerry Sampson and Russell Miller respectively.¹³⁸ The banquet drew a large fan base, with 500 tickets sold for \$1.25 (or \$24.00 in 2023) ten days before the event.¹³⁹ The arrangements committee anticipated a crowd of 1,100 people in attendance.¹⁴⁰

The so-called “Paul Rhymer Day” had a crowd of over 1,000 people in attendance.¹⁴¹ Hosted at the Bloomington Consistory (the Bloomington Center for the Performing Arts today), located at 600 North East Street, at 7:00 p.m. on Friday, April 29 – the event was the largest to occur in the Bloomington Consistory since it’s construction.¹⁴² That evening, Paul was escorted

¹³² Ibid.

¹³³ The Young Men’s Club was founded in 1916. The club was established in an attempt to counter act the aging nature of the Rotary Club, which was the only other service club in Bloomington at that time. The club was active in various local charitable ventures, including war benefits, capital campaigns, public drives, and more. While the meeting location has changed over the years, the Club continues to meet every Tuesday at noon since it’s founding, Hannah Johnson, “Every, Lloyd.” McLean County Museum of History, 2013. Retrieved from <https://mchistory.org/research/biographies/eyer-lloyd>.

¹³⁴ “Paul Rhymer And His Staff To Come Here,” *The Pantagraph*, February 16, 1938.

¹³⁵ “Paul Rhymer To Be Honored In Bloomington,” *The Times*, February 18, 1938.

¹³⁶ “Home Town Boy Makes Good Bloomington Plans Rhymer Day,” *National Broadcasting Company*, April 19, 1938.

¹³⁷ “Paul Rhymer Returns Home To Hear Life Work Lauded,” *The Pantagraph*, April 30, 1938.

¹³⁸ “Home Town Boy Makes Good Bloomington Plans Rhymer Day,” *The National Broadcasting Company*, April 19, 1938.

¹³⁹ “Rhymer Banquet Tickets Find Heavy Demand: More Than 500 Already Sold for April 29,” *The Pantagraph*, April 19, 1938; “Young Men’s Club Will Sponsor Banquet and Entertainment To Honor Paul Rhymer,” *The Pantagraph*, April 25, 1938.

¹⁴⁰ “Rhymer Banquet Tickets Find Heavy Demand: More Than 500 Already Sold for April 29,” *The Pantagraph*, April 19, 1938.

¹⁴¹ “For Rhymer Day, Rhymes and Rhymes,” *NBC News*, May, 1938; “Paul Rhymer Returns Home To Hear Life Work Lauded.”

¹⁴² “Young Men’s Club Will Sponsor Banquet and Entertainment To Honor Paul Rhymer,” *The Pantagraph*, April 25, 1938; “Radio Stars’ Telegrams Help Make Rhymer Day Big Success,” *National Broadcasting Company*, May 2, 1938.

to the Consistory by a group of friends and welcomed to the building by the Bloomington High School Band.¹⁴³ During the event, guests dined on Swiss steak, corn on the cob, and mashed potatoes with gravy, a relish tray, Parker House rolls, coffee, ice cream, and angel food cake as the Bob Burnsmeier Orchestra played dinner music.¹⁴⁴ Emil Wichmann, the president of the Young Men’s Club, along with John W. Rogers, chairman of the arrangements committee, gave the welcome address.¹⁴⁵ Reverend Ralph G. Carson served as the Master of Ceremonies, while Mayor Mark B. Hayes facilitated presentations.¹⁴⁶ Richard M. O’Connell, the Bloomington city attorney, presented the ceremonial plaques to Vic, Sade, Rush, and Bob Brown, as well as to Paul Rhymer. Reverend William Cutlip, a former IWU classmate and Sigma Chi brother, presented “Brother Rhymer” a plaque on behalf of the alumni chapter of their fraternity.¹⁴⁷ Upon receiving these awards, Paul received a standing ovation. Afterwards, he said, “I should make a speech. How should I do it? All I can say is, Thanks!”¹⁴⁸ Sigma Chi Fraternity then performed a skit they had written in honor of Paul, entitled “Brother Paul M. Rhymer.”¹⁴⁹ Next, Paul showed his work to the guests by having the entire cast of *Vic and Sade* perform a skit he had especially written for the event, titled “Bloomington People and Bloomington.” The performance was deemed the highlight of the evening.¹⁵⁰ Paul was also presented a “key to the city” by Mayor Hayes. One newspaper reported that it was a “small key because Bloomington’s a small city!”¹⁵¹

Messages of congratulations via telegrams poured in from all parts of the country. Those, along with several poems written for the occasion, were read throughout the evening by Reverend Ralph G. Carson, toastmaster of the event. One such telegram sent by Charlie McCarthy (the famous dummy partner of famed ventriloquist of Edgar Bergen) read:

“It’s with elan and elation
We join Rhymer’s celebration –
And we send him invitation
To come see our habitation,
If they ever, silly boys,
Run him out of Illinois.”¹⁵²

A poem written by Edgar. A Guest, British-born American poet, was read as well:

¹⁴³ “Tickets For Paul Rhymer Day Banquet Going Fast,” *National Broadcasting Company*, April 27, 1938; “City Ready To Welcome Paul Rhymer: 800 Expected to Be At Honorary Banquet,” *The Pantagraph*, April 29, 1938.

¹⁴⁴ “The Young Men’s Club Honors Bloomington’s Distinguished Radio Author Paul Rhymer,” *The Young Men’s Club*, April 29, 1938.

¹⁴⁵ *Ibid.*

¹⁴⁶ *Ibid.*

¹⁴⁷ *Ibid.*

¹⁴⁸ “Paul Rhymer Returns Home To Hear Life Work Lauded,” *The Pantagraph*, April 30, 1938.

¹⁴⁹ “The Young Men’s Club Honors Bloomington’s Distinguished Radio Author Paul Rhymer,” *The Young Men’s Club*, April 29, 1938.

¹⁵⁰ “Paul Rhymer Returns Home To Hear Life Work Lauded,” *The Pantagraph*, April 30, 1938.

¹⁵¹ “The Man Being ‘Vic and Sade,’” *Radio Guide*, June 11, 1938.

¹⁵² “Radio Stars’ Telegrams Help Make Rhymer Day Big Success,” *National Broadcasting Company*, May 2, 1938.

“You couldn’t crowd into a hall,
The friends who want to cheer for Paul.
No building human hands have made,
Could hold the friends of Vic and Sade.

But here’s a thought for all he’s done,
For radio and for Bloomington.
May life reward him with its best,
His fan forever, Eddie Guest.”¹⁵³

If anything can be gathered from “Paul Rhymer Day,” it is that Paul’s work on *Vic and Sade* meant a great deal to those who lived in Bloomington.

Vic and Sade continued to grow in popularity over the years. As a result, the show, noted as the “Most Popular Air Family,” was broadcast over additional radio networks such as WHP and a nationwide Columbia network by May of 1938.¹⁵⁴ The following year, Republic Pictures expressed interest in filming *Vic and Sade*; however, *Vic and Sade* did not grace television until July 1948 – nearly 10 years later.¹⁵⁵ In the meantime, *Vic and Sade* continued on the radio.

During that time, *Vic and Sade* continued to succeed and adapt. An example of the show’s growth happened in August 1940 when the show went from a three-person cast to a four person cast, adding Uncle Fletcher. Although Uncle Fletcher had been mentioned on the show numerous times, he never appeared in the program before 1940. He would remain a staple for the rest of the show’s career.¹⁵⁶ The addition to the cast proved a worthwhile change, as *Vic and Sade* was named the best daytime serial in a Motion Picture Daily’s survey in 1940.¹⁵⁷ Additionally, by 1942, Rhymer continued to win awards for his script writing from Radio-Movie Guide and Motion Picture Daily.¹⁵⁸

By 1943, *Vic and Sade* had been named the oldest continuous daytime show on the radio networks after 11 years on air.¹⁵⁹ For the remaining time of *Vic and Sade*’s initial run on radio, Paul continued to push the boundaries on how radio shows were written and performed. For example, in one 1943 script Paul had only Sade speak in a 15-minute monologue.¹⁶⁰ When asked his reasoning, Paul stated that it was an experiment he had “wanted to make for a long time, and an accomplished actress like Miss Flynn can make drama out of such unromantic chores as washing dishes or running the carpet sweeper over the living room rug.”¹⁶¹

¹⁵³ Ibid.

¹⁵⁴ “Most Popular Air Family Joins WHP Daytime Schedule,” *Harrisburg Telegraph*, May 24, 1938.

¹⁵⁵ *The Waterbury Democrat*, September 13, 1939; *Chicago Tribune*, June 21, 1949, page 31.

¹⁵⁶ *The Fresno Bee The Republican*, September 4, 1940, page 4.

¹⁵⁷ *Times Colonist*, December 31, 1940, page 13.

¹⁵⁸ *The Bristol Herald Courier*, August 9, 1942, page 13.

¹⁵⁹ Dorothy Doran. “‘The Gook’ Family Chalks Up Record In Daytime Radio,” *The Akron Beacon Journal*, May 2, 1943.

¹⁶⁰ “Monologue on ‘Vic and Sade,’” *The Times*, January 28, 1943.

¹⁶¹ “Monologue on ‘Vic and Sade,’” *The Times* (Shreveport, Louisiana), January 28, 1943.

Paul had to make less than ideal changes to the show as well. This was the case when Billy Idelson, the actor who played “Rush,” left *Vic and Sade* to join the Navy in 1943.¹⁶² Paul immediately selected 13-year-old Evanston, Illinois native, David Whitehouse, to replace Idelson.¹⁶³ Paul’s choice proved worthwhile the following month, as he won the trophy for the best daytime radio program for the third year in a row.¹⁶⁴ However, by September 1944 *Vic and Sade* left the air ways and signed off for the first time in 12 years.¹⁶⁵ At the time the show had about 7,000,000 listeners and was appreciated for its being “slanted with comedy rather than the trials and tribulations of family life.”¹⁶⁶

Vic and Sade took about a year and half long break before it would be back on the radio over the Mutual Broadcasting Network in June 1946. Paul Rhymer stayed on as script writer for the program; however, the length of the show was doubled to 30 minutes as opposed to 15.¹⁶⁷ The rest of the original cast, including Billy Idelson, joined Paul in *Vic and Sade*’s new start in radio.¹⁶⁸ However, it seemed that the return of *Vic and Sade* to radio was short lived, as the radio show was exchanged for a spot in television by 1949.¹⁶⁹

Before *Vic and Sade* made its television debut, Paul’s mother, Mabel Rhymer, passed away.¹⁷⁰ Following a short illness on account of a stroke she had a few days prior, Mabel passed away at the age of 66 on March 24, 1949.¹⁷¹ Following a short memorial service, she was buried at Park Hill Cemetery in Bloomington.

In July of 1949, a few months following his mother’s death, *Vic and Sade* made their television debut. Although Rhymer continued to write the scripts, Bernadine Flynn (Sade) was the only original cast member to join him on the television of the show.¹⁷² The rest of the cast was replaced with Frank Dane as “Vic” and Dick Conan as “Rush.”¹⁷³ Despite Paul Rhymer’s quality script writing, the new cast members were not well received, with one newspaper columnist stating that they were not “quite as funny on TV as they were in their great days on the radio.” The article went on further, stating:

“Frank Dane, visually Vic, is reasonably satisfying but not much more than that. Dick Conan, who plays Rush, is a bit too bumptious for my taste...I’m a little confused about

¹⁶² “Vic and Sade Actor Out of the Serial,” *St. Louis Post-Dispatch*, February 21, 1943; *The Des Moines Register*, June 24, 1943, page 9.

¹⁶³ “Evanston Boy, 13, Wins Radio Program Role,” *Chicago Tribune*, August 1, 1943.

¹⁶⁴ *The Argus*, September 29, 1943.

¹⁶⁵ “Vic and Sade To Leave Air,” *Chillicothe Gazette*, September 11, 1944; *Chicago Tribune*, September 24, 1944, page 155.

¹⁶⁶ “Radio: Vic and Sade,” *Time*, December 27, 1943; “Vic and Sade To Leave Air,” *Chillicothe Gazette*, September 11, 1944; *Chicago Tribune*, September 24, 1944, page 155.

¹⁶⁷ “Paul Rhymer Show Back on Airways,” *The Pantagraph*, June 23, 1946.

¹⁶⁸ “And here they are again, everybody – your old favorites, Vic and Sade...,” *The Gazette*, June 23, 1946.

¹⁶⁹ *Chicago Tribune*, June 21, 1949, page 31; “Rhymer’s Radio Show Now on TV,” *The Pantagraph*, July 21, 1949.

¹⁷⁰ “Mrs. Mabel Rhymer,” *The Pantagraph*, March 24, 1949,

¹⁷¹ *Ibid.*

¹⁷² *Chicago Tribune*, June 21, 1949, page 31; “Rhymer’s Radio Show Now on TV,” *The Pantagraph*, July 21, 1949; John Crosby. “Good as on Radio: Vic, Sade Taking TV In Stride,” *Springfield Daily News*, August 5, 1949, page 14.

¹⁷³ John Crosby. “Good as on Radio: Vic, Sade Taking TV In Stride,” *Springfield Daily News*, August 5, 1949, page 14.

his age too. As I recall, the radio Rush was drafted in the last war. This one doesn't look old enough to get out of the boy scouts."¹⁷⁴

That being said, the show itself was viewed positively, with the same newspaper reporting that "the old radio programs, converted to television, was as fresh as spring water, whereas the new TV shows are tired before they're born."¹⁷⁵ Despite somewhat positive reviews, the TV debut of *Vic and Sade* did not result in a long-term television series, as the show concluded after three weeks' worth of episodes.¹⁷⁶

As *Vic and Sade* took a break from TV in 1950, Paul Rhymer worked on other script writing jobs. Paul wrote a script for a new TV show that, like *Vic and Sade*, described the happenings of a family. However, this family was noted as not being the same as *Vic and Sade* because they lived further down the block and were considered more folksy. Bernadine Flynn accompanied Paul on this job, and she took the role of one of the female leads.¹⁷⁷ Additionally, Paul also wrote sketches for *The Public Life of Cliff Norton*, which described the "daily happenings that we all experience" in 5-minute monologues from 1950 to 1952.¹⁷⁸

Vic and Sade was absent from TV for about 5 years. But in September 1955, the *Chicago Tribune* reported that a pilot episode had been looked on with favor by NBC executives. Paul Rhymer wrote the script for the TV series, while Bernadine Flynn retained her role as "Sade." Art Van Harvey had health issues at the time, so "Vic" was played by Bill Green in the pilot episode. Billy Idelson did not return to the role of "Rush," so Eddie Gillian replaced him in that role.¹⁷⁹ Despite the positive response from NBC, the pilot was not picked up.

Two years later, however, Paul Rhymer was back at work writing scripts for another TV version of *Vic and Sade*. This time, the show would star both Bernadine Flynn and Art Van Harvey in their respective roles.¹⁸⁰ The show appeared in color on WNBQ from 10:30-10:45 every Thursday night. With that, rather than have the show follow a "movie type" format, the show was structured to have the viewers believe that they were watching a radio broadcast to appeal to the show's original fans. Paul hoped that if the show appealed to its viewers, it would become an NBC network show.¹⁸¹ Unfortunately, that would not be in the cards for *Vic and Sade*.

Once *Vic and Sade* concluded, Paul continued to work in Chicago as a freelance writer and wrote book reviews for various Chicago newspapers.¹⁸² Described as a private man by his wife, Mary, Paul's personal life left the newspapers once *Vic and Sade* left the airwaves. Outside of his career, Paul enjoyed getting away from the city and visiting a farm the family had

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

¹⁷⁶ Untitled article, *Daily News*, July 6, 1949, page 264.

¹⁷⁷ Larry Wolters. "WGN-TV Revises P.M Schedule To Add Variety," *Chicago Tribune*, January 2, 1950.

¹⁷⁸ "Historical Society Acquires Scripts of 'Vic and Sade,'" *Madison Wisconsin State Journal*, September 12, 1969; "Along Radio," *Berwyn Life* (Berwyn, Illinois), May 12, 1950; *Daily News*, February 29, 1996, page 105.

¹⁷⁹ Larry Wolters. "Vic and Sade Sought for TV Series," *Chicago Tribune*, September 1, 1955.

¹⁸⁰ Larry Wolters. "TV Ticker," *The Chicago Tribune*, January 5, 1957.

¹⁸¹ "Paul Rhymer's Vic and Sade Returns to TV...In Color," *The Pantagraph*, January 17, 1957.

¹⁸² Larry Wolters. "More Radio Remembrances," *Chicago Tribune*, June 18, 1961; "'Vic, Sade' Author, Paul Rhymer, Dies," *The Pantagraph*, October 28, 1964.

purchased in 1940.¹⁸³ The farm was north of Dekalb Illinois, in Mayfield Township.¹⁸⁴ Paul found driving his car relaxing, so the far drive was enjoyable for him.¹⁸⁵ Paul took numerous trips visiting friends as well, traveling to Canada for a fishing trip and picnicking in Fox River Grove as well.¹⁸⁶

Paul had a very close relationship with his friends, as he was most himself when he was with them. Described as an “outrageous clown competing for center stage,” Paul demonstrated his comedy genius when amongst his friends.¹⁸⁷ So much so, in one instance Paul created fake instructions for the family maid in which he requested that she:

- “1. Please tear out partition between kitchen and dining room.
2. Wash my car.
3. Paper the back bathroom.
4. Clean and press the living room rug.”¹⁸⁸

That said, outside of the memories and newspaper articles surrounding Paul, his personality remains a bit of a mystery. However, as *The Los Angeles Times* reported, “I don’t suppose that in fact we really need to ask what he was like. Behind the privacy was a humanist and a humorist with a keen view of the human comedy which he made enduringly public.”¹⁸⁹

Throughout his life, Paul also maintained his connection to Bloomington. One way he did was through his support of the Bloomington High School Short Story Club. He donated the “Paul Rhymer Medal,” which was awarded to the student who wrote the year’s best short story.¹⁹⁰ In addition to this, Paul also maintained relationships with his Sigma Chi fraternity brothers by attending sporting events together and IWU’s homecoming.¹⁹¹ Although, his connection with Sigma Chi was expressed through close personal connections, Paul continued to be remembered by his fraternity as demonstrated by Sigma Chi’s involvement on “Paul Rhymer Day.”

Paul Rhymer passed away on October 26, 1964, at the age of 59 in Passavant Hospital in Chicago.¹⁹² Paul had been in poor health for a few years prior to his death after suffering multiple heart attacks. On the evening of October 26, 1964, he suffered a severe stroke and died

¹⁸³ Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii; “Chicago Man Buys a Farm In Mayfield,” *The Daily Chronicle*, September 17, 1940.

¹⁸⁴ “Chicago Man Buys a Farm In Mayfield,” *The Daily Chronicle*, September 17, 1940.

¹⁸⁵ Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii.

¹⁸⁶ “A Fish for Fishermen,” *Chicago Tribune*, July 23, 1939; “Picknickers,” *The Daily Herald*, July 21, 1950.

¹⁸⁷ Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii.

¹⁸⁸ “Servant Problem,” *The Sacramento Bee*, March 28, 1942.

¹⁸⁹ *The Los Angeles Times*, June 15, 1973, page 23.

¹⁹⁰ “BHS Story Winners Announced Tonight: Merwin Cup, Rhymer Medals To Be Awarded,” *The Pantagraph*, April 30, 1947.

¹⁹¹ “Many Old Grads Watch Titans White Robertson’s Clan,” *The Pantagraph*, November 9, 1931; “Sigma Chis Returning for Homecoming,” *The Pantagraph*, October 24, 1946.

¹⁹² “Vic, Sade Author, Paul Rhymer, Dies,” *The Pantagraph*, October 28, 1964.

shortly thereafter.¹⁹³ Paul's funeral took place at Graceland Cemetery Chapel in Chicago.¹⁹⁴ Paul was laid to rest at Lexington Cemetery, in Lexington, Illinois where he would later be joined by his wife, Mary.

After Paul's death, fans of the late writer remembered Paul by honoring his work on *Vic and Sade*. One newspaper wrote:

“Mr. Rhymer's prose was measured and weighed. His people spoke in small-town accents, but their comments and self-revelations also had a higher intellectual level for the preceptive listener. He wrote with difficulty, because any writing is difficult, humor most of all.”¹⁹⁵

To honor Paul's writing and ensure its preservation, Mary, along with their son Parke, donated Paul's scripts and other ephemera to the Mass Communications History Center of the State Historical Society of Wisconsin in July 1969.¹⁹⁶ Included in this large collection (which encompasses 16.8 cubic feet) are scripts from *The Keystone Chronicle*, *The Public Life of Cliff Norton*, and finally, *Vic and Sade*.¹⁹⁷ However, Mary would not part with Paul's typewriter – and it remained with her for the rest of her life.¹⁹⁸ Mary and Parke most likely felt the Mass Communications History Center was an appropriate repository for Paul's papers because of its mission “to make available to serious scholars significant historical records from all phases of mass media: radio, television, the press, advertising, public relations, theater, and cinema.”¹⁹⁹

Mary continued to honor Paul and his work long after his death. She published two compilation books of Paul's *Vic and Sade* scripts. The first book came in 1972. Mary edited the book titled, *The Small House Half-Way Up In the Next Block*.²⁰⁰ The book contained an introduction written by Mary, in which she explains Paul's life and legacy, as well as thirty of Paul's *Vic and Sade* scripts.²⁰¹

In 1976, Mary published a second collection of Paul scripts, this time including thirty of Paul's “most notable” scripts from 1932 through 1946, in the book, *Vic and Sade: The Best*

¹⁹³ “Vic, Sade Author, Paul Rhymer, Dies,” *The Pantagraph*, October 28, 1964; “Paul Rhymer, Vic and Sade Creator, Dies,” *The Chicago Tribune*, October 28, 1964.

¹⁹⁴ “Vic, Sade Author, Paul Rhymer, Dies,” *The Pantagraph*, October 28, 1964.

¹⁹⁵ Ogden Dwight. “To Rhymer, Vic and Sade – With Love,” *Des Moines Register*, 1964.

¹⁹⁶ “Historical Society Acquires Scripts of ‘Vic and Sade,’” *Madison Wisconsin State Journal*, September 12, 1969; Roland White. “Remember That Little House Up the Next Block?” *The Pantagraph*, September 21, 1969; Announcement, Rhymer papers on deposit at SHSW, July 1969, card and envelope, *Paul Rhymer Collection*, McLean County Museum of History Archives.

¹⁹⁷ Ibid.

¹⁹⁸ Mary Frances Rhymer, “Introduction,” in *The Small House Half-Way Up In The Next Block*, ed. Mary Frances Rhymer, (McGraw Hill: 1972), xvii-xxvii.

¹⁹⁹ Announcement, Rhymer papers on deposit at SHSW, July 1969, card and envelope, *Paul Rhymer Collection*, McLean County Museum of History Archives.

²⁰⁰ Mary Frances Rhymer, ed., *The Small House Half-Way Up In the Next Block: Paul Rhymer's Vic and Sade* (Chicago: McGraw-Hill, 1972).

²⁰¹ “Once Again Lets Join Vic and Sade,” *The Evening Sun*, February 15, 1973.

Radio Plays of Paul Rhymer.²⁰² In addition to publishing Paul's scripts, Mary also commemorated her late husband by donating the family's 138-acre farm in northern Illinois to IWU as a deferred gift in 1984.²⁰³ The annual income from the fund was used to support general education at IWU.²⁰⁴ Even in death, Paul supported the Bloomington and IWU communities.

Mary passed away in Chicago on May 29, 1991, at the age of 81.²⁰⁵ At the time of her death, she had been living in the Admiral, a retirement home in Chicago. She was buried in Lexington Cemetery, next to Paul.²⁰⁶

Surviving Mary was the couple's son, Parke. After graduating from Francis W. Parker School in Chicago, Parke attended Hamilton College and graduated with a degree in French.²⁰⁷ Following his graduation from college in 1959, Parke joined the Navy.²⁰⁸ He eventually left the Navy to become a corporate systems analyst, retiring in 1998.²⁰⁹ Parke passed away in Virginia Beach, Virginia in 2008 after battling cancer for several months.²¹⁰ He was survived by his wife, Carole Taylor Rhymer.²¹¹

Paul's legacy in radio, and legacy of *Vic and Sade*, continues today. He is credited with changing the radio industry, as he developed a production style now called, "pure radio," a style of radio where only one set and a few voices are used throughout a radio show – something Paul was an expert in as *Vic and Sade* had over 100 characters mentioned, with only four cast members.²¹² His work on *Vic and Sade* continues to be appreciated by modern audiences to this day. In 2022, IWU students and faculty performed two episodes of *Vic and Sade*, proving that the legacy of Paul Rhymer continues.²¹³ Despite the fame and moving as a young man, he never lost his connection to and appreciation of Bloomington.

By: Genevieve Fritz, 2023

²⁰² "Rhymer's 'Vic and Sade' radio plays in book form," *The Pantagraph*, August 1, 1976; Mary Frances Rhymer, ed., *Vic and Sade: The Best Radio Plays of Paul Rhymer* (New York: The Seabury Press, 1976); *Chicago Tribune*, August 8, 1976, page 141.

²⁰³ "University receives major gifts," *The Argus*, December 7, 1984.

²⁰⁴ Dave Hancock. "IWU to get new indoor pool," *The Pantagraph*, November 17, 1984.

²⁰⁵ "Mary F. Rhymer," *The Pantagraph*, June 6, 1991.

²⁰⁶ *Ibid*; Mary and Paul are buried in Lexington Cemetery, along with Mary's family (her mother, father, brother, grandmother, and two aunts). That said, the family did not reside in Lexington, but did live in McLean County for a period. To be more specific, Mary's parents both spent their youth in Bloomington-Normal as Mary's mother grew up in the area, while Mary's father pursued his education at IWU. Mary's brother, Louis, was born in Normal in 1907 and although the family moved to Morris, Illinois by the time of Mary's birth, they remained connected to McLean County despite moving to Chicago later. With that, Mary's brother was the first to pass away in 1953, so one can rationalize that Mary's parents, and eventually herself, chose Lexington Cemetery for their burial site to keep the family together in death; "L. Crewes Murray," *The Pantagraph*, February 10, 1953.

²⁰⁷ "Paul Parke Rhymer '59," *Hamilton College*, accessed April 14, 2023, <https://www.hamilton.edu/magazine/spring09/necrology/1950s>.

²⁰⁸ *Ibid*.

²⁰⁹ *Ibid*.

²¹⁰ *Ibid*.

²¹¹ *Ibid*.

²¹² Rachel Marusarz. "Alum wrote radio show from own life; changed the industry," *The Argus*, February 22, 2022.

²¹³ *Ibid*.