

## **THE GOLDEN AGE RADIO REVUE: Outline**

**Opening Sponsor Introduction**

**Barber Shop Comedy**

**Sponsor Break: Barber Shop Commercial**

**Feature 1: Burns and Allen - Gracie Takes Up Crime-Solving**

**Music – Option: You Are My Sunshine**

**Sponsor Break: Collin County Feed and Seed**

**Feature 2: X Minus One - The Discovery of Morniel Mathaway**

**Traveling Salesman Skit**

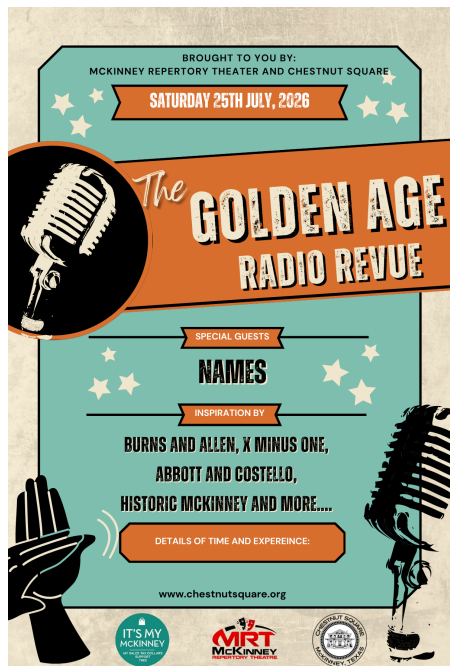
**Sponsor Break: Coffey Drug Store**

**Feature 3: Abbott and Costello - Who's on First**

**Music – Option Home on the Range**

**Community Segment: Courthouse Renovation**

**Closing Sponsor Sign-Off**



## THE GOLDEN AGE RADIO REVUE

### *Formatted Performance Script*

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 TOTAL SHOW ESTIMATE: 70–80 MINUTES

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 OPENING SPONSOR INTRO (3–4 min)

**SFX: Big band theme music (up full, then under)**

**ANNOUNCER:**

Good evening ladies and gentlemen...

Broadcasting live from historic McKinney, Texas, this is WCMK — The Voice of Collin County!

Tonight's presentation of *The Golden Age Radio Revue* is brought to you through the courtesy of the fine businesses of McKinney...

The Palace Barber Shop... where Collin County gentlemen have enjoyed a fine haircut since 1892...

Coffey's Drug Store... home of the most refreshing sodas and ice cream this side of Dallas...

And by Collin County Feed & Seed... proudly serving the hardworking farmers of North Texas.

So pull up a chair, settle in, and join us for an evening of comedy, music, and radio theater...


(beat)

Because it's time for...

**ALL:**  
**THE GOLDEN AGE RADIO REVUE!**

**MUSIC:** Big band button / applause

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 COMEDY WARM-UP – BARBER SHOP (3–4 min)

**SFX: Scissors snipping**

**BARBER:**

Next! Who's ready for a trim?

**CUSTOMER:**

Just a little off the top.

**BARBER:**

That's what the last fellow said... now he's wearing a hat until Christmas.

**CUSTOMER:**

How long you been cutting hair here?

**BARBER:**

Since before radios had knobs!

**CUSTOMER:**

You mean this place has been here that long?

**BARBER:**

Son... the Palace Barber Shop has been keeping McKinney looking respectable since 1892.

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 **SPONSOR TAG – BARBER SHOP (1 min)**

**ANNOUNCER:**

Friends, tonight's program continues through the courtesy of the Palace Barber Shop on the McKinney Square.

Where the shaves are smooth...  
the haircuts are sharp...  
and the stories are even sharper.


So the next time your hair begins to look like a Texas tumbleweed...  
step into the Palace Barber Shop.

(beat)

And now... back to our program.

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 **Runtime: 17–19 minutes**

 **Key SFX: radio tuning, footsteps, car, siren**

 **FEATURE 1 – GRACIE TAKES UP CRIME-SOLVING (17–19 min)**

**Burns and Allen**

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**CAST (3 ACTORS)**

**GEORGE**  
**GRACIE**

**UTILITY** (Announcer, Postman, Goodwin, Dealer, Policeman, etc.)

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 **OPENING**

**SFX: Light applause**

**UTILITY (ANNOUNCER):**

It's evening in the Burns home... where Gracie is listening to her favorite mystery program.

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 **SCENE 1 – RADIO MYSTERY PARODY**

**SFX:** Radio tuning in

**UTILITY (DRAMATIC VOICES, FAST PACED):**

You killed the plumber!

No, I didn't!

Take that!

**SFX:** Gunshot / body fall / scream / door crash

**UTILITY:**

It's the police!


**SFX:** Multiple gunshots / bodies fall

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**GRACIE (unimpressed):**

Well... I guess it can't be exciting every week.

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 **SCENE 2 – THE IDEA**

**SFX:** Radio click off

**GEORGE:**

Gracie, listen to this joke—

**GRACIE:**

No time! I'm listening to "The Tall Man."

**GEORGE:**

What's that?

**GRACIE:**

A detective and his wife. Every week they go for a walk... and fall over a dead body.

**GEORGE:**

Sounds healthy.

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**GRACIE:**

Let's be detectives!

**GEORGE:**

No.

**GRACIE:**

You can be the Short Man.

**GEORGE:**

No.

**GRACIE:**

The Middle-Aged-Spread Man.

**GEORGE:**

We're not solving crimes!

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**GRACIE:**

Come on, let's go find one!

**GEORGE (resigned):**

Alright... but I'm only going for fresh air.

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 **SCENE 3 – THE WALK**

**MUSIC:** Light “mystery parody” underscore

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**FALSE ALARM #1**

**GRACIE (dramatic whisper):**

George... that man looks suspicious!

**UTILITY (gentle):**

Excuse me, I'm the new minister...

**GEORGE:**

Case of the Sinister Minister—solved.

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**FALSE ALARM #2**

**GRACIE (gasp):**

A dead man!

**SFX:** Snore / hiccup

**UTILITY (drunk):**

Sweet Adeline...

**GEORGE:**

Very dead.

**GRACIE:**

Half-shot.

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**FALSE ALARM #3**

**SFX:** Woman scream

**SFX:** Car door opens

**UTILITY (Goodwin):**

Oh hi!

**GEORGE:**

Bill?!

**GRACIE:**

Was that scream a crime?!

**UTILITY:**

No—I told her she can't see me till tomorrow.

**GEORGE:**

Let's go.

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 **SCENE 4 – THE REAL “CRIME”**

**SFX:** Footsteps

**UTILITY (Postman):**

Evening!

**GRACIE:**

We're looking for crime!

**POSTMAN:**

My car's missing...

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**GRACIE (excited):**

That's it! The Case of the Missing Essex!

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 **SCENE 5 – GRACIE “SOLVES” IT**

**SFX:** Door opens (next morning)

**GRACIE:**

I solved it!

**GEORGE:**

Who did it?

**GRACIE:**  
The James Gang!

**GEORGE:**  
They've been gone for 75 years.

**GRACIE:**  
The new ones—Harry and Betty!

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**GEORGE:**  
Movie stars?!

**GRACIE:**  
They lure people into theaters... then steal cars!

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**GEORGE:**  
That's ridiculous.

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#### **SCENE 6 – UNDERWORLD (QUICK VERSION)**

**MUSIC:** Sneaky

**SFX:** Bar ambiance

**GRACIE (tough voice):**  
Hey bartender!

**UTILITY (bartender):**  
What do you want?

**GRACIE:**  
We need a getaway car.

**BARTENDER:**  
What kind?

**GRACIE:**  
1928 Essex.

**BARTENDER:**  
Get out—you're phonies!

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#### **SCENE 7 – THE CAR LOT**

**SFX:** Outdoor ambiance

**UTILITY (dealer):**  
Interested in a car?

**GRACIE:**  
We'll take that Essex.

**DEALER:**  
Two thousand dollars.

**GEORGE:**  
Two thousand?!

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**GRACIE (whispers):**  
Let's take it!

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**SFX: Car doors / engine fails**

**GEORGE:**  
It won't start!

**GRACIE:**  
Push!

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## SCENE 8 – PUSHING THE CAR

**SFX: Straining / pushing**

**GEORGE:**  
How far?!

**GRACIE:**  
Six blocks!

**GEORGE:**  
Why is it harder?!

**GRACIE:**  
I put the brakes on.

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**GEORGE:**  
GRACIE!

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## SCENE 9 – THE TWIST

**SFX:** Doorbell

**UTILITY (postman):**  
Hello!

**GRACIE:**  
You got a new car?!

**POSTMAN:**  
No, same one. It just needed fixing.

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**GEORGE:**  
Then whose car did we take...?

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## SCENE 10 – PAYOFF

**SFX:** Police siren

**UTILITY (policeman):**  
Who stole the Essex?!

**POSTMAN:**  
I drove mine!

**GEORGE (panicking):**  
Uh oh...

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**GRACIE:**  
Goodbye, Mr. Postman!

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## ENDING

**MUSIC:** Theme

**GEORGE (dry):**  
We solved the case... and created a new one.

**GRACIE:**  
That's what detectives do!

**SFX:** Applause

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 **MUSIC INTERLUDE (3–4 min)**

**Song: Option: “You Are My Sunshine”**

- **Live vocal + guitar**
  - **Optional audience sing-along**
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 **SPONSOR – FEED & SEED (1–2 min)**

**ANNOUNCER:**

And now ladies and gentlemen...

it's time for our next feature.

But first we tip our hats to the good folks at Collin County Feed & Seed.

Whether you're planting a crop, feeding livestock, or just swapping stories with neighbors...  
Collin County Feed & Seed is proud to serve the farmers and families of this fine county.


And now back to our program.....

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 **FEATURE 2 –  THE DISCOVERY OF MORNIEL MATHAWAY**

*X- Minus One (1957)*

 **Runtime: 15–18 minutes**

 **Key SFX: time machine, hum, pages, footsteps**

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**CAST**

ANNOUNCER  
DAVE (Narrator)  
MATHAWAY  
GLESCU

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 **OPENING**

**SFX: Countdown (filtered, echo)**

**SFX: Rocket launch blast**

**MUSIC: Sci-fi theme swell**

**ANNOUNCER:**


Countdown for blast-off... X minus one... Fire!

From the far horizons of the unknown come tales of new dimensions in time and space...

Tonight: *"The Discovery of Morniel Mathaway."*

**MUSIC:** Fade out

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 **SCENE 1 – THE STUDIO**

**SFX:** Light city ambiance (distant traffic, faint street noise)

**SFX:** Occasional creaky chair

**DAVE (NARRATION):**

Everyone was astonished at the change in Morniel Mathaway... except me. I was there the day he was discovered.

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**MATHAWAY:**

I tell you, Dave, I can't miss. I'm just too good.

**DAVE:**

You sell any paintings?

**MATHAWAY:**

No! But that's because the world isn't ready.

**DAVE:**

Naturally.

**MATHAWAY:**

I was thinking this morning... who are the greatest painters alive? Picasso... Roualt... and me.

**DAVE:**


That must get lonely.

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**DAVE (NARRATION):**

Morniel was a bad painter. Not my opinion—fact.

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 **SCENE 2 – THE ARRIVAL**

**SFX:** Low electrical hum begins

**SFX:** Hum grows louder, oscillating

**SFX:** Soft crackling / shimmer

**DAVE:**

Hey... what's that?

**MATHAWAY:**

I didn't order anything.

**SFX:** Sudden energy burst / whoosh

**GLESCU (appearing):**

Morniel Mathaway?

**MATHAWAY:**

Yes...?

**GLESCU:**

I bring greetings from the year 2487.

**SFX:** Hum fades out

**DAVE:**

You're kidding.

**GLESCU:**

I am an art historian... specializing in one man.

**MATHAWAY:**

Who?

**GLESCU (dramatic):**

You.

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### ☀ **SCENE 3 – THE PRAISE**

**MUSIC:** Light, awe-filled underscore

**GLESCU:**

You are beyond famous. You are one of the immortals.  
Modern painting begins with you!

**MATHAWAY (overjoyed):**

Me?!

**DAVE:**

Do I survive?

**GLESCU:**

No.

**MUSIC:** Cut

**DAVE:**

Figures.

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## SCENE 4 – THE PAINTINGS

**SFX:** Wooden easel turning

**SFX:** Canvas shifting

**MATHAWAY:**

Let me show you my latest!

**GLESCU (pause):**

...This is your work?

**MATHAWAY:**

“Figured Figurines Number 29.”

**GLESCU:**

It looks like... smears.

**MATHAWAY:**

“Smudge-on-smudge.”

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**SFX:** Rapid canvas handling

**MATHAWAY (faster):**

Here’s another—

And this—

And this—

**GLESCU (overwhelmed):**

Please... stop...

**SFX:** Slight wobble / chair creak

**GLESCU:**

I need to sit down...

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## SCENE 5 – THE BOOK

**SFX:** Book pulled from pocket

**SFX:** Pages flipping

**GLESCU:**

Here... look.

**DAVE (reading):**

“The Complete Paintings of Morniel Mathaway.”

**DAVE:**

Hey... this is beautiful.

**MATHAWAY:**

Oh. That kind of thing? I did one like that.

**GLESCU (excited):**

Where is it?!

**MATHAWAY:**

Gave it away... but I can get it.


*(low, aside)*

I'm going to "browse."

**DAVE (realizing):**

Oh... browse.

---

 **SCENE 6 – THE SWITCH**

**MUSIC:** Sneaky, light comedic underscore

**SFX:** Footsteps moving away

**SFX:** Door opens, closes

**DAVE (NARRATION):**

I knew that signal. He was going to steal the book... and become a genius.

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**SFX:** Footsteps returning quickly

**SFX:** Door opening

**GLESCU (alarmed):**

The machine—it's gone!

**SFX:** Empty room tone

**DAVE:**

So is Mathaway.

**GLESCU:**

He stranded me here!

**MUSIC:** Stops

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 **SCENE 7 – THE DECISION**

**SFX:** Quiet room tone

**DAVE:**

Take his place.

**GLESCU:**

What?


**DAVE:**

Use his name. Paint. Live his life.

**GLESCU (slow realization):**

I... always wanted to be an artist.

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 **SCENE 8 – THE ENDING**

**MUSIC:** Reflective underscore

**DAVE (NARRATION):**

And he became the greatest painter alive... and the unhappiest.

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**GLESCU:**

They praise me—but it's not my work! I'm copying it!

**DAVE:**

No, you're not.

*(beat)*

You are Morniel Mathaway.

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**MUSIC:** Soft build

**DAVE (lightly):**

And besides... a buck is a buck.

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 **CLOSING**

**MUSIC:** Classic radio closing theme

**ANNOUNCER:**

You have just heard "*The Discovery of Morniel Mathaway.*"

**SFX:** NBC-style chime (optional)

**MUSIC:** Fade out

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 **SKIT – TRAVELING SALESMAN (4–5 min)**

**SFX: Knock on door**

**MRS. PARKER:**

Coming!

**SALESMAN:**

Good afternoon, ma'am! I represent the Modern Household Appliance Company.

**MRS. PARKER:**

What are you selling?

**SALESMAN:**

The future! An electric washing machine!

**SFX: Washboard scrubbing**

**MR. PARKER:**

Next thing you know machines will run the whole house!

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 **SPONSOR – COFFEY'S DRUG STORE (1–2 min)**

**ANNOUNCER:**

Well folks... while Mrs. Parker decides whether to trust that new electric washing machine...

we'd like to remind you that tonight's program is made possible by our good friends at Coffey's Drug Store on the McKinney Square.

So if the Texas heat has you feeling a bit wilted...  
stop in for a refreshing soda at the fountain.


(beat)

And now... back to our program.

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 **FEATURE 3 – WHO'S ON FIRST (10–12 min)**

 **Runtime: 10–12 minutes**

 **No SFX needed (dialogue-driven)**

*By Abbott & Costello (1969)*

*(Lou Costello is considering becoming a ballplayer. Bud Abbott wants to make sure he knows what he's getting into.)*

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## **Who's On First**

**By Abbott and Costello**

**ABBOTT:** Strange as it may seem, they give ballplayers nowadays very peculiar names.

**COSTELLO:** Funny names?

**ABBOTT:** Nicknames, nicknames. Now, on the St. Louis team we have Who's on first, What's on second, I Don't Know is

on third—

**COSTELLO:** That's what I want to find out. I want you to tell me the names of the fellows on the St. Louis team.

**ABBOTT:** I say, Who's on first, What's on second, and I Don't Know's on third.

**COSTELLO:** Are you the manager?

**ABBOTT:** Yes.

**COSTELLO:** And you don't know the fellow's names?

**ABBOTT:** Well I should.

**COSTELLO:** Well then who is on first?

**ABBOTT:** Yes.

**COSTELLO:** I mean the fellow's name.

**ABBOTT:** Who.

**COSTELLO:** The guy on first.

**ABBOTT:** Who.

**COSTELLO:** The first baseman.

**ABBOTT:** Who!

**COSTELLO:** The guy playing first base.

**ABBOTT:** Who is on first.

**COSTELLO:** I'm asking you who's on first!

**ABBOTT:** That's the man's name.

**COSTELLO:** That's whose name?

**ABBOTT:** Yeah.

**COSTELLO:** Well go ahead and tell me.

**ABBOTT:** That's it.

**COSTELLO:** That's who?

**ABBOTT:** Yeah. (Pause)

**COSTELLO:** Look, you got a first baseman?

**ABBOTT:** Certainly.

**COSTELLO:** Who's playing first?

**ABBOTT:** That's right.

**COSTELLO:** When you pay off the first baseman every month, who gets the money?

**ABBOTT:** Every dollar of it.

**COSTELLO:** All I'm trying to find out is the fellow's name on first base.

**ABBOTT:** Who.

**COSTELLO:** The guy that gets the money.

**ABBOTT:** That's it.

**COSTELLO:** Who gets the money on first base?

**ABBOTT:** He does, every dollar! Sometimes his wife comes down and collects it.

**COSTELLO:** Whose wife?

**ABBOTT:** Yes. (Pause) What's wrong with that?

**COSTELLO:** Look, all I want to know is when you sign up the first baseman, how does he sign his name to the contract?

**ABBOTT:** Who.

**COSTELLO:** The guy.

**ABBOTT:** Who.

**COSTELLO:** How does he sign it?

**ABBOTT:** That's how he signs it!

**COSTELLO:** Who?

**ABBOTT:** Yes. (Pause)

**COSTELLO:** All I'm trying to find out is what's the guy's name on first base?

**ABBOTT:** No, what's on second base.

**COSTELLO:** I'm not asking who's on second.

**ABBOTT:** Who is on first!

**COSTELLO:** One base at a time!

**ABBOTT:** Well don't change the players around!

**COSTELLO:** I'm not changing nobody!

**ABBOTT:** Take it easy, buddy.

**COSTELLO:** All I'm asking you, who's the guy on first base?!

**ABBOTT:** That's right.

**COSTELLO:** Okay.

**ABBOTT:** Alright. (Pause)

**COSTELLO:** What's the guy's name on first base?!

**ABBOTT:** No, What is on second!

**COSTELLO:** I'm not asking you who's on second!

**ABBOTT:** Who's on first.

**COSTELLO:** I don't know.

**ABBOTT:** Oh, he's on third. We're not talking about him. Now let's get back to first.

**COSTELLO:** Now how did I get on third base?

**ABBOTT:** Well you mentioned his name.

**COSTELLO:** If I mentioned the third baseman's name, who did I say's playing third?

**ABBOTT:** No, Who's playing first.

**COSTELLO:** What's on first?

**ABBOTT:** What's on second.

**COSTELLO:** I don't know.

**ABBOTT:** He's on third.

**COSTELLO:** There I go, back on third again! Will you stay on third base and don't go off it?

**ABBOTT:** Alright, what do you want to know?

**COSTELLO:** Now who's playing third base?!

**ABBOTT:** Why do you insist on putting Who on third base?

**COSTELLO:** What am I putting on third?!

**ABBOTT:** No, What is on second.

**COSTELLO:** You don't want who on second?!

**ABBOTT:** No, Who is on first.

**COSTELLO:** I don't know!

**Both:** Third base! (Pause)

**COSTELLO:** Look, you got outfield?

**ABBOTT:** Sure.

**COSTELLO:** The left fielder's name?

**ABBOTT:** Why.

**COSTELLO:** I just thought I'd ask you.

**ABBOTT:** Well I just thought I'd tell you.

**COSTELLO:** Then tell me who is playing left field.

**ABBOTT:** Who is playing first.

**COSTELLO:** I'm not...Stay out of the infield! I want to know, what's the guy's name in left field?

**ABBOTT:** No, What is on second.

**COSTELLO:** I'm not asking who's on second.

**ABBOTT:** No, Who is on first.

**COSTELLO:** I don't know.

**Both:** Third base! (Pause)

**COSTELLO:** And left fielder's name?

**ABBOTT:** Why!

**COSTELLO:** Because.

**ABBOTT:** No, he's center field.

**COSTELLO:** (Fumbles words loudly)

**ABBOTT:** Well that's the fellow's name.

**COSTELLO:** Look, look, look, you got a pitcher?

**ABBOTT:** Sure.

**COSTELLO:** The pitcher's name?

**ABBOTT:** Tomorrow.

**COSTELLO:** You don't want to tell me today?

**ABBOTT:** I'm telling you then.

**COSTELLO:** Well go ahead.

**ABBOTT:** Tomorrow.

**COSTELLO:** What time?

**ABBOTT:** What time what?

**COSTELLO:** At what time tomorrow are you going to tell me who's pitching?

**ABBOTT:** Now listen, Who is not pitching. Who is on...

**COSTELLO:** I'll break your arm if you say who's on first! I want to know, what's the pitcher's name?

**ABBOTT:** What's on second!

**COSTELLO:** I don't know!

**Both:** Third base! (Pause)

**COSTELLO:** Got a catcher?

**ABBOTT:** Certainly.

**COSTELLO:** The catcher's name.

**ABBOTT:** Today.

**COSTELLO:** Today? And tomorrow's pitching?

**ABBOTT:** Now you've got it.

**COSTELLO:** All we got is a couple of days on the team. You know, I'm a catcher too.

**ABBOTT:** So they tell me.

**COSTELLO:** I get behind the plate, do some fancy catching. Tomorrow's pitching on my team and a heavy hitter gets up.

**ABBOTT:** Yes.

**COSTELLO:** Now, the heavy hitter bunts the ball. When he bunts the ball, me being a good catcher, I want to throw the guy out at first base. So I pick up the ball, and throw it to who?

**ABBOTT:** Now that's the first thing that you've said right.

**COSTELLO:** I don't even know what I'm talking about!

**ABBOTT:** Well that's all you have to do!

**COSTELLO:** Is throw the ball to first base?

**ABBOTT:** Yes.

**COSTELLO:** Now who's got it?

**ABBOTT:** Naturally. (Pause)

**COSTELLO:** Look, if I throw the ball to first base, somebody's got to get it. Now who has it?

**ABBOTT:** Naturally.

**COSTELLO:** Who?

**ABBOTT:** Naturally.

**COSTELLO:** Naturally?

**ABBOTT:** Naturally.

**COSTELLO:** So I pick up the ball and throw it to Naturally?

**ABBOTT:** No you don't! You throw the ball to Who!

**COSTELLO:** Naturally.

**ABBOTT:** That's different.

**COSTELLO:** That's what I said.

**ABBOTT:** You're not saying that.

**COSTELLO:** I throw the ball to Naturally?

**ABBOTT:** You throw it to Who.

**COSTELLO:** Naturally.

**ABBOTT:** That's it.

**COSTELLO:** That's what I said!

**ABBOTT:** Listen, you ask me.

**COSTELLO:** I throw the ball to who?

**ABBOTT:** Naturally.

**COSTELLO:** Now you ask me.

**ABBOTT:** You throw the ball to Who?

**COSTELLO:** Naturally.

**ABBOTT:** That's it.

**COSTELLO:** Same as you!

**ABBOTT:** You just changed them around.

**COSTELLO:** Same as you! I throw the ball to who. Whoever it is drops the ball, the guy runs to second, who picks up the ball, throws it to what, what throw's it to I don't know, I don't know throw's it back to tomorrow, triple play!

**ABBOTT:** Yes.

**COSTELLO:** Another guy gets up, and it's a long fly ball to because. Why? I don't know, he's on third, and I don't give a darn!

**ABBOTT:** Oh...What?

**COSTELLO:** I said, I don't give a darn!

**ABBOTT:** Oh, that's our short stop.

**COSTELLO:** (Fumbles words loudly)

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 **SONG – HOME ON THE RANGE (3–4 min)**

- **Guitar / optional audience sing-along**

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 **COMMUNITY SEGMENT (3–4 min)**

Focus on courthouse restoration + MRT return

**Announcer:**

Friends, if you've been walking the McKinney Square lately...  
you may have noticed something special taking place.

The historic Collin County Courthouse is beginning a new chapter as restoration work continues.

For generations this courthouse has stood as the proud heart of our community...  
a gathering place for neighbors, visitors, and celebrations on the Square.

It has also long been the home of the McKinney Repertory Theatre,  
where the lights of the stage and the laughter of audiences have filled these historic halls.

And once the work is complete, the curtain will rise again as the McKinney Repertory Theatre continues its tradition of bringing wonderful performances to the people of McKinney.

So keep your eyes on the courthouse lights in the seasons ahead...  
because another exciting season of theater will soon take the stage right here on the Square.

Just like the fine businesses that sponsor tonight's program...  
this courthouse remains a proud symbol of the community spirit that built McKinney.

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### **CLOSING SPONSOR SIGN-OFF (2–3 min)**

#### **ANNOUNCER:**

Tonight's broadcast has been brought to you through the courtesy of the fine businesses of the McKinney Square...

The Palace Barber Shop...  
Coffey's Drug Store...  
and Collin County Feed & Seed.

And as we sign off this evening...

we're reminded that the heart of a small town is found in neighbors gathering, sharing a laugh, and taking time to connect.

From historic McKinney, Texas...

(warm pause)

Good night!

**MUSIC: Big band closing theme**

**SFX: Applause**

#### **Auditions:**

**June 8 \* 6:00pm-8:00pm**

**Location: Heard Craig Carriage House**

*Step up to the microphone and bring the Golden Age of radio to life.*

*Chestnut Square and the McKinney Repertory Theatre invite adult performers (18+) to audition for The Golden Age Radio Revue—a fast-paced, vintage-style production filled with classic comedy, storytelling, and live sound. This*

*ensemble-driven show features a variety of memorable roles, from the quick-witted charm of George and Gracie, to the clever narration of Dave, the eccentric Morniel Mathaway, and the iconic rapid-fire comedy of Abbott & Costello—plus announcers, townsfolk, and character voices throughout.*

*Auditions will consist of cold readings from the script, so come ready to play, explore character voices, and have fun with timing, tone, and personality. No memorization required—just a willingness to jump in and collaborate.*

*Whether you're experienced on stage or looking for something new, this is a unique opportunity to perform in a lively, nostalgic format where your voice takes center stage.*

*Join us and become part of the story—live from historic McKinney.*

*Director: DeAnna Stone*

### **Rehearsal Schedule:**

July 7 \* 6:30pm-8:30pm \* Location TBD

July 14 \* 6:30pm-8:30pm \* Location TBD

July 21 \* 6:30pm-8:30pm \* Location TBD

### **Tech Rehearsal Schedule**

July 23 \* 6:30pm-8:30pm \* Chestnut Square Chapel

July 24 \* 6:30pm-8:30pm \* Chestnut Square Chapel

### **Performance Schedule**

**July 25 \* 2:00pm Matinee and 6:00pm Dinner and Show Evening Performance**

### **Chestnut Square Chapel and Bevel House**

- *Please note as a thank you to our performers and crew dinner will be provided prior to the evening performance.*

## ***The Golden Age Radio Revue: Dramaturgy & Historical Background Packet***

*Prepared for: The Golden Age Radio Revue*

*Director: DeAnna Stone*

*Presented by Chestnut Square & McKinney Repertory Theatre*

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### **OVERVIEW OF THE PRODUCTION**

*The Golden Age Radio Revue is a nostalgic celebration of the era when radio served as America's primary form of home entertainment. Before television became common in American households, families gathered around large wooden radios to experience comedy, drama, mystery, music, news, and variety programming together. Radio performers became household names, and sound effects artists created entire worlds using only everyday objects, live Foley techniques, music, and imagination. This revue recreates the spirit of live broadcasts from the 1930s through the 1950s through classic comedy routines, science fiction storytelling, musical interludes, sponsor announcements, and community-centered programming. The production is designed not only as entertainment, but also as a tribute to historic American radio traditions, community storytelling, small-town sponsorship culture, and the collaborative artistry of live sound and voice acting. The style intentionally embraces the warmth, humor, and optimism of vintage broadcasts while inviting modern audiences to experience the creativity and theatricality of radio drama.*

### **HISTORICAL CONTEXT: THE GOLDEN AGE OF RADIO**

*The "Golden Age of Radio" generally refers to the period from the 1920s through the 1950s. During this era, radio was the dominant form of home entertainment in the United States.*

*Families often gathered nightly to listen to:*

- *Comedy programs*
- *Serialized dramas*
- *Westerns*
- *Mysteries*
- *Musical performances*
- *News broadcasts*
- *Variety programs*

*By the 1930s, nearly every American household owned a radio.*

*Radio programs relied heavily on:*

- *Vocal performance*
- *Sound effects*
- *Musical underscoring*
- *Sponsor advertisements*
- *Audience imagination*

*Unlike film or television, radio performers created entire environments using only sound.*

*This production recreates many of those traditions through:*

- *Live Foley sound effects*
  - *Ensemble voice acting*
  - *Vintage sponsor commercials*
  - *Audience interaction*
  - *Musical interludes*
  - *Microphone-centered staging*
- 

### **PERFORMANCE STYLE**

*Actors in vintage radio productions frequently performed multiple roles within a single evening, making vocal differentiation, pacing, timing, and microphone technique essential performance skills. Performers in this production should approach the material with vocal precision, heightened comedic awareness, strong ensemble collaboration, and a sense of spontaneity and playfulness. Unlike naturalistic modern acting, radio performance often relies on larger vocal energy, clear diction, rhythmic dialogue, stylized emotional delivery, and expressive physicality that supports the voice. The audience is invited to “see with their ears,” making imagination one of the most important elements of the experience.*

### **THE ROLE OF SPONSORS IN RADIO**

*Sponsor advertisements were central to radio broadcasting.*

*Programs were frequently funded by local businesses, national household brands, pharmacies, appliance manufacturers, grocery chains, and other companies that wanted to connect directly with families listening at home.*

*Sponsors were often woven directly into the programming.*

*Announcers delivered advertisements in a warm, conversational style that made products feel connected to everyday life and community identity.*

*The sponsor segments in this revue intentionally recreate the charm and familiarity of small-town business sponsorship.*

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## **OPENING SPONSOR INTRODUCTION**

### *Dramaturgical Notes*

*The opening establishes:*

- *The setting of the radio station*
- *The communal atmosphere of live broadcasting*
- *The celebratory tone of the evening*
- *The relationship between entertainment and local businesses*

*The announcer functions as both host and guide.*

*The references to the Palace Barber Shop, Coffey's Drug Store, and Collin County Feed & Seed reflect the way local businesses once supported civic life and entertainment.*

*The opening should feel:*

- *Warm*
- *Welcoming*
- *Nostalgic*
- *Slightly theatrical*
- *Proudly local*

*The audience should immediately feel transported into another era.*

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## **BARBER SHOP COMEDY SKIT**

*The Barber Shop skit draws inspiration from the role barber shops historically played as social gathering spaces, storytelling centers, and informal hubs of community conversation. In vaudeville and early radio comedy traditions, barber shops frequently served as ideal comedic settings because they naturally encouraged quick banter, local humor, and recognizable character interactions. Within this revue, the skit functions as both a comedic warm-up and a tonal introduction to the evening. The barber represents a nostalgic "old McKinney" sensibility, someone who has watched generations pass through town and who connects the audience to the warmth and familiarity of small-town life. The scene should feel conversational, welcoming, and lived-in rather than overly theatrical.*

*Palace in downtown McKinney dates back to **1892**, meaning it has been part of the McKinney Square for about **134 years** as of 2026. It is widely recognized as the oldest continuously operating business in downtown McKinney.*

*The original shop was opened by Lewis and Hinnant in the Newsome Building on the southeast corner of the Square. Even after a devastating fire in 1892 destroyed the building, the barbershop reopened in the rebuilt structure and has remained there ever since.*

## **BURNS & ALLEN: “GRACIE TAKES UP CRIME-SOLVING”**

*George Burns and Gracie Allen became one of the most beloved comedy duos in American entertainment history after beginning their partnership in vaudeville before transitioning successfully into radio, film, and television. Their radio programs became famous for Gracie’s delightfully illogical reasoning and George’s dry, grounded responses. Gracie’s comedy style intentionally disrupted logic, often turning simple misunderstandings into increasingly elaborate nonsense while George calmly attempted to restore order. This structure became foundational to modern sitcom comedy and continues to influence comedic performance today.*

*In “Gracie Takes Up Crime-Solving,” the revue lovingly parodies the detective dramas that dominated radio during the 1940s and 1950s. The humor depends heavily on conversational pacing, deadpan reactions, escalating misunderstandings, and sincere commitment to absurd ideas. George serves as the straight man, grounding the scenes while Gracie enthusiastically follows increasingly ridiculous conclusions. The comedy works best when the actors avoid forcing the humor and instead allow the absurdity to build naturally through truthful reactions and rapid pacing. At its heart, the sketch celebrates imagination, optimism, and the joy of playful nonsense.*

## **MUSIC INTERLUDE: “YOU ARE MY SUNSHINE”**

### *Historical Background*

*“You Are My Sunshine” became one of America’s most recognizable songs during the 20th century.*

*Published in 1939, it quickly became associated with:*

- *Family gatherings*
- *Radio variety programs*
- *Rural Americana*
- *Nostalgic community music-making*

*Its inclusion in the revue reinforces the intimate and communal atmosphere of classic radio broadcasts.*

### *Dramaturgical Purpose*

*The song provides emotional warmth, audience participation, transitional pacing, and a moment of shared nostalgia for the audience.*

*This musical section should feel simple, sincere, and inviting.*

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## **SPONSOR BREAK: FEED & SEED**

### *Historical Background*

*Agricultural sponsorships were extremely common in rural and small-town broadcasting.*

*Radio stations frequently served farming communities by offering:*

- *Weather reports*
- *Crop updates*
- *Livestock information*
- *Local advertisements*

*Feed and seed stores were essential businesses in many Texas communities.*

*Dramaturgical Notes*

*This segment grounds the production in North Texas culture and community identity.*

*The tone should feel:*

- *Familiar*
- *Respectful*
- *Neighborly*
- *Proud of local traditions*

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### ***X MINUS ONE: “THE DISCOVERY OF MORNIEL MATHAWAY”***

*X Minus One was a science fiction anthology radio series broadcast during the 1950s and became known for atmospheric storytelling, philosophical themes, and innovative sound design. “The Discovery of Morniel Mathaway,” based on a story by William Tenn, combines science fiction, satire, existential humor, and commentary on artistic identity. Unlike traditional science fiction focused purely on technology or adventure, this story explores insecurity, fame, authenticity, and the complicated relationship between artistic talent and recognition.*

*Morniel Mathaway desperately wants to be acknowledged as a great artist, even though his work appears objectively terrible. When a time traveler from the future arrives and reveals that Mathaway eventually becomes one of history’s most celebrated painters, the story gradually transforms from dramatic science fiction into satirical comedy. Beneath the humor lies a surprisingly emotional exploration of validation, fraudulence, and identity. The piece works best when the emotional stakes remain sincere rather than purely exaggerated. Dave functions as the grounded observer, while Glescu embodies admiration that slowly collapses into existential confusion. This segment also provides the greatest opportunity for atmospheric sound design through electrical effects, time travel sounds, room ambience, and cinematic underscoring.*

### ***TRAVELING SALESMAN SKIT***

### *Historical Background*

*Traveling salesmen became iconic figures in early American comedy.*

*During the first half of the 20th century, door-to-door salesmen represented:*

- *Modern technology*
- *Consumer culture*
- *Changing domestic life*

*Radio comedy frequently poked fun at:*

- *Overenthusiastic sales pitches*
- *New inventions*
- *Skepticism toward modernization*

### *Dramaturgical Themes*

*This brief skit humorously explores:*

- *Resistance to change*
- *Technological progress*
- *Domestic culture*
- *American consumer optimism*

*The washing machine symbolizes a changing American household.*

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## **SPONSOR BREAK: COFFEY'S DRUG STORE**

### *Historical Background*

*Drug stores were major social centers during the radio era.*

*Many included:*

- *Soda fountains*
- *Ice cream counters*
- *Lunch seating*
- *Community gathering spaces*

*The "soda fountain" became a powerful symbol of small-town Americana.*

### *Dramaturgical Notes*

*This sponsor segment should evoke:*

- *Warm summer evenings*
  - *Small-town gathering spaces*
  - *Community nostalgia*
  - *Familiar local tradition*
- 

### **ABBOTT & COSTELLO: “WHO’S ON FIRST?”**

*“Who’s on First?” is widely considered one of the greatest comedy routines in American entertainment history. Created and popularized by Bud Abbott and Lou Costello through vaudeville, radio, film, and television, the sketch centers around a baseball team whose players have confusing names such as “Who,” “What,” and “I Don’t Know.” The comedy relies entirely on verbal confusion, repetition, escalating frustration, and rhythmic miscommunication.*

*The success of the routine depends heavily on timing and precision. Abbott remains calm, logical, and composed while Costello grows increasingly overwhelmed and frustrated by the inability to communicate. The humor emerges because both characters are technically speaking truthfully while completely failing to understand one another. The routine has influenced generations of sketch comedy, improvisation, and sitcom writing and remains a masterclass in pacing and structure.*

*For performers, the scene should function almost musically. Interruptions, pauses, reactions, and escalating tension must remain carefully controlled. Costello’s growing exasperation should contrast sharply with Abbott’s steady confidence. Even within a radio-centered performance style, physical reactions and microphone choreography can heighten the energy and rhythm of the scene.*

### **MUSIC INTERLUDE: “HOME ON THE RANGE”**

#### *Historical Background*

*“Home on the Range” became associated with:*

- *American western identity*
- *Rural culture*
- *Frontier nostalgia*
- *Community singing traditions*

*The song reinforces the Americana atmosphere of the production.*

#### *Dramaturgical Purpose*

*This musical moment acts as:*

- *A tonal reset*
- *A communal sing-along opportunity*
- *A reflection on place and belonging*

*Its warmth complements the small-town identity of the revue.*

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## **COMMUNITY SEGMENT: COURTHOUSE RESTORATION & MRT**

### *Historical Background*

*Historically, radio stations often included:*

- *Community updates*
- *Civic announcements*
- *Local event promotions*
- *Cultural features*

*This segment intentionally recreates those traditions.*

### *Dramaturgical Purpose*

*This section bridges:*

- *Historic radio traditions*
- *McKinney history*
- *Preservation efforts*
- *Contemporary community identity*

*The mention of the Collin County Courthouse and McKinney Repertory Theatre connects the production to the ongoing story of preservation and performance in downtown McKinney.*

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## **CLOSING SPONSOR SIGN-OFF**

### *Dramaturgical Notes*

*The closing intentionally mirrors the emotional warmth of vintage sign-offs.*

*Classic radio broadcasts often ended with:*

- *Gratitude*
- *Sponsor acknowledgments*
- *Reflections on community*
- *Gentle goodnights*

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## **THEMES OF THE OVERALL PRODUCTION**

*Throughout the revue, several larger themes emerge. The production celebrates community and the importance of gathering together through storytelling. It explores imagination and the power of sound to create entire worlds within the minds of listeners. Nostalgia plays an important role as the revue honors shared cultural memory and classic entertainment traditions. The production also highlights the artistry of live performance through voice work, timing, collaboration, and theatrical creativity. Finally, the revue reflects themes of preservation and connection by honoring historical spaces, theatrical traditions, and the enduring human desire to laugh, listen, and experience stories together.*

## **Suggested Doubling Structure (10 Performers)**

### **Performer 1**

- *Announcer*
- *Sponsor Voice*

### **Performer 2**

- *George Burns*

### **Performer 3**

- *Gracie Allen*

### **Performer 4**

- *Dave*

### **Performer 5**

- *Morniel Mathaway*

### **Performer 6**

- *Glescu*
- *Bartender*
- *Dealer*

### **Performer 7**

- *Abbott*

### **Performer 8**

- *Costello*

### **Performer 9**

- Barber
- Mr. Parker
- Policeman

**Performer 10**

- Customer
- Mrs. Parker
- Postman
- Goodwin

**Suggested Doubling Structure (6 Performers)**

**Performer 1 — Host / Announcer / Utility Lead**

**Primary Roles**

- Announcer
- Sponsor Voice
- Community Segment Narrator

**Secondary Roles**

- Barber
  - Bartender
  - Policeman
  - Misc. Radio Voices
- 

**Performer 2 — George Burns / Mr. Parker**

**Primary Roles**

- George Burns
- Mr. Parker

**Secondary Roles**

- Customer
  - Dealer
- 

**Performer 3 — Gracie Allen / Mrs. Parker**

**Primary Roles**

- Gracie Allen
- Mrs. Parker

### **Secondary Roles**

- *Additional female radio voices*
- 

### **Performer 4 — Dave / Abbott**

#### **Primary Roles**

- *Dave (Narrator)*
- *Abbott*

#### **Secondary Roles**

- *Minister*
  - *Goodwin*
  - *Additional utility voices*
- 

### **Performer 5 — Morniel / Costello**

#### **Primary Roles**

- *Morniel Mathaway*
- *Costello*

#### **Secondary Roles**

- *Traveling Salesman*
- 

### **Performer 6 — Character Utility Specialist**

#### **Primary Roles**

- *Glescu*
- *Postman*

#### **Secondary Roles**

- *Drunk Man*
- *Bartender*
- *Policeman*
- *Dealer*
- *Radio Mystery Voices*
- *Crowd voices*



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MCKINNEY REPERTORY THEATER AND CHESTNUT SQUARE

**SATURDAY 25TH JULY, 2026**



# The **GOLDEN AGE** **RADIO REVUE**

SPECIAL GUESTS

**NAMES**

INSPIRATION BY

**BURNS AND ALLEN, X MINUS ONE,  
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