

A-1 Gazette

May, 1992

Promoting the Programs of Carlton E. Morse

No. 4

HAPPY BIRTHDAY, CARLTON

June 4th marks the 91st year of our most favorite radio writer! May each day this year be as enjoyable and adventurous to the creator as it was to the created — Jack, Doc and Reggie. All of us in that one Man's family wish him only sunny days and blue skies. We owe him so much for making our lives much more fun. Honest to grandma, Carlton, thanks.

By the way, if anyone is interested, you still have time to drop him a line and, say, comment on his writing or the weather or whatever. His mailing address:

Carlton E. Morse
c/o Seven Stones Press
Star Route Box 50
Woodside, CA 94062

Introducing Your New Editor

Beginning with the next issue of the Gazette, Mr. Curt Ladnier will be your editor. You all, of course, already know him as the imaginative and much talented author of *The Dead Don't Die*, the first exciting episode appearing in issue two. This multi-talented twenty-five year old, English major can do it all. Although he never heard any of the original airings of *I Love A Mystery* he has heard most of what is available today. This probably means his opinions of them, not prejudiced by faded memories and longings for past days, are more pragmatic and sensible. I wouldn't want to say that youthful exuberance would be a hinderance, either. Curt's other interests include British TV, particularly the Avengers, the sophisticated, clever and modern reincarnations of Jack, Doc and Reggie, and movies, some character by the name of Sherlock Holmes, rare books and magazines and playing pool. His interest in writing is practically legendary among the Gazette subscribers. And, oh, yes, he has some vague interest in OTR, including *The Shadow* and *Night Beat* and maybe a couple of others I can't remember now. I understand that he and his wife, Kristin, are night owls, too. That will be very helpful for his new "life's work."



Carlton E. Morse, the creator of radio's "One Man's Family," says he's "a 30-year-old trapped in a 91-year-old body."

Please treat Curt with as much respect as you have me and overwhelm him with information, anecdotes and other useful materials until he cries, "Morse." Curt can be reached at 3900 5th Ave. S; Birmingham, AL 35222.

CARLTON E. MORSE The Man Who Can't Stop Writing by Larry Telles

PART TWO: From U.C. to NBC (1922-1929)

During the two-and-a-half years at Berkeley Carlton E. Morse took law, Latin, French (which he found useless), grammar school English, paleontology, military, forestry, philosophy and his favorite of all, writing.

While at the University Morse made a lot of friends in the drama club at the University of California. These actors would later become the cast of many Morse programs. They were Michael Raffetto, Barton Yarborough, and Walter Patterson.

When he graduated Carlton E. Morse became a newspaper man and stayed away from ranch life. He was kindly received by the press at the Sacramento Union Newspaper, but not paid much. His earnings were twelve dollars a week if there was any money left over after all other staff members were paid. This was OK with Morse, because both Brett Harte and Mark Twain had worked on the paper. The young Morse thought perhaps he might be using the same typewriter they did. Morse was also a radio editor in Sacramento where he doubled as Police reporter for the paper. He also helped the local radio station pick out their phonograph records for the evening broadcast.

Morse' next job was copy reader on the San Francisco Call where he made forty dollars a week. From there other newspaper jobs were the San Francisco Bulletin, Vanderbilt Arrow, and San Francisco Chronicle. His column "Sidewalks of San Francisco" was a popular feature. Then it was on to the Seattle Times. But, after spending the last ten years on newspapers, Carlton E. Morse didn't see much of a future in that industry. He then turned his eye toward radio.

Carlton's wife Patricia encouraged him to apply for a writing job at NBC. So he spent some of his time hanging around the NBC studios in the Hunter-Dillion Building, 10011 Sutter Street in San Francisco. He watched shows and made notes on how they could be improved.

One day in September, 1929, two weeks before the stock market crash, the NBC studio personnel noticed a young man in his early twenties carrying a bulky envelope into their building. Morse met with an executive and told him about a new idea for a radio series. A short ten minutes later, he was a member of the NBC staff as writer and producer of musical shows.

C.E.M.'s wonderful new writing career consisted of: "And now the next musical number will be..." The producing part of his job was sitting in the booth watching the orchestra, while eating a corn beef sandwich and drinking a bottle of milk. At the end of the program he would give the cut signal to the band leader.

Carlton E. Morse told himself he needed to do something creative. Three years later he created a family that we enjoyed for twenty-seven years on radio.

PART THREE: Just before O.M.F. (1929-1932)

Before *One Man's Family* and *I Love a Mystery*, Morse did a lot of writing which prepared him for the big events yet to come. The first writing assignment given to C.E.M. was a radio drama based on mythology. He wrote thirty-four, half hour shows about satire from Greek myths. This first effort was called *The House of Myths*. Next the *Jack and Ethel* series, then mystery. Between 1929 and the end of 1931 Carlton had gone through a lot of typewriter ribbons.

Split Second Tales was a program introduced over KGO in San Francisco. This radio feature program company was selling the ten, half hour programs at ten to fifteen dollars an episode. Michael Raffetto was one of the lead actors in this series. Some of the titles in this series were, *The Cross-Eyed Parrot*; *City of the Dead*; *Captain Post*, *Crime Specialist*; *The Dragon in the Sun* and *Phantoms at Sea*. One of the interesting things about this series was that Morse wanted a detective hero, and that's how *Captain Carter Post* came into being. It sounds like the *Jack Packard* of the early 1930's.

Carlton wrote a group of one hour dramas sponsored by the Associated Oil Company. In addition he completed a thirteen episode drama called *The Haunted Hut Gang*. Yet another program to come from his pen was *Slices of Life*. In October 1931, Morse wrote *Dead Men Prowl*, a mystery with Barton Yarborough as Sgt. Long, (Capt. Friday to us).

Many radio magazine and trade papers were writing about Mr. Morse. They described how he put the listener in the right frame of mind. In *Dead Men Prowl* he used an organ. In "City of the Dead" he opened with the tolling of a bell. *Captain Post* used the sound of a siren wailing behind the sound of ocean waves. Norman Higby was the sound effects man who created these and other sounds for Morse and NBC.

Not all of C.E.M.'s programs were hits! At the end of a KPO serial *Ultra Lavender*, the program didn't get a very good review. It seem the killer in the program took pills to stay invisible. Radio listeners weren't ready for that kind of plot.

A significant development occurred in 1931. Morse had an idea that the executives rejected. He tried the idea again early in 1932, and they said, "OK," to *One Man's Family*. But, do it at your own risk!

PART FOUR: One Man's Family (1932 - 1934)

"He is a product of the soil", wrote one of the trade papers concerning Morse. "No knowledge of worldly things. Absolutely unsophisticated. Eyes innocence of a babe. Over six feet tall, and proportionally built."

One Man's Family was born because C.E.M. wanted to do something different. He took the risk and produced his own program.

OMF Chapter 1 was introduced April 16, 1932, and went on the air April 29, 1932, with J. Anthony Smythe as Henry Barbour. Michael Raffetto, Barton Yarborough, Walter Patterson were also in the cast. Smythe played Henry for all twenty-seven years. He died at 80 on March 20, 1966. In 1955, Raffetto retired as Paul Barbour and was replaced by Russell Thorson. Yarborough died on December 27, 1951 and as Clifford, was never replaced. After Patterson's untimely death, Tom Collins and Ben Wright replaced him as Nicky.

The eastern broadcast listeners who sat up to hear *OMF* a half hour once a week, started writing to NBC studios in San Francisco to complain about the late program time. NBC in New York sent for a script of the program and produced the show in Schenectady. One night an episode was omitted and the studio got hundreds of irate calls. That was enough said the studio, *One Man's Family* will be produced in San Francisco on a nation wide basis. It went on the National NBC Network May 17, 1933, and was the first radio serial ever to be sent from West to East.

The original *OMF* theme music (1932-1941) was "Destiny Waltz." Later (1941-1959) a new theme "Patricia" was adopted. *One Man's Family* was as popular as Amos and Andy, so NBC put Carlton Morse's picture up. All people who got out of the elevator on the 22nd floor saw his photograph first.

After writing a very, very popular radio show, what can you do next?

PART FIVE: Next: I.L.A.M. (1934-1945)

Carlton E. Morse kept writing other programs along with his weekly *OMF*. Some of the other shows included: "The Return of Captain Post" with Captain Post and Sgt. Long in five episodes. "The Game Called Murder," where Captain Post

appears again. A satirical series "How the World Began".

Morse did a series called "China Town Squad" that was based on true S.F. Police stories narrated by Chief Quinn. However, San Francisco Chinatown protested the program and a walk-out occurred at one show.

He also completed twelve dramatic episodes of "Pigskin Romances", starring Barton Yarborough. These half hour stories were built around football.

Another new dramatic series broadcast over KPO was called, "Killed in Action". It covered S.F. Policemen who had been killed in the line of duty.

Last but not least he wrote "War Paint" and "The Witch of Endore". How could he do all this, when did he sleep? His day was long starting with his eighty-four mile round trip commute to the NBC studios. A newspaper once described him as: "Bald, horn-rimmed glasses, mild, almost meek, moustache, always in shirt sleeves, writes at 7 a.m. never at night."

In 1936, Mrs. Carlton E. Morse wrote a magazine article. "What it was like being married to the creator of *One Man's Family*?" Her answer, "Well, it isn't boring!"

Then on January 16, 1939, the radio world heard the sound of Valse Triste by Sibelius. *I Love A Mystery* was born and ran until December 31, 1944. During this time the format changed from fifteen minutes five days a week to a half-hour Monday evening, then back again to the Monday through Friday serial when the series switched from NBC to CBS. "The Case of the Roxy Mob" was the first show done in this original series.

The West coast cast consisted of Michael Raffetto as Jack, Barton Yarborough as Doc and Walter Patterson as Reggie.

Morse had an unusual writing schedule, he wrote *I Love A Mystery* on weekdays and *One Man's Family* on weekends. He was now in his glory. Earlier in his career during "Dead Men Prowl" he knew what the end of the story was, before he started writing. In his Captain Post series he didn't have the ending in mind as he began each episode. Many times Morse didn't even let the producer know how most of his stories would end.

I Love A Mystery went off the air for five years. It moved from West coast to the Mutual Network in New York with a new cast and returned to the air again in 1949.

In the meantime C.E.M. introduced a series in 1945 which featured Elliot Lewis as Captain Bart Friday and Jack Edwards as Skip Turner. The series was called *Adventures by Morse*, and the first program title: "City of the Dead."

PART SIX: Looking toward phase III (1949-1992)

Carlton E. Morse had reached down into his bag of tricks. His *Adventures by Morse* sounded extremely like his now famous *I Love A Mystery* series. Some of the material he had used before had gotten a little polish and character change. Each episode of the thirteen week program was thirty minutes. Before the end of this series, Elliot Lewis was replaced by Russell Thorson.

Back at his typewriter in the spring of 1948, Morse again brought back the original actors: Michael Raffetto as Jack, Barton Yarborough as Doc, and a new actor, Tom Collins as Reggie. This series, *I Love Adventure* presented complete half-hour stories (not serials). This series ran from April 25, 1948 to July 11, 1948.

On October 3, 1949, C.E.M.'s famous trio returned to the air. The New York cast was Russell Thorson as Jack Packard, Jim Boles as Doc Long and Tony Randall as Reggie York. The show left the air on December 26, 1952.

An unsuccessful attempt was made in 1954 to revive *ILAM* with "The Million Dollar Curse" featuring Russell Thorson as Jack, Parley Baer as Doc, and Ben Wright as Reggie.

A special coast to coast broadcast was held on April 29, 1952. It was to celebrate the anniversary of twenty years with the Barbour. San Francisco proclaimed "One Man's Family Day." The broadcast had special guests such as; Bob Hope, Phil Harris, Alice Faye, Ralph Edwards, Judy Canova, Frank Lovejoy and their families. *OMF* had seven more years to go.

The lights went out in the Barbour household on May 8, 1959 with Chapter 30 of Book No. 134. After 3,256 scripts Morse was forced to retire to his home in Woodside, forty-two miles from where radio gave him his first writing job. The first ten or so years into retirement produced very little in the way of creativity.

When Carlton E. Morse did get serious he produced his first novel Killer at the

Wheel. He had entered the third phase of his long writing career.

In 1984 his wife, Patricia, of sixty years died. But C.E.M. continued on. He has written six novels and formed his own Seven Stones Press publishing firm in Woodside, California.

It was Morse who said, "There is no medium that will ever attract the same kind of attention as radio - nothing will be equal to the imagination."

First it was newspaper reporting, then writing radio, and now novels. What should we look for next? Well..."Honest to my Grandma," use your imagination!

Epilogue

Since Carlton E. Morse is not one to give interviews, my material for this six-part article was from various sources. I've pieced together a ninety year story in 1561 words. As a native of the Bay Area, my memories go back to when I listened to *I Love A Mystery* in the early fifties over KFRC, (part of the Mutual Network), at ten o'clock.

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Featured Actor

Who was the Lon Chaney of radio? Who played a black-leather-jacketed hood in the Orson Wells' classic, *A Touch of Evil*? Who, uncredited, was the Demon in another classic, *The Exorcist*? Although few men could have sustained the intensely horrifying roles of this actor, this bogeyman isn't even a man, but a very beautiful Lady (with a capital "L") — Mercedes McCambridge. Orson Wells calls her "a hugely gifted artist, a passionate true-hearted original."

The ever-young Charlotte Mercedes McCambridge was born in Joliet, Illinois, to John and Marie Mahaffry McCambridge, on St. Patrick's Day (March 17), 1918. But one should hear her story in her lively autobiography, *The Quality of Mercy* [Times Books, 1981]. Here, we will just touch on a few more public facets.

Although Ms McCambridge was and is loved by many she has graced only two with the official title of Husband of Mercedes McCambridge — novelist, William Fifield (1941), and producer Fletcher Markle (1949). She has even been linked romantically with several others, notably Adlai Ewing Stevenson (she once said that there were two kinds of people in the world, everyone else and Adlai Stevenson), but it is always difficult for outsiders to recognize fervent devotion. The rest of us mere mortals who find her utterly irresistible must be content to admire from afar.

She had one child who lived to maturity, John, with Fifield. Some of the exploits she had with him on a world-wide tour have been wonderfully catalogued in her first book, *The Two of Us*, published in 1961. Unfortunately, we understand that this noble young man died not too long ago, a severe blow to Ms McCambridge.

Although the entertainment career of this lady, appropriately nicknamed Mercy,

probably began at birth, it did not really become public until her active role in the Sister Mary Leola's Speaking Choir at Mundelein College in the 30s. Although it was never a national phenomena, those who heard them raved. She, no doubt, graced their stage in other ways to deserve the College's Drama Award, which began an avalanche of awards. They also graduated her with honors in 1937.

She made her Broadway debut as Mary Lorimer in *A Place of Our Own* at the Royall Theater on April 2, 1945. A very brief chronology of some of her more significant acting triumphs include *Woman Bites Dog* and *Twilight Bar* in 1946, *The Young and Fair*, 1948, *Who's Afraid of Virginia Woolf*, 1962, *The Little Foxes* and *Cage*, 1963, and *Love-Suicide at Schofield Barracks*, for which she received a Tony nomination, 1972.

Her credited film debut was her Oscar-winning performance in *All the King's Men* for Columbia in 1949. Other screen triumphs (her performance, not necessarily the movie) include *The Scarf*, *Lightning Strikes Twice* and *Inside Straight* in 1951, *Johnny Guitar* in 1954, *Giant* (nominated for an Oscar), 1956, *A Farewell to Arms*, 1957, *Suddenly Last Summer* and *Cimarron*, 1960, *Angel Baby*, 1961, *Run Home, Slow* in 1964, *Last Generation* and *Jigsaw* in 1965, *99 Women* in 1969, *Thieves* in 1977, *The Concorde-Airport*, 1979, and, of course, *The Exorcist*, 1973.

But her ultimate glory (to OTR fans, anyway) was in hundreds and hundreds of radio programs, most uncredited. Wells described her as "the world's greatest living radio actress." Her debut was as a regular member of Arch Oboler's original *Lights Out* team in Chicago. She went to the wormy Apple to broaden her horizons by playing the lead in *Abie's Irish Rose* [are there any tapes available?] and continued in *Lights Out* when the show moved east. Still later she went out to Hollywood, the budding new heart of radioland and home of Morse's new program, *I Love A Mystery*. She accepted nearly all of the feminine parts, where she portrayed a neurosis-ridden spinster, a blood-thirsty housewife and a sinister senorita with flashing eyes and knives to match. She could also play other roles more like her real personality, like Yoganda, the child of Nature who talked with birds and animals. Remember Ellen Monk, the dope addict invalid who turned to murder in "The Decapitation of Jefferson Monk?" That was our Mercy. The psychopathic spinster with homicidal



Mercedes McCambridge

proclivities in "Murder is the Word for it?" Louise Potter, the psychosis-plagued, nervous young woman in "Blood on the Cat?" The sultry menace in "The Graves of Whamperjaw, Texas?" All in a days work for Mercedes McCambridge.

Among a myriad other shows, she was featured in *Ford's Theater* and even some day-time soaps like *Big Sister* (Ruth) and the title role in *Nora Drake*. She even graced the screens of television in *Dr. Kildare*, *Bonanza*, *Rawhide*, *The Dakotas*, *Studio One*, *Toast of the Town* and the *Steve Allen*, *Loretta Young*, *Danny Thomas* and *Red Skelton* shows.

A random sampling of some of the other awards and honors showered upon the lovely brunette tresses of Ms McCambridge include the AP Poll and *Look* magazine awards and the Foreign Correspondent's Award for the Best Supporting Actress in 1950, the Photoplay Award, an honorary Doctor of Literature from St. Scholastica University in 1973, the Gold Key award from the National Council on Alcoholism, a special citation from the United Jewish Welfare and two "City of Hope" awards. She is also an honorary member of the Los Angeles Women's Bar Association. And now Mercedes McCambridge holds the honor of being the A-1 Gazette's Pin-up Girl and Favorite Actress. Emotive forever.

Indeed, Mercy, He is well pleased with you!

Letters

I recall, as a child of about 8 or 10 years of age, listening to "I Love A Mystery." One series involved Jack, Doc and Reggie investigating a number of murders in a huge mansion. Each time an organ would play Brahms' "lullaby" someone else would be murdered. One evening my parents came home to find the house aglitter with all the lights on. I was sitting in the middle of the living room with my coat pulled up over my ears, holding an arm around my faithful police dog, listening with dread to one of those episodes.

Another series had the trio in Central America exploring a Mayan ruin. Twenty years later I was in Guatemala and had the opportunity to visit the completely unreconstructed Mayan ruins of Iximche...it took me immediately back to "I Love A Mystery" days.

Dan Schell [CA]

I have few childhood memories of the Morse programs. I had to be in bed when ILAM came on — all I could hear was the organ music and the chiming of the clock. I saw the opening minutes of "The Decapitation of Jefferson Monk" before my older brother came to send me home. . . . So almost all my experience with the Morse programs has been since I have gotten involved with old time radio.

I very much enjoyed Curt Ladnier's opening chapter of "The Dead Don't Die." I think that alone will be worth the membership fee.

Dick Schubert [CO]

Another reader wrote recently to say, among other things, that his two children, 37 and 42, are named Claudia and Clifford. Maybe he was trying to tell us something.

Quotable Morse

I'm for this younger generation, heart and soul, no matter what they do . . . They're going to make a different sort of a country . . . They're going to make mistakes, lots of them . . . but they're going to pay for their mistakes gamely and go right on, until they have found out what it's all about and why. [Paul, *OMF*, Book 1, Chapter 1, April 29, 1932]

Every man with a growing family these days has problems no other father in history has had to face. [introduction to *OMF*, Book 1, Chapter 1, April 29, 1932]

Over and over I hit on the point that the American family was the keystone of the American way of life. It was...important in the social life of the country, in the moral side of the country and in the political and economic side of the country... [on *OMF* from Walter P. Sheppard interview at Seven Stones, May 23, 1963]

Comrades and Companions A Morse Side-Note by Curt Ladnier

When a stone is dropped into a pool of water, ripples glide across its surface. The metaphor is certainly older than any of us Carlton E. Morse fans; but, it holds true in all aspects of life . . . including Morse's writings. His work created at least one small ripple on the face of popular culture, even though few of us remember it today.

Imagine that you are a child again — fourteen years old. The time is December of 1941. You've just listened to the latest installment of *I Love a Mystery's* Secret Passage to Death, and you have some time to kill before you start your homework. You pick up this month's issue of Master Comics (issue #21, which your dad brought home from the drugstore) and proceed to lose yourself in a world of four-color heroics for half an hour. Captain Marvel and Bulletman have teamed to battle the latest Nazi menace. The story ends in a cliffhanger, so you turn to some of the shorter features in the back. Having just heard Jack, Doc and Reggie's latest exploit, you experience a mild sense of déjà vu when you encounter a strip entitled "Companions Three." The story chronicles the escapades of three roving adventurers, Spike, Don and Nifty, to whom "adventure is Life."

"They dally with danger, toy with terror...." the magazine proclaims, but all in all this "Companions Three" tale is pretty tame stuff in comparison to the perils faced by our Three Comrades in *I Love a Mystery*. Still, Morse's influences are acutely evident on the story's uncredited writer in terms of content and format. The similarities in characters' names in obvious, and the idea of three friends travelling in search of "a hint of excitement" seems very familiar. But, beyond this point, some ingredients are missing from the formula.

Gone are the color and verve Morse always instilled in his characters, the outrageous detail that makes each of them unique. While the "Companions Three" are always ready for a fight, they have no

personalities. Spike, Don and Nifty are virtual clones of each other (and what kind of soldiers of fortune go seeking adventure wearing identical double-breasted suits?!). As the *ILAM* heroes leap vividly from the airwaves, the Companions lie flat on the printed page.

Although the fourteen-year-old probably didn't realize it, the strip's biggest problem was that it was derivative of a popular show. The writer, fearing that all-powerful copyright law that was later to claim even the mighty Captain Marvel, could not make his strip too closely the image of his inspiration. Hence, Morse's ideas were brought into the comic book medium, but stripped of vitality and life.

Does anyone else know more about "Companions Three?" I have only one story from December, 1941, so my authority on the subject is rather limited, but I would like to know more. As the series progressed, were there anymore parallels with *ILAM*? Spike, Don and Nifty may only be pale shadows of Jack, Doc and Reggie, but they are shadows nonetheless, and they deserve a small niche in the memories of Morse enthusiasts.

[Ed.: Don Sherwood drew an *ILAM* strip in the 80s, presumably sanctioned by Morse, as "A Carlton E. Morse Thriller" appeared in the title block. Sherwood has not responded to my letter.]

Tape Library

Until I can receive assurances from Metacom (see Another Editorial, below) that I have permission to distribute Morse recordings the A-1 Gazette will drop out of the fierce and financially lucrative market in Morse radio tapes. I would never wish to give the impression to anyone that Mr. Morse is not upholding any agreements he may have made. In any event, up to this point the library has been a losing proposition, considering the initial expenditures for tapes and mailing costs, so the subscribers have had to subsidize it [because of my greed]. In the long run it would have paid it's own way, I think. However, if anyone cannot get any of the circulating recordings from Metacom (see OTR Sources, below) or any other "clandestine" source, drop me a line.

A Visit with Morse

On March 10, 1992, there was a nice article in the San Francisco Examiner by Noah W. Griffin on our friend Mr. Morse. The

picture on page one, by Kim Komenich, is from the same article. Here are a few more words by just another admirer of that man, self-described as "a 30-year-old trapped in a 91-year-old-body."

Does the blood begin to race when you hear Griffin say he was called upon to read for Morse? And after the reading Morse asked, "Do you think it's marketable? Do you think anyone would listen?" Noah, I don't know about the world market, but I know of forty or so people who would pay to listen to Morse breathing! But, let Mr. Griffin tell the story of his first introduction and reading:

After a long and winding car ride we arrived at the home that Morse had built himself in 1933. It was huge and constructed of railroad ties [which explains his fascination with train whistles].

We had to let ourselves in through a gate to drive up to the main house. His wife, Milly, cheerfully greeted us, escorting us into the main room of what had to be one of the largest living rooms I had ever seen, with a gigantic stone fireplace and enormous floor-to-ceiling windows.

I looked intently at this man who didn't appear to be a day over 75. He was tall, bald and dressed in a blue robe, pajamas and slippers.

"Sit down and make yourself at home," he said. "I'm 91 years old and life can get boring if I don't create my own excitement."

After an exchange of pleasantries, we began to read Carlton E. Morse.

What Morse has created in his new radio drama is a journey back into time, in terms of the format, but forward into the future by way of the script.

Each episode revealed a man whose imagination is boundless in his approach to the infinite possibilities of dimensionless thought and experience.

[Griffin finishes with some personal observations.] Not often is one in the presence of a legend — someone who has meant so much to the formation of an industry that has helped reshape the face of communications for all time.

Morse's enthusiasm for living and continued work reminded me of one of the cardinal rules for longevity, along with being blessed with good genes: Stay mentally active. I'd say looking to the future projects at 91 is as good an example as any. [The combined will and prayers of this small band of Morse fans is doing its utmost to contribute also.]



Fanny Barbour (Minetta Ellen)

Trivia

1. What ILAM performed received an Oscar?
2. Of the original seven family members of *One Man's Family*, who remained with the cast for the entire radio run?
3. What happened to those who did not?
4. Where did *One Man's Family* originate?
5. Did Page Gilman have special significance to the beginning of *One Man's Family* over and above his role as Jack?

The Monster in the Mansion

The following is a detailed synopsis of the 1941 version of one of Morse's best submitted by Dick Bauman [CA]. Besides the regulars, Michael Raffetto, Barton Yarborough and Walter Paterson, the cast included Edgar Norton [grandfather, St. Eustace Griffin], Mercedes McCambridge [granddaughter, Willi], Jack Edwards, Jr., [psychopathic grandson, Stony], Ben Alexander [grandson, just out of detention, Sid], Cliff Arquette [hypochondriac, Cousin Richie], Naomi Stevens [Cousin Louise, who loves snakes], Cousin Jim, a cocaine user, who didn't appear, Elliot Lewis [Uncle David, Mary's husband], Aunt Mary, daughter, who didn't appear, Phil Tead [grandfather's secretary, Buck Thornton], Lal Chand Mehra [grandfather's body-servant, Mormo], Gloria Blondell [the A-1 Detective Agency's luscious secretary, Jerry Booker] and Richard LeGrande [homicide squad, Captain Friday]. The program was aired from October 6 through November 24, 1941.

Chapter 1; 6 pm. The show opens with Jack, Doc and Reggie in the Griffin mansion overlooking Hollywood talking to Buck Thornton, secretary to St. Eustace Griffin, the master of the mansion. Thornton tells them that the house is full of nuts and they will have to get any information from the old man himself. Thornton provide a brief description of the household residents: Mormo, an Indian, who Eustace once saved from a stoning mob in India, is now his body servant. Grandson Sid, who had just been released from custody, having been incarcerated for choking a woman for the second time, and Granddaughter Willi, whose name, spelling and gender connotation, gave Doc fits, were also introduced.

Mormo appears serving tea and a once over for the three Comrades. After both he and Thornton leave, the boys hear someone listening outside the door. They surprise Richie, a cousin and hypochondriac. He tells them that his Uncle David's right arm has been taken during the night. He also says there is a secret room on the third floor with locked double doors, which only Eustace and Mormo enter. Strange animal-like sounds come out when the outer door is opened. Willi blows in unannounced and joins the discussion. She adds mystery, as if any were needed, by telling of something sneaking into her room and licking her face. That something is furry. Reinforcements of the female variety are called for so Reggie heads back to the A-1 Detective Agency to get Jerry Booker to serve as Willi's body guard.

The subject of Uncle David's arm returns. Willi says David won't go to a hospital, but Buck Thornton, for whom Willi apparently has a "thing," will care for him as he has had some medical training. Buck Thornton returns to take them to Grandfather Griffin, but Willi does the honors as Buck goes to care for Uncle David. Jack asks Eustace about the secret room, but he refuses to talk, although he does reveal some additional sordid secrets of the family, which appears to be in a rapidly deteriorating state.

Suddenly Doc bursts in and tells about following a man with a fiddle case. The guy winds up out in the garden where he buries the instrument case. After the fellow leaves, Doc dug it up and hid it. At that instant they are startled by the howl of a cat.

Shortly thereafter, Mormo appears carrying Jerry Booker. Recovering, she

says she was choked by someone after Reggie dropped her off, he now being the outside guard for the mansion. The next thing she remembers was being carried by Mormo.

Chapter 2; 7 pm. Jack and Doc are still with Eustace talking about the problems in the house. Shortly after Jerry was sent to Willi's room to rest, they hear her scream. Rushing put, they confront Sid choking Jerry with Willi trying to fight him off. Doc knocks Sid out.

After getting Jerry back on her feet they revive Sid. Appropriately, his hands and the fingers are long, muscular, but oddly, they are tipped with sharp nails. They are also very hairy. In his defense Sid claims he just wanted to touch Jerry, but when she pulled away, he grabbed her. This time they take Jerry to Willi's room and persuade her to lie down. Jack tells Willi that he thinks Sid should be locked up. Willi pleads with Jack, saying that she and Eustace have worked hard to get Sid out of jail and that she will assume full responsibility for him. At this point, out in the hall, Sid escapes from Doc. He flees to an empty room, locks the door and refuses to leave. They just decide to leave him there.

In the interlude, Jack has Doc get the violin case so they can see if Uncle David's arm is in it. returning, Doc says it's gone. The mystery deepens.

Next, they drop in on Uncle David for a chat. He tells them he thinks he was drugged and complains about the ring hurting his finger on his right hand, which happens to be missing. David then shows them his left hand on which all of the nails have been gnawed off. He also claims he saw a black cat stalking around his room and once caught it sleeping right next to his face. What is so unusual about this is that his wife, Mary, is deathly afraid of animals and there hasn't been one in the house for twenty years. At this Thornton storms in and almost throws them out of the room. Clearly he doesn't want them talking to Uncle David.

So, Jack and Doc head off to investigate the case of the missing fiddle case. Doc had hid it in their closet behind a loose board. With a flashlight they search the area behind the closet and discover a huge rat, dead, with something tied to its tail. But no fiddle case. Jack talks about the germs carried by such vermin, so they leave it untouched and abandon their search. Returning to their room they spot Grandfather Griffin passing by on his way

to bed. Again he refuses them access to the mysterious third floor room. He says they will get in only over his dead body.

Continuing their survey of the house, they check in on Jerry and Willi. Both are in bed and ready for the night. The men leave and the girls turn out the light. Almost immediately Jerry senses something moving in the room and then feels a rough tongue licking her face.

Chapter 3; 9 pm. Jack and Doc return to the third floor and the ominous room. Doc exercises one of his many talents and begins to work on picking the door lock. They are interrupted by sobs emanating from downstairs. Rushing back down, they locate the tearful Willi who tells them that Jerry is dead.

Without hesitating, they race to her room to find Jerry supine. She has been hit on the head and has claw marks on her lovely face. Doc heads out to get Reggie, stationed across the street to observe those who enter and leave the mansion. Jack questions Willi, but she can only tell him that she saw a shadow passing out of the room after Jerry was attacked. While they are treating Jerry's wounds, they also find long black silky hairs clutched in her hand. Reggie arrives to stand watch over the girls for the rest of the night.

Jack and Doc now search out Richie, but before they can locate him they run into Louise, with her pet garter snake wrapped around her arm. Doc is flabbergasted by her pet, especially when she tells him she hides it down the front of her dress when the family is around. Louise tells them there is a body hanging in a tree outside her room.

In an instant they are at Louise's room, but there is no body outside. They do find graffiti all over the walls with references to animals, and the like, for example, "I love black cats." The men conclude that the girl has lied to get attention. But Louise continues and tells them she heard, through the walls, some people, unknown to her, talking about murder. Of course, Jack doesn't believe her. Buck arrives and advises them that Louise is a chronic liar. Seemingly on cue, she immediately launches more tales, but Buck threatens her with being committed to the insane asylum. He then tells the boys that Uncle David needs to talk to them. On the way he tells them that Louise's development has been arrested at six years of age, although she is sixteen years old.

Uncle David tells them that his missing arm is very cold and the ring on the third

finger of that hand is hurting terribly. He gives Jack \$500 to offer to anyone who will get back his ring. Leaving, Jack and Doc discuss the suspects for the amputation of Uncle David's arm. They think Buck Thornton is the best candidate due to his medical training, because David was effectively drugged, apparently a good tourniquet was safely applied and the amputation was done in a professional manner. Sid interrupts them to advise them he has Stony in his room and that they should talk to him.

Their talk with Stony clearly proves to them he is a psychopath. They learn he told Louise to tell them about the murders planned in the house. Then Stony begins to talk about there being a monster in the mansion and goes into a sort of trance. After they snap him out of it, he shows them a headless black cat carefully wrapped in a towel. He tells them that he found it in the bed of Aunt Mary — the person who is deathly afraid of cats.

Chapter 4; 10 am. The morning finds Doc and Jack in Eustace's study. The family has been asked to meet in the living room adjoining the study. Stony arrives and tells them that he has buried the dead cat as they asked him. He is sent to wait in the living room. Reggie returns to his post across the street and Doc goes to see what is keeping the rest of the family. Richie arrives in an overcoat, to protect him from colds, eating a cake of yeast (presumably Fleischmann's, the sponsor, who promoted yeast mixed with tomato juice as a vitamin cocktail). Richie is upset because he believes someone in the house has a cold. Jack sends him to the living room, also. Doc escorts Jerry and Willi. They ask Jerry about the "thing" and all she can say is that it had a raw, meaty smell. They all traipse back to the living room and, when Eustace is brought in, the plans are laid out.

Before the family, sans Uncle Jim, Aunt Mary and Uncle David, Jack announces David's \$500 offer for the return of his onyx ring. Sid is ready to start looking, however, Jack squelches the proposal. Instead, Jack wants them to come to the study one at a time for a talk with Eustace.

Stony is the first. Jack relays to Eustace what Stony said about the cat and the murders in the house. Stony adds that he followed someone to Mary's room, but he refuses to say who it was. When he can't be budged, they send him back in favor of Louise. She begins by announcing

that there is now a cat in Mary's room and that it is sitting on her stomach!

Jack and Doc run to Mary's room, but the cat dashes out and disappears. Mary is gagged and bound, . . . dead. Fish oil has been smeared over her face. They speculate that this caused a heart attack.

The rest of the family is summoned to the hall outside the room. They bring Stony in. When he remarks that he wishes that he had done it, Doc throws him out bodily. Then Louise says she had gone to Mary's room because Mary kept chocolates and she wanted one. In her child-like way she expresses the opinion that, "Murder is fun!" At that she is led out. Sid says he really liked Mary and is sorry she has been murdered. She was the person in the family who was the nicest to him. When Richie is brought in, he freaks out at being exposed to a dead body. Finally Willi and Jerry come in. Jack then accuses Buck Thornton, who is missing, of Uncle David's amputation and the murder. Willi faints. They take her away and put her to bed.

Jack then goes to David's room. He knocks, enters and finds David alone, without Thornton. David says Buck has been gone all morning. He also conveys thanks about the ring announcement. His arm and hand are now feeling much better, he says. Jack breaks the news that his wife, Mary, has been murdered. Almost immediately they hear Louise calling. She enters and they see she has David's black onyx ring on her snake. Casually, she tells them that there are now two dead men at the foot of the back stairs.

Chapter 5, 8 pm. It is evening and so far three people have died mysteriously in the mansion. Aunt Mary, first, then Buck Thornton and Uncle Jim. After the murders were discovered Jack called the police. We join Captain Friday talking to Jack, Doc, Eustace and Willi. Friday is suspicious of the causes of death. He leaves, but stations an officer at the head of the main stairs to watch. Because of his sordid background, he takes Sid to the station with him as a suspect. Guilty or not Friday feels jail is a good, safe place for Sid. Willi is really upset and tearfully goes to bid goodbye to Sid. Eustace summons Mormo, his faithful servant, and tells him to get some sweets for Sid as a goodbye present. Captain Friday leaves, Sid in tow.

The group begins to debate the various murders. Jack questions Mormo and is startled to learn he has had medical training. The Indian states that it wasn't a secret, everyone in the house knew it, and

asserts his innocence of any wrongdoing. Jerry interrupts to tell them that Willi has been put to bed and is now alone, but locked in her room. Jack sends her back to watch her. He also sends Mormo to get Stony.

Louise begins by demanding the \$500 ring reward, adding that she found it tied onto the tail of the black cat. She continues, saying she has seen Mormo take a variety of animals into the secret room, but none have ever come out. Stony barges in to tell them that Jerry is on the stairs, her head bashed in.

They sprint to the stairs and find Jerry covered with blood. Fortunately, the wound is superficial. After administering first aid, Jack desperately tries to determine who could have assaulted her. He is interrupted by a phone call from Captain Friday. This prompts them to remember the cop who was supposed to be at the stairs. Jerry regains consciousness, but can tell them nothing. They go searching for the cop. Doc discovers him, clubbed and stuffed in a closet.

Jack returns to tell them that Captain Friday said that they could go home, the case is solved. Brother Sid has apparently killed himself on the way to the station with a fatal injection of poison. All of the others had been killed the same way. However, Jack thinks that Sid was framed and obviously the case isn't solved. They discuss why Jerry was bashed, but not killed. While they try to revive the cop, Jerry discovers that her key to Willi's room is missing. Dashing to Willi's room, they find the key in the lock. Leaving Louise outside, they enter and find a body covered with a sheet. Pulling the sheet aside reveals an unconscious Willi, her head shaved bald. She has the same raw, meaty smell on her. They resuscitate her and show her her head in a mirror. She freaks out.

Chapter 6, 11 pm. Jack, Doc and Jerry, just outside her room, have left Willi, seriously disturbed, crouching on the floor in the dark. Jack sends Jerry to get Reggie (who didn't have much of a role in this adventure) to guard the door. Doc tries to calm Willi down and get her in bed. Willi doesn't respond, only whimpering she wants to be with Sid, Mary and the others in death. Jack calls Doc back out as Reggie arrives. Desperately, Jack tries to send Jerry home to relative safety. Jerry, not having any part of that, wants to be in on the finish. Jack, then sends her to watch Eustace, figuring she will be safe and out of the way.

Jack and Doc set off to check on Louise. They overhear her in the hall talking to Stony. Jack intervenes as Louise is trying to lure Stony into her room to show him something related to the murders. They question her, but she is so uncooperative they choose to search her room instead. There they find the names of all of the dead written on her wall. Their search uncovers Willi's hair and a box containing Uncle David's fingernails. Louise claims she just found them herself. Richie interrupts, highly upset, as he has just found a scorpion in his sleeping pills and "the weevil and larva of death" in his emetic powder!

Jack dispatchs Stony to his room and tries to lock Louise in hers, but, unfortunately, there is no key. Losing patience, he threatens her with the "detention house," as Buck did, if she leaves her room.

They send Richie on when they hear David calling. He is alone, without Mormo who was supposed to be watching him. He says Mormo has been gone for hours and that someone is cutting the nails on his right arm to the quick. He begs Jack to help him and also give him a sleeping pill. Jack sends Doc to get Jerry to guard him. David now tells Jack he is afraid of losing his left arm and inquires if Jack has ever heard of anyone being cut to pieces. Jerry breaks in to tell Jack that Doc needs him. He has discovered Reggie knocked unconscious and Willi missing. Leaving Jerry with David, Jack joins Doc and they check on Reggie. An ambulance is called as it appears that Reggie has a fractured skull (thus eliminating him from the remainder of the series). Doc reminds Jack that there are supposed to be two cops now in the house after the one who had been knocked out was taken away. Both of them seem to be missing. Feeling a draft they check the balcony that runs all along the front of the house. There is Willi, aimlessly pacing, raving about the family. She verbalizes how wicked they all are and how they are getting what they deserve.

Louise surprises Jack and Doc spying on Willi. She tells them that she has found Cousin Richie hanging out of his window with his gloves stuffed in his mouth. He is hanging by the neck with his own scarf as a noose.

Chapter 7, 3 am. The police have visited Griffin Manor again. Reggie has been taken to the hospital and Richie to the morgue. Friday tells them that Richie died from a fatal injection like the others. Doc

starts an argument by teasing Friday about the "case being solved." Finally, they return to the discussion of the murders and the remaining suspects. None appears to be a likely candidate. Friday has assigned two men to watch bedrooms. Jack inquires into the search of the house and the insidious "secret room." Friday claims he didn't see one. He is advised of the stories they have heard about it. They go to Mormo and demand to be let in the room.

On the third floor, the door is still locked. Mormo unlocks it and the second inner door. They are very surprised as the room is empty. Mormo says that Mrs. Griffin died in this room years ago and suggests that Eustace's mind may be wandering. In leaving, Jack spots a worn spot on the carpet and deduces that there is a secret door. They coerce Mormo to open it, threatening to break through the wall. He relents and they find a fully equipped laboratory. They also find David's arm in ice. They also find several hypodermics which Friday declares are the murder instruments.

Mormo is accused of the crimes by Friday and is handcuffed. He claims innocence. He says David's arm was amputated by him and Buck with the knowledge of Eustace, but not David. He also testified they had identified a spot of leprosy on David's right ring finger and the amputation was performed to save him from the disease. He adds, feebly, that this had no connection with the murders. He is a doctor and is studying oriental diseases with the support of Eustace.

Friday takes Mormo and heads downstairs to arrest Eustace, too. They enter his room and find him dead. Jack suspects, from the available evidence, that he died of a heart attack. Mormo concurs. Friday remains convinced that Mormo is guilty and hauls him off to jail. Mormo vocally maintaining innocence all the way. Friday sends one of the two cops to get the arm. He departs with the other and Mormo. Case closed, again.

Jack and Doc go to tell David that his arm has been found. They find Jerry on the way and tell her about developments. They continue on to tell David about his arm. Unfortunately, as usual, Doc slips and tells him it is in ice. David is aghast and talks about "them" torturing him. Jack gives him a sedative.

Stony arrives, whereupon David demands that they get that guy out as he disturbs him. Leaving Jerry with David, Jack and Doc remove Stony to the hall.

Doc is dispatched to check on Willi and lock her in her room.

Doc returns, reporting that Willi was sitting on her bed, but wouldn't talk. They go upstairs, Stony going to his own room. In the secret lab they find the cop, slugged, and the arm gone. Louise appears out of nowhere claiming she knows where the arm is. She relates that Jerry is on the floor and David is not in his bed, but "something" is!

Chapter 8, 4 am. The long night continues, with Jack and Doc again racing to David's room. Once again poor Jerry has been knocked out. Louise teases Doc some more. She adds physical harassment by tickling the back of his neck, using her snake's tail to do the tickling. Sure enough David is not in his bed, but the ambulatory violin case is. Jack examines the contents, but won't tell what it is as he shuts the lid.

They take the unconscious Jerry and violin case and head for Willi's room.



Along the way Louise, of course, disappears. At Willi's room they deposit Jerry on another bed and try to talk to Willi, still on her bed wrapped in her cloak. Then, to their astonishment they discover that the cloaked figure is dead and that the deceased isn't Willi, but the poor, one-armed David.

Only then does Jack admit that it was David's arm in the instrument case. They discuss the rapidly dwindling list of suspects — Louise, Willi and Stony.

When Jerry comes around, she admits she did not see who hit her over the head, again. Stony arrives and prompts an argument with Doc. He asserts that he has found Louise dead, strangled with her own snake.

We now find Jack and Doc searching the third floor with Stony reluctantly in tow. He continues to maintain that he knows nothing. Jack sees Willi out on the balcony again, her bald head shining in the moonlight. They go out and talk to her.

Willi whimpers that it upset her to cause Eustace any pain, but once he was dead she could do what she had to do. Jack asks what that was. Her answer was that she had to destroy the Griffin family because it was evil. She was sorry about injuring Jerry and Reggie with her poker, but she had to get them out of the way.

With Jack's encouragement, she verbalizes on each member of the family and their problems. The amputation of David's arm was what made her know the family must be destroyed. She used one of Buck's hypodermics and some poison from his kit in case he ever became terminal and wanted to end it. She killed Mary, afterwards spreading the fish oil on her. She killed Buck because she had seen Louise put her arms around him and because he knew about the hypodermic and poison. She injected him at the top of the back stairs and then pushed him down. She did the same thing to Uncle Jim. She gave Cousin Sid a loaded hypodermic when he was taken away by the police and told him to use it on the way to the station to relax him. She produced the raw, meaty smell with a piece of liver that she got from the kitchen and rubbed over the faces of Jerry and the others.

She later cut off her own hair and planted it, along with David's fingernail clippings, in Louise's room. Then she knocked Jerry out again to get the key to her own room and make it look like someone else was doing everything. She got Reggie by dropping a mirror in front of him and slugging him with her poker when he bent to pick it up. Then she injected Richie and hung him out the window. From there she went out to the balcony where they found her the first time.

She murdered David by inducing him to her room and injecting him. She went up and slugged the cop who had almost removed the arm from the ice and put the severed arm in the violin case conveniently stolen earlier. As she rambles on about the violin case, the arm, killing of Louise, her snake and other "clever" things, they slowly close in on her. However, before they can act she leaps at Stony, gives him a fatal injection and jumps onto the balustrade. It crumbles pitching her to her death. Jack and Doc stand in shock.

Jack: Did you like this case?

Doc: No, doggone it. . .

Jack: Neither did I. . . let's get out of here.

Theme

The Monster in the Mansion was originally a series of eight weekly shows on Mondays in October and November, 1941. Two half hour shows were presented on the day. One was from 5:00 to 5:30 pm and the other from 8:30 to 9:00 pm, for the two coasts. It must have burned some fans that didn't get home from work until 6 pm [I remember ILAM as a kid's program]. The story was also aired as 23 fifteen minute episodes in October/November, 1944 and February/March, 1951. The script of the show is located in the Carlton E. Morse Collection at the Green Library in the Department of Special Collections at Stanford University. The scripts are interesting to examine. They were typed and pencil corrections have been made by Mr. Morse. They are bound into volumes for each adventure. This script is Book 16 of the collection. [According to the latest Jay Hickerson log there are no circulating recordings of Monster in the Mansion; however, the Library of Congress apparently has episodes 5 and 6 of the 1941 version.]

Picture Credits

The CEM likeness on the cover and graphics on page nine are courtesy of Larry Telles [CA]. The recent picture of Mr. Morse, page one, is from the San Francisco Examiner, provided by several fans. This issue's Mercedes McCambridge picture, circa 1978, is from her wonderful autobiography, The Quality of Mercy, Times Books, 1981. Fanny Barbour's picture is from "20th Anniversary Souvenir One Man's Family Mother Barbour's Favorite Recipes," a Miles Laboratories, Inc., radio premium, provided by Bob Olsen [VT].

Another Editorial

I hate to waste valuable space that should be devoted to Morse and his programs, but everyone ought to know that I am not just a little upset. You may read the following if you like, but be forewarned, it has nothing to do with *OMF*, Morse adventures or Morse, himself.

Recently I received and was requested to sign and return the following form:

In consideration of permission from Carlton E. Morse and the Trustee, Morse Family

Trust, to reproduce in writing selected excerpts from the published and unpublished works of Carlton E. Morse in my "A-1" fan club newsletter, I hereby agree as follows:

1. All newsletters produced by me and containing Morse works shall bear the following legend on the bottom of the first or last page of each newsletter: "The scripts and novelizations for I LOVE A MYSTERY, I LOVE A DVENTURE and ADVENTURES BY MORSE are the property of Carlton E. Morse and the Morse Family Trust. Copyright(s) 1986, 1990, 1991. All rights reserved. Used by permission."
2. I acknowledge that Carlton E. Morse and the Trustee, Morse Family Trust have granted an exclusive license to market the existing sound recordings of I LOVE A MYSTERY, I LOVE A DVENTURE and ADVENTURES BY MORSE. Accordingly, I will not make any offer to lend, rent or sell copies of sound recordings of these radio shows without the prior written permission of the exclusive licensee, Metacom, Inc. of Plymouth, Minnesota at (612) 553-2000. I will further publish in each "A-1" fan club newsletter the name and telephone number for Metacom as the sole source of tape recordings of the Morse radio shows.
3. I agree further to publish in each issue of the newsletter the name and address of Seven Stones Press, the sole publisher of the books of Carlton E. Morse.
4. This agreement, and the accompanying permission to use excerpts of Morse materials in my newsletter, shall expire on 31 December 1992 unless earlier renewed in writing by the parties.

[The signatories would be myself, Mr. Morse and Richard A. Ferguson, as Trustee, Morse Family Trust.]

If I was not giving up the newsletter for other reasons I might very well have given

it up because of this. Why is that? Because I don't have to do this! Because I consider that I have done nothing demanding this incredible lack of faith. Because I am not depriving some hardworking entrepreneur of the ability to feed his or her hungry kids because of lost sales. (Of course, I don't have a lawyer on retainer demanding remuneration every time someone uses some of my professional work after I have been paid for it. But before anyone jumps all over me I have been advised, tersely, that copyright privileges for videos were upheld by the courts recently.)

Most of us did not know that Metacom had exclusive rights to the recorded Morse material. Unfortunately, now that many commercial and non-commercial sources of the tape will be getting similar forms, I suppose. Incidentally, on April 1st (date chosen was sort of unintentional) I wrote to Metacom inquiring about permission. As of this date I have not heard from them. Since they never sent me a complete catalog of their holdings, requested last year, I don't even know if they have all of the recordings currently in circulation. I suspect they don't.

The copyright clause is another issue. I sure never intended to print and distribute any copyrighted materials without so noting it. I really did think that you could quote a little bit for non-commercial purposes without having to get permission.

I freely gave Seven Stones "publicity" in the first two newsletters sent to about 70 people. I had vowed to accept no paid (or coerced) advertisements and would have kept it, if I was going to continue with the newsletter.

Here I thought I was performing a worthwhile service — providing a handy place for those people who remember and enjoy the many talents of Mr. Morse to communicate and to promote Mr. Morse's programs, albeit in an exceeding humble manner. I wonder how Jack, Doc and Reggie would have handled this. (Somehow I think I know.)

So, now I have had my say. Consider it just another diatribe of one seeking to "escape" Society's materialism, ugliness and inhumanity. As our family strives to keep our financial heads above water in our new life as Vermont homesteaders, I hope I don't look back on the A-1 Gazette as just one more justification for the "escape."

OTR Sources

Several people have asked for a listing of sources of old time radio recordings and information. The following is a fairly current list. If anyone can expand on it, please do. These listings include both club and commercial sources. Clubs always require membership prior to renting or purchasing tapes in their libraries. Normally, there is a higher first year membership or a small initial fee to cover a catalog. It is suggested that requests for information from clubs be sent with a SSAE.

OTR CLUBS

Metropolitan Washington Old Time Radio Club
c/o Marsha Bush
6437 5th St.
Alexandria, VA 22312

Golden Radio Buffs
c/o Owens Pomeroy
3613 Chestnut Ave.
Baltimore, MD 21211

Revival of Creative Radio
c/o Tim Cocu
PO 1585
Haverhill, MA 01831-2285

North American Radio Archives
c/o Janis DeMoss
5291 Jacks Creek Pike
Lexington, KY 40515

Old Time Radio Club
c/o Jerry Collins
56 Christen Ct.
Lancaster, NY 14086

Indiana Recording Club
Bill Davies
1729 East 77th St.
Indianapolis, IN 46240

Radio Historical Association of Colorado
c/o Vicki Blake
POB 1908
Englewood, CO 80150

Old Time Radio Collectors Association
c/o Reg Hubert
45 Barry St.
Sudbury, Ont P3B 3H6 CANADA

Old Time Radio Collectors Association of England
c/o Tom Monroe
2055 Elmwood Ave.
Lakeview, OH 44107

SPERDVAC (Society to Preserve and Encourage Radio Drama)
P. O. Box 1587
Hollywood, CA 90078

Milwaukee Area Radio Enthusiasts
c/o Ken Pabst
4441 N. 77th St.
Milwaukee, WI 53218

Houston OTR Club
c/o Raleigh Barker
Stones Edge
Montgomery, TX 77356

Manhattan Radio Club
c/o Arlene Saba
433 East 83rd St.
New York, NY 10028

OTR Collectors & Traders Society
c/o Fred Korb, Jr.
725 Cardigan Ct.
Naperville, IL 69565

Radio Collectors of America
c/o Bob Levin
8 Ardsley Circle
Brockton, MA 02402

Cincinnati OTR Club
c/o George Wagner
2411 Ohio Ave. #2
Cincinnati, OH 45219

Illinois OTR Society
10 South 540 County Line Rd.
Hinsdale, IL 60571

Radio Enthusiasts of Puget Sound
c/o W. Michael Sprague
11732 NE 148th Pl.
Kirkland, WA 98034

COMMERCIAL

Old Time Radio
2 Heritage Farm Dr.
New Freedom, PA 17349

Echoes of the Past
Ron Barnett
POB 9593
Alexandria, VA 22304

BRC Productions
Bob Burnham
POB 2645
Livonia, MI 48151

Priceless Sounds
POB 1661
Salinas, CA 93902-1661

Metacom, Inc.
5353 Nathan Lane
Plymouth, MN 55442

Aston's Adventures
P. O. Box 4822
1301 N. Park Ave.
Inglewood, CA 90302

McCoy's Recordings
P. O. Box 1069
Richland, WA 99352
(509) 627-4039

Great Radio Shows
P. O. Box 254
Woodenville, WA 98072

Memories of Radio
362 Browncroft Blvd.
Rochester, NY 14609
(716) 288-6164

Golden Age Radio
Box 25215
Portland, OR 97225

Nostalgia
Larry Kiner
P. O. Box 82
Redmond, WA 98073-0082

Great American Radio
P. O. Box 504
Genesee, MI 48437
(313) 686-5973; FAX (313) 686-1878

Radio Vault
P. O. Box 9032
Wyoming, MI 49509
(616) 534-1039

Charlie Garant
P. O. Box 331
Greenville, TN 37744

Edward J. Carr
216 Shanor St.
Boyertown, PA 19512

Radio Nostalgia
Dept. OTR
5212 NE 73rd Ave.
Portland, OR 97218

Audio Classics
P. O. Box 1135
St. Charles, MO 63302

Vintage Broadcasts
42 Bowling Green
Staten Island, NY 10034

Radio Yesterday
Box C
Sandy Hook, CT 06482

Don Ramlow
509 Velvet St.
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Trivia answers: 1. Mercedes McCambridge in "All the Kings Men." She was also nominated for one in "Giant." 2. J. Anthony Smythe [Henry], Bernice Berwin [Hazel] and Page Gilman [Jack]. 3. Minetta Ellen [Fanny] retired after 22 years; Kathleen Wilson [Claudia] became Lady Pilkington midway through the series and ran away to England; Michael Raffetto [Paul] "retired" from acting in 1955; and Barton Yarborough [Clifford] died of a heart attack in 1951. 4. Contrary to an incorrect rumor, *One Man's Family* began life as *One Man's Family* in San Francisco in 1932. 5. Page's father was Don Gilman, Vice President of NBC. According to a Hal Skinner interview for the NARA newsletter, Through the Horn, Morse said "with a perfectly straight face" that the fact that Page was in the cast was the reason NBC aired *One Man's Family* initially.

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"THE BARBOUR FAMILY WORD SEARCH #1
by Larry Telles [CA]

Z F L I V J H F Y Y Y D Q T N H Q R L J
W Q N H B R H T X B R F E O H Z G J H S
D J G R R N A X J P N D J Y F W T A S A
V D L V K U A K U C D S K K S T N R H T
A C N C L U A P N Y I N C A F K U A J V
X X C W S W G K P G I A Q A L X R K Y M
Z Z W S H A Z E L P J S A X B O W K I U
E Y R N E H B A N U G B R A B C H Z J O
G T A I Y P I I K N S S R E L V I G A Z
R A S F B D R E A D K B D I A R P P T B
J N O X U Y F X R I O I F D L M L I M G
U R G A K J O U P U E F K F U C I W X Z
O B L I D Q N P R O O C C A T R A Q T S
L C I L O I E Z E R Y P N O C X G Y E E
Y P K D C R E N D S B H I A K D I A Y R
R M I K A A A B S J O V D I T B B F N Z
A N Y Q L J J D R J F P J S J S A R N J
M V L C A W I G O Y N K O Z H Z N E A J
P U H T E B A Z I L E S X U V I G O F H
G X L K E D O O W L E Q J V O E N E C D

"FIND THE TWENTY WORDS LISTED BELOW IN THE PUZZLE"

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|---------|-----------|-----------|---------|
| HENRY | CLIFFORD | MARYLOU | NICKY |
| FANNY | JACK | JANE | PINKY |
| PAUL | TEDDY | ABIGAIL | HANK |
| HAZEL | SKIPPER | DEBORAH | ELWOOD |
| CLAUDIA | ELIZABETH | CONSTANCE | BARBOUR |

I LOVE A MYSTERY WORD SEARCH #1
by Larry Telles [CA]

H E U N L P T B N X F B T K M S O D M Q
D I M A J A M D N A R G E R A D M P J U
W S A T R Y R D E M Z J M G E U Y V P G
A Q N C H E S D I T S V P H S V U L B K
N P S W Y U G R C G D S L E T B J A Z D
O Y I M P C C G L E Y Y E R R A T Q G U
Z C O O J A C K I W N D A M O T C P A A
I H N G M R J T J E P T U I L U K U W W
R A A S E M T E R T S P U E B B B N J A
A R C R S U Q J P U W W M R D M W V O A
M I J D R G Y S X O N W X H Y S S J O P
X T X T U G V R U I H Z W Q S E U Y D Q
B Y G G C S Z N V M G O Z J R N S O Y N
F E B F E J D J N G Q S J I H F C W O U
K Y J A T Q Q R D E U B P R T I C D A Q
Q H A U N T E D A N E M F A I D E X O P
Z S O Q L U E D N H A X I H A M O O A K
B W I Y A B O Y H V C I Y S F Z X A A L
U E G H Z I M O Q J Y I Z A M L F W Z O
I H X Y A D A O F R E W R N V O Y G N Q

"FIND THE TWENTY WORDS LISTED BELOW IN THE PUZZLE"

- | | | | |
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***** Solutions in next issue *****

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