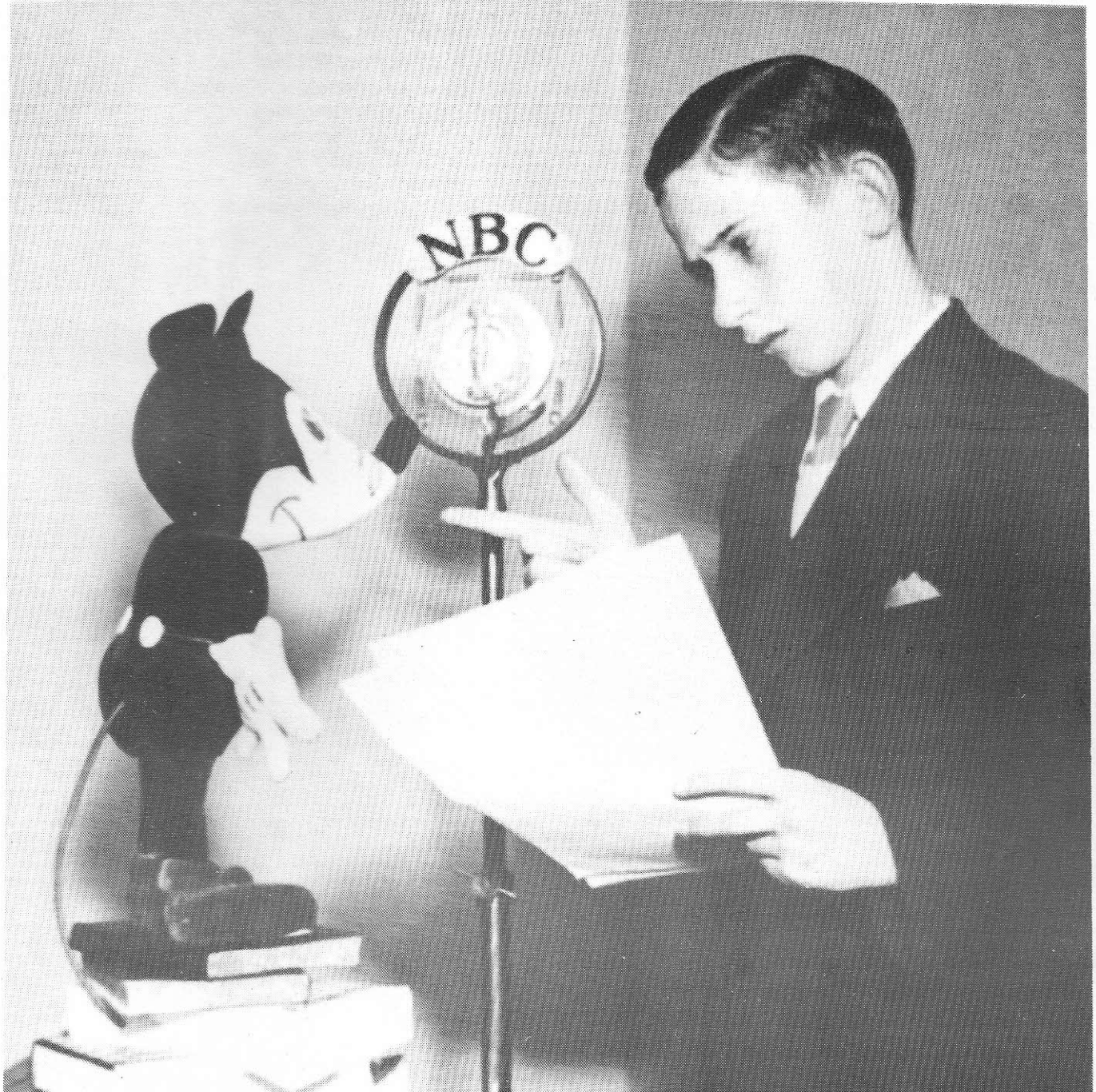


SPERDVAC **RADIOGRAM**

*General Library
catalog pages
183-184 enclosed
with this issue.
If your copy is
missing, send a
SASE to Editor
Dan!*

Volume 19, No. 6 The Society to Preserve and Encourage Radio Drama, Variety and Comedy June 1993



Young radio actor Billy Page gives a cue to Mickey Mouse in an NBC publicity photo. The child radio actor later dropped his stage name and continued acting under his real name. Want to know who he is? His identity will be revealed in next month's issue of the Radiogram.

MEMOS FOR MEMBERS

Jean Rouverol, who played Jack Barbour's wife Betty on **One Man's Family**, will be SPERDVAC's guest at our June 12 meeting.

She will discuss her radio career when we meet at the South Pasadena Public Library, 1115 El Centro, South Pasadena. Ms. Rouverol has been teaching writing and last year she published a book, *Writing for*

Jean Rouverol guests June 12

Daytime Drama.

The Saturday meeting begins at 12 noon. Bring your friends and family members. SPERDVAC meetings are open free to the public.

SPERDVAC needs a Southern California volunteer who will assemble and mail out our library catalogs to new members. The material is stored in three large filing cabinets. If you've got space for the cabinets and can donate a few hours each month, we'd like to hear from you.

The SPERDVAC Board of

Directors wants to make a small change in the by-laws affecting meetings. Here is the wording of the proposed change: "There shall be regular monthly meetings of the members of the corporation for any purpose or purposes. The regular meetings shall be held on the second Saturday of each month at 12 noon at the principal office of this corporation, or at any other place designated by a resolution of the Board of Directors." Members with comments on this proposed by-law change should write directly to us.

Mark your calendars for these upcoming SPERDVAC meetings: July 10 — Thousand Oaks Public Library; Aug. 14 — St. Andrews Lutheran Church; Sept. 11 — St. Andrews Lutheran Church; Oct. 9 — South Pasadena Public Library. SPERDVAC's annual convention will be at the Holiday Inn Crowne Plaza in Los Angeles on Nov. 12, 13 & 14.



SPERDVAC FRIENDS

Jeanette Nolan McIntire
(In memory of Jerry Hausner)

Kay St. Germain
(In memory of Andre Baruch)

Estelle Oppenheimer
(In memory of Jess Oppenheimer)

Parley Baer
(In memory of Mary Lansing & Howard McNear)

Phil Cohan
(In memory of Andre Baruch & Elvia Allman)

Naomi Lewis
(In memory of Dick Mack)

Dorothy Geiger
(In memory of Milton Geiger)

Hy Averbach
(In memory of Bob Sweeney and Jerry Hausner)

Tyler McVey
(In memory of Lou Krugman)

Herb Ellis
(In memory of Bob Sweeney & Lou Krugman)

Tim Behrens & Amzie Strickland
(In memory of Frank Behrens)

Norman Corwin
(In memory of Byron Kane, Fletcher Markle & John McIntire)

Elliott Reid
(In memory of Howard Duff & John McIntire)

Bill Cook
(In memory of Bob Crosby)

Glenhall Taylor
(In memory of Jerry Hausner)

Jean Gillespie

(In memory of Byron Kane, Howard Duff & Jerry Hausner)

Joe Thompson

(In memory of Jerry Hausner)

Barbara D. Fuller

(In memory of Bob Jensen & Lenore Kingston)

Bill Lally

(In memory of Lenore Kingston, Jerry Hausner & Lou Krugman)

Veola Vonn

(In memory of Hanley Stafford & Frank Nelson)

Russell J. Folsom

John Larch

John H. Bunker

Jack DaBall

Rosemary DeCamp

Gary Papers

Alice Backes

Lucy Kibbee

William Conrad

John Guedel

Casey Kasem

Walt Staves

Dr. R. S. Richards

Gerold Clemons

Sharon Douglas

Helen Garrison

Jack Brown

Lucia Silvestri

Bob Hite

Seaman Jacobs

John Wrisley

Mary Jane Croft Lewis

Joan Banks Lovejoy

Charles Isaacs & Doris Singleton

Willard & Mary Anna Waterman

SPERDVAC is very grateful to these individuals who have contributed \$50 or more to our organization during the past twelve months.

Radio writer Carlton E. Morse dies

Created radio's "One Man's Family" and "I Love a Mystery"

by Dan Haefele

Carlton E. Morse, the man who gave America **One Man's Family** and **I Love a Mystery**, died May 24.

Morse was born in Jennings, Louisiana June 4, 1901. His family moved to the West Coast when he was five. The family arrived in San Francisco the day before the 1906 earthquake, then moved to a dairy ranch in southern Oregon.

Ejected from UC Berkeley for refusing to participate in military exercises, Morse was 19 when he began working as a journalist. He bluffed his way into a job at the copy desk of the San Francisco *Chronicle* by claiming he already knew how to do the job. He also worked for the Sacramento *Union* and the Seattle *Times*.

He had been unemployed for two or three months in 1929 when his wife Patricia suggested he apply for a writing position at NBC. Two weeks before the stock market crash Morse was hired by NBC's West Coast division in San Francisco. One of his first assignments was to write radio dramas based on mythology.

"Behind the classic myths is a suggestion of pornography. There are a lot of things that are not said but are indicated (in mythology)," the writer explained at a 1987 SPERDVAC meeting. "I took a chance and wrote a very indelicate script...It amused and excited the people at NBC and they gave me a job as writer-producer. I swept the floors and did everything else that was needed in the early days."

Entering network radio a scant three years after its birth, Morse learned the art of radio writing, marking the beginning of the second phase of his writing career. He wrote dramas and mysteries for airing on the NBC outlet in San Francisco.

"From 1929, when I joined NBC, until 1932, all I did was write and write and write," he said. Morse noted that no one, including network

Continued on page 6



Carlton E. Morse was first honored by SPERDVAC at our 1985 convention.

PHOTO BY RICHARD PALMER

New Stan Freberg book shares plenty of laughs **BOOK REVIEWS**

It Only Hurts When I Laugh by Stan Freberg. Publisher: Time Books, \$18.95.

SPERDVAC's popular honorary member and living legend's book is refreshingly different. EG: What would be the "intro" becomes, "And now for a word from the author!"

Stan's sincere and succinct acknowledgements are neither syrupy nor self-serving. Chapter titles tantalize: "Playing with Fire," "Pardon Me, You're Standing on My Roots," "Radio Head," "Other Voices, Other Studios," "Not on CBS Television, You Don't," "Green CHRISTMAS\$" "Deck the Halls With Advertising," "Take Lincoln Out of the Civil War - He Doesn't Work," etc.

Stan claims he can count his critics "on the fingers of the Mormon Tabernacle Choir" and his memories of youth were "unleashed like a fountain of slinky toys!"

If this sounds like Stan speaking to you, be prepared to "hear" him throughout the book. As you read, his voice seems to be coming out of the page into your mind.

At the time Stan had three of his Capitol Records in the top ten there, and he had been warned *not* to kid around with the Aussies favorite subject, sports. He used the then major news of the coming "torch" by making his own entry with a lighted torch! After a few seconds of silence the crowd "dug" the satire and he received not just applause but the ultimate Australian tribute, a "footroll," again proving his judgment to be on target.

Stan's love and respect for his parents, grandparents, children and life-partner/co-producer, Donna, is evident throughout the book.

As a student he delighted in being center stage in school events and learned the meaning of "Chutzpah" with his original stunts. He was offered scholarships to both Redlands and Stanford but first took a bus from Pasadena to Hollywood and managed to get into Warner Brothers doing cartoon voice-overs. This in turn led to connections with Bob Clampet and Mel Blanc plus other not so prominent personalities as "Willie The Whiz."

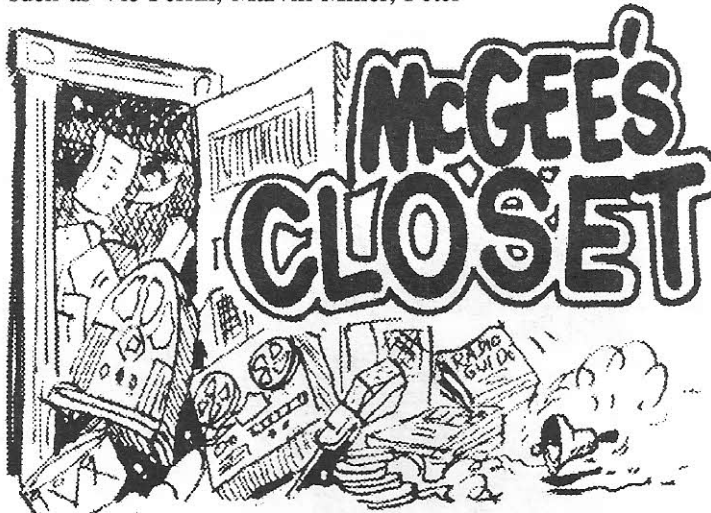
He auditioned for Cliffie Stone, and

worked with Stuart (This Ole House) Hamblen. Cliffie was more than encouraging to Stan and opportunities came up frequently thereafter. Because of Stan's very flexible voice and creative writing many contacts were found around the radio networks. Most were short one at a time "gigs." However, a "real job" developed as a result of "monkey business." He did an impression of a marmoset after some field work at the Griffith Park Zoo, studying for the role.

Exposure to veteran studio actors such as Vic Perrin, Marvin Miller, Peter

Leeds, and Parley Baer, and Lurene Tuttle at CBS Radio, opened windows to both the CBS Radio Workshop and AFRN work. He performed on the **Henry Morgan Show** doing his "Flight of the Bumble Bee" on his lips. We who caught Stan at our SPERDVAC meeting Jan. 9 were treated to a reprise of his "aria!" Stan guested on Jack Benny's Show, with a minor disaster but a life time lesson learned from his idol. Let Stan tell you about it on page 47.

The day after Hiroshima, Stan was
Continued on next page



McGee's Closet is a free service to our members and honorary members. Send your wants in OTR-related material to McGee's Closet, c/o Barbara J. Watkins, P.O. Box 561, South Pasadena, CA 91031. Please specify desired taping format (cassette or open reel).

WANTED: Cassette copies of radio appearances (and VHS copies of film short appearances) by Annette Hanshaw. Also copies of articles (or references to same) or biographical material about her. Also, cassette copies of one-hour documentary salutes to the Boswell Sisters and to Annette Hanshaw as part of a series "First Ladies of Radio," circa 1978. Will buy or trade. Contact: John L. Woodruff, 145 Park Avenue, Randolph, NJ 07869-3442.

WANTED: Copy (in any format) of an OBSESSION program pertaining to a ship that departs Liverpool, England bound for New York City but never arrives. Contact: Edward R. Weichsler, 2550 Locust, Port Huron, MI 48060.

WANTED: On cassette, will trade for EASY ACES and ETHEL AND ALBERT shows. Send lists of what you have of those two series. Contact: Beth

Holman, 16705 Craigmere Drive, Middleberg Heights, OH 44130.

WANTED: Any photographs of Joseph Kearns for an upcoming magazine article. Will pay to ship here and back, or buy outright. Contact: Steven Darnell, 4314 N. Ashland, Chicago, IL 60613.

FOR TRADE: I will trade the following books for interesting items related to old time radio, such as premiums, advertising items, etc.: *Radio Dramatics* by Ruth Carmen (1935), *Miracle of the Airwaves* by Edward R. Herron (1965), *This Was Radio* by Joseph Julian (1975), *Air Time (the CBS News Story)* by Gary Paul Gates (1978) first edition, *The Golden Web* by Erik Barnouw (1968), *Radio News Writing* by William F. Brooks (1948) first edition. Contact: Jack Sullivan, 86 Lexington St., Woburn, MA 01801. (617) 938-6291.



by Barbara J. Watkins

The *National Lum and Abner Society* is holding its 9th annual convention on Saturday, June 26 in Mena, Arkansas. This year's special guest will be Willard Waterman (OTR's Throckmorton P. Gildersleeve) who worked on the thirty minute *Lum and Abner* series during the 1948-50 run.

Also scheduled are showings of two 1943 Lum and Abner movies, "Two Weeks to Live" and "So This is Washington," in observation of their 50th anniversaries this month. The convention will be held at the Best Western Lime Tree Inn in Mena.

For reservations, call (510) 394-6350. The NLAS annual membership is \$8.00, which includes their bi-monthly publication, *The Jot 'Em Down Journal*. To join, contact Tim Hollis, Executive Secretary, Route 3, Box 110, Dora, AL 35062.

One publication that nostalgia fans should subscribe to is *Past Times*, a quarterly publication for \$11.00 per year. Write to *Past Times*, 7308-A Fillmore Dr., Buena Park, CA 90620.

The 20-page Spring 1993 edition contains articles on Harold Lloyd, Black Cinema, singer Jane Green, Ukulele Ike, reviews of movies, books, CD's and cassettes, etc., all featuring nostalgia entertainment of the 1920's, 1930's and 1940's. And this is just the tip of the iceberg! It's jam-packed with information of interest to the nostalgia buff.

Where are they now? Does anyone know whatever happened to *Jack Baker*, who sang on Don McNeill's *BREAKFAST CLUB* program?

Send your questions, comments and suggestions for this column to: Information Please, c/o Barbara J. Watkins, P. O. Box 561, South Pasadena, CA 91031. Til next time, spaceman's luck!

New Freberg book *Continued*

called up by his draft board, thick glasses and all. Assigned at first to the bakery, he remained "underutilized" until he was put into special service and resumed doing his thing for the remains of two years. When released, he found a ready welcome from his former radio friends, but only part time work, so he drove a diaper service truck at the same time.

His first post war "real job" was a road show as a guitar playing comic, but he only faked the guitar. He was discovered but did learn to "pick" eventually. Stan used the comic part of the job at a nursery for his famed "John and Marsha" routine. He stopped traveling by working with Bob Clampet on "Time for Beany" five nights a week. Bob's methodology and skimpy support should have killed the show, but the magic of Stan and Daws Butler drew a 70% audience.

Continued on page 16

SPERDVAC Directory

All articles and artwork © 1993 by SPERDVAC unless otherwise indicated. Published monthly except December by the **Society to Preserve and Encourage Radio Drama, Variety and Comedy**, a California non-profit public benefit corporation. Membership is open to all U.S. residents. Dues are \$25 for the first year and \$15 for renewals. Annual subscriptions to the *Radiogram ONLY* are \$15 in the U.S., Canada and Mexico and \$20 to other countries.

SPERDVAC INFORMATION AND OFFICIAL BUSINESS: P. O. Box 7177, Van Nuys, CA 91409-9712. (310) 947-9800.

MEMBERSHIP AND RADIOGRAM SUBSCRIPTIONS: Carolyn Rawski, 7430 Gaviota Ave., Van Nuys, CA 91406.

RADIOGRAM EDITOR: Dan Haefele, 4366-D 136th St., Hawthorne, CA 90250-7108 (310) 973-5060.

LIBRARIES:

GENERAL LIBRARY - Cassettes 1-500: Bob Steinmetz, P. O. Box 669, Manhattan Beach, CA 90266.

GENERAL LIBRARY - Cassettes 501-1000: Gene Ward, Box 635, Tujunga, CA 91043-0635.

GENERAL LIBRARY - Cassettes 1001+: George Lovas, P. O. Box 3757, Crestline, CA 92325-3757

GENERAL LIBRARY - Open reels 1-500: Don Keith, Box 5861, Glendale, CA 91221.

GENERAL LIBRARY - Open reels 501 +: Jim Allen, Box 500, N. Hollywood, CA 91603-0500.

ARCHIVES LIBRARY - Cassettes 1-500: Richard Karman, 2515 NE 37th, Portland, OR 97212.

ARCHIVES LIBRARY - Cassettes 501-1000: Gary Mollica, 135 N. Meredith Ave., Pasadena, CA 91106.

ARCHIVES LIBRARY - Cassettes 1001+: Bruce Miller, 1616 Harper Ave., Redondo Beach, CA 90278.

ARCHIVES LIBRARY - Open reels 1-1000: CLOSED

ARCHIVES LIBRARY - Open reels 1001+: Barbara Watkins, Box 628, S. Pasadena, CA 91031.

HOLLYWOOD MUSEUM LIBRARY - Cassettes only: Glenda Kelly, 2323 Ralston, Redondo Beach, CA 90278.

PRINTED MATERIALS LIBRARY: Jon Hughes, 7119 Owensmouth Ave., Canoga Park, CA 91303.

AUDIO RADIOGRAM: Send C-90 cassette in returnable mailer to Stuart Lubin, 627 N. Fuller Ave., Los Angeles, CA 90036. (213) 653-2548. (For blind members only.)

AUDIO SPERDVAC CATALOGS: Contact Bob Herman, 1329 Garrison, Port Orchard, WA 98366 (206) 876-5850. (For blind members only.)

MEMBERSHIP BADGES: Send \$5.00 each to Don Keith, Box 5861, Glendale, CA 91221.

ACQUISITIONS: (Discs, tapes & printed materials): John Gassman, Box 1163, Whittier, CA 90603. (310) 947-9800 for both General and Archives Libraries.

CATALOG PAGE & LIBRARY ORDER FORMS: Carolyn Rawski, 7430 Gaviota Ave., Van Nuys, CA 91406.

Radio writer Carlton E. Morse dies

Continued from page 3

executives, was certain what types of programs would be acceptable to listeners.

He introduced **One Man's Family** to Depression Era America in 1932 and heightened the nation's love affair with Morse creations when he first delivered **I Love a Mystery** to the airwaves in 1939.

Morse employed several actors who had been on his earlier shows for the **One Man's Family** series.

By the time he had both series running simultaneously on NBC, Morse had developed the habit of getting up at 4 a.m. to begin his writing work. "My hours were from 4 o'clock in the morning until 9 o'clock at night," he said. "I would go home and my wife would give me a cup of soup and roll me in bed and I would go to sleep immediately. And at 4 o'clock the next morning I was up again, ready to do the next

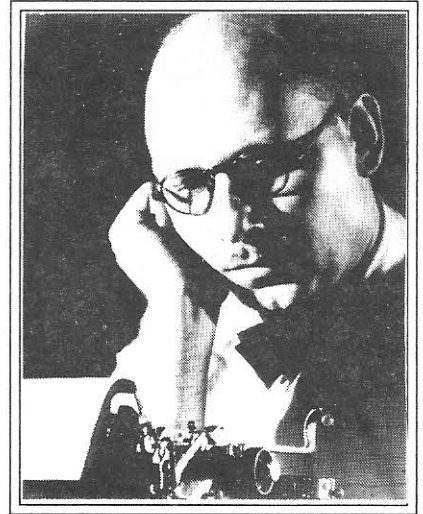
episode.

"I had to be done writing before regular working hours began for everybody else," he added.

"I sat in an empty room by myself and became sort of hypnotised," Morse said, describing his method of writing. "Suddenly, after a couple of hours I'd wake up and here was the script.

"I had to turn out 15 pages of script every day, seven days a week," he added. "I never read over the script. I sent it down to the typing department at NBC and the first time I'd see the script was when we went in (for rehearsal). Sometimes I couldn't remember this was my script."

For a while, Morse wrote the **I Love a Mystery** scripts on weekdays and **One Man's Family** each weekend. He usually finished writing by about 9:30 a.m. He also supervised rehearsals and directed



Morse at his typewriter in 1938.

the live network broadcasts. Morse was the writer-producer-director of most of his radio shows. He also selected the performers for his broadcasts. And he rarely wrote scripts very much in advance.

"I wrote the show from week to week," Morse once explained of **One Man's Family**, "because so much of the goodness of the show came from the actors themselves." Several performers from the series suggested Morse developed his characters to compliment actors' personalities and true-life experiences. "I found it was a creative help to be inspired by what the actors were doing," Morse once observed.

Morse said he developed story ideas around the personalities of his fictional characters. "There was never any attempt at plot. It was always development of characters. Plot came out of that," he said. "There were no silly plots used in the show," he said.

"Almost invariably, at least one member of the cast, would give me an idea which I could take back (to

Continued on next page



Teen radio actor Conrad Binyon took this photo of Carlton Morse during a rehearsal break in 1947.

Carlton E. Morse dies *Continued from page 6*

the story line). That's the way I would build the story (of a character) for a few weeks," he said. "Then somebody else would give me a hint of something. And that's the way we built **One Man's Family** for years. (The actors) were making the characters better than I had seen them."

The famed writer always denied **One Man's Family** was a soap opera.

One Man's Family, the story of the Barbour Family of Sea Cliff, California, began on a few NBC West Coast stations April 29, 1932. The series was carried by all of the network's West Coast stations beginning May 13 that year and on May 17, 1933, the show began its coast to coast run.

The idea for **One Man's Family** came from Morse's observations of the break-up of American families following World War I and from John Galsworthy's novel *The Forsyte Saga*.

Morse said he was interested in writing a program that would emphasize the importance of the family unit and demonstrate how families should work out their problems. "It was based on family relationships," he said. "I thought as long as the American family was a strong element, this country would always be strong and secure," he said, adding that he was unhappy with the way children had been treated in recent decades.

NBC executives were at first hesitant to put the program on the air. They felt families wouldn't be interested in hearing a show about other families. Morse agreed to a six

week trial run that could be brought to a conclusion if the series didn't work. When the program finally left the air on May 8, 1959, there had been 3256 broadcasts.

Morse's two most popular shows were very different from each other. "If you do the same thing over and over, that's not being creative. That's being dull," he said.

The writer was approached by advertising agency executives for Fleischmann's Yeast in late 1938 with the idea of airing a mystery/adventure program. It was then he created the A-1 Detective Agency, manned by Jack Packard, Doc Long and Reggie York.

The three main characters were portrayed by actors from **One Man's Family**—Michael Raffetto, Barton

Yarborough and Walter Patterson. First heard along NBC's Pacific network in January 1939, **I Love a Mystery** was carried coast to coast over the network beginning in September of the same year.

"**I Love a Mystery** was a relief from writing 'The Family,'" Morse once explained. "'The Family' was a sober, light, happy (show), but it fell into a formula. I knew my limitations in that. **I Love a Mystery** was fun. I could go anywhere and do anything (in the plot). It was a release—a flight of the imagination."

For a while the program aired Monday through Friday in 15 minute episodes. Morse developed the formula of packaging his stories in

Continued on next page



Carlton Morse with Elaine Sterne Carrington, writer of "Pepper Young's Family," outside NBC's Hollywood studios in 1938.

Carlton E. Morse dies

Continued from page 7



Morse's star on the Hollywood Walk of Fame.

15 to 20 installment mini series, then moving on to a new adventure. Writer/director Morse gave his adventures liberal quantities of murder, terror and general mayhem.

He never held back on sound effects. "I treated the sound effects as another actor," Morse once observed. "They were just as important as any actor on the show. I think we had some of the best sound effects on the radio."

I Love a Mystery went off the air in 1942, when war-time restrictions eliminated the sponsor's product from store shelves. In 1943 and 1944, CBS carried the show under Proctor and Gamble's sponsorship in 15 minute weekday installments.

The 1942 suicide of actor Walter Patterson forced Morse to send Reggie off investigating other matters. Secretary Jerry Booker then had a greater role in the action.

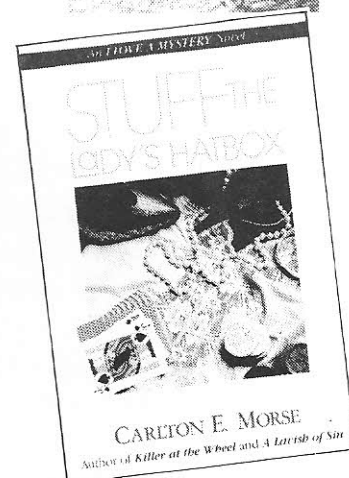
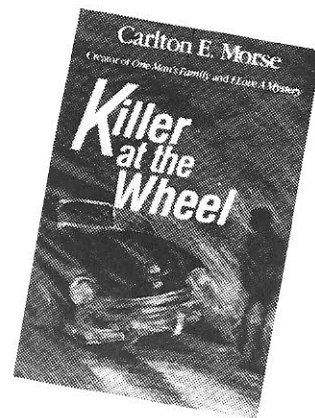
Late in 1949 the series was revived on Mutual Radio with a new cast in New York while Morse was on the East Coast

directing the television version of **One Man's Family**. Morse arranged for Mercedes McCambridge, one of the actresses whose work he said he respected greatly, to appear in many of the adventures. She had also been on many of the **I Love a Mystery** shows originating from Hollywood in the early forties.

Actor Tony Randall auditioned for the role of Doc, but Morse felt his cultured delivery made him more appropriate for Reggie York, and Morse returned Reggie's character to the revived series.

Continued on next page

Carlton Morse was in his eighties when he began writing novels. His first was *Killer at the Wheel*. He followed that with *A Lavish of Sin*, then delighted his radio show fans with *Stuff the Lady's Hatbox*, an "I Love a Mystery" adventure. Morse chronicled the history of "One Man's Family" with a book detailing the history of the program. All of the books were produced by Morse's publishing company, Seven Stones Press.



Carlton E. Morse dies

Russell Thorson was Jack and Jim Boles played Doc.

Morse revised his earlier scripts for the 1949 edition. Most of the program recordings which survive today are from the weekday Mutual broadcasts.

The **I Love a Mystery** series enjoyed other radio come-backs under different names. Jack, Doc and Reggie returned to the air for a few months in 1948 on the ABC series **I Love Adventure**. Earlier, in 1944, Morse presented continuing stories on the syndicated **Adventures by Morse**. The weekly 30 minute program used different characters, but retained the traditional Morse ingredients of mystery, ghouls and suggestions of the supernatural.

Other Morse creations for the ear included **His Honor, the Barber**, a 1945 continuing series starring Barry Fitzgerald; **Family Skeleton**, an intrigue/adventure series featuring Mercedes McCambridge on CBS in 1953 and 1954; and **The Younger Generation**, a

1945 evening serial on NBC.

Morse produced, but did not write, **Woman in My House**, a daytime drama starring Forrest Lewis, Les Tremayne, Janet Scott, Peggy Webber, Alice Reinheart, Anne Whitfield, Bill Idleson and Jeff Silver. It ran on NBC from 1951 to 1959.

"I enjoyed those so much," he once said of his various radio shows. "I got as much pleasure out of them as the audience did."

After his last radio show went off the air Morse continued his habit of getting up at 4 a.m. to begin writing. "I couldn't get away from my typewriter," he said. "I was just as absorbed and just as busy as I'd ever been."

Carlton and Patricia Morse lived in retirement in Woodside, California until Mrs. Morse's death in 1984. On Nov. 25, 1987, he married Millie Goodman.

Morse began the third phase of his writing career when he wrote his first novel, *Killer at the Wheel*. It

Continued from page 8

was published in 1987.

"I spent the last 20 years learning to write a novel rather than a radio series," he said in a 1987 interview. "I have a style that is definitely a radio style. So, when I translate that into a book, in a sense I have kept the excitement and movement of radio (shows)."

Also in 1987 he published his second novel, *A Lavish of Sin*.

The following year Morse released *Stuff the Lady's Hatbox*, an **I Love a Mystery** story with the radio show's characters.

He wrote a second **I Love a Mystery** novel, *The Widow with the Amputation*, based on a story he wrote for the radio show. But he said he found it was too expensive for his publishing firm Seven Stones Press to distribute. Morse, at one time, planned to write the popular "Temple of Vampires" story as a novel.

A memorial service was held in Sacramento June 2 and a Southern California memorial service was being arranged at press deadline.

Morse shows in SPERDVAC's libraries

These Carlton E. Morse radio creations are available in SPERDVAC's tape libraries:

Adventures by Morse Entire series on General Library tapes 669-677 and Archives tapes 362-387.

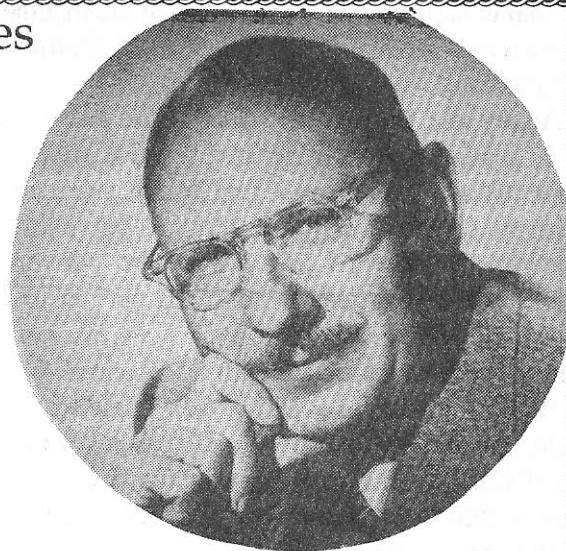
I Love a Mystery Archives tapes 55, 388; General Library tapes 135, 136, 257, 695, 1429 and 1430.

I Love Adventure General Library tapes 624 and 703.

One Man's Family Archives tape 389; General Library tapes 258-265, 494, 572, 573, 663, 666, 1122; Hollywood Museum tape 180.

Interviews and SPERDVAC conventions/meetings

General Library tapes 1121, 1122, 1123, 1148, 1149, 1155, 1203



I Love a Family

1939 spoof on Carlton E. Morse shows was a Christmas gift from the cast

Editor's Note: Roger Hill submitted this article to us several months ago, and it was set for publication prior to Carlton Morse's passing. We see this as an upbeat, comical piece which we hope will entertain the many fans of One Man's Family and I Love a Mystery. We encourage readers to hear the familiar voices of the cast members while reading the spoof written in 1939.

by Roger Hill

Author's note: Although this was originally prepared for the publication of North American Radio Archives, I thought members of SPERDVAC might enjoy it also and I doubt that there is much overlap between our membership lists. So I offer this little column (which I've been writing for NARA recently) with its topic of a special bit of a recording I was privileged to receive many years ago from Carlton E. Morse.

Because this particular item was given to Carlton and of a personal nature, I hesitated putting it into print and saying too much for fear of offending the recipient as well as the performers. But now seems an appropriate time to share this gift.

As most of you know, the bonds between writers, performers, directors, and such were often quite close. The radio programs of yesteryear seemed to be truly a "family environment."

Although I have yet to hear any sort of surviving, recorded personalized tribute between casts and others aside from the one I'm about to discuss, certainly there must be such recordings somewhere. These are often quite personal in nature; it wouldn't surprise me that they might be kept within the families involved rather than released for others to hear.

At any rate, in 1939, the cast of **One Man's Family** and **I Love a Mystery** assembled a short program, apparently as a total surprise for Carlton, and recorded it as a Christmas present for the creator of their livelihood. They named this treasure **I Love a Family**. As you read the transcribed dialogue with sound effects, put your imagination to work incorporating the accents, voices, mannerisms, and sounds which we associate with OMF and ILAM.

When I listened, I found myself thinking of a loving, gentle, "playing" with those characteristics which became part of Carlton E. Morse's productions. I hope you find some of this same gentle love between cast and director which I experienced.



The Barbour Family at their Sea Cliff home in 1938.

Sound: sirens similar to ILAM openings

ANNCR: I Love a Family, brought to you by the makers of Carlton E. Morse.

{organ music similar to OMF openings}

ANNCR: If you feel tired, run down, and wake up in the morning with that bedspread look, it's time you did something about it. Get some vitamin T, the tenderized vitamin. Grow some in your own garden. Serve it the new way, the new, improved tender T balls. And throughout the nation, grocers everywhere are observing week tea. Get some tomorrow. Yes, yes?

{organ music }

I Love a Family is dedicated to the father of his younger aggregation and its bewildered offshoots.

(music similar to ILAM and car crash effects)

Tonight we present chapter 9 and 3/8ths, book 32 entitled, "There is a Mystery in the Family and Visa Versa." The three comrades are seated in Paul's study on the third floor of the Barbour residence. The...

(chimes then broken chime sound)

Continued on next page

I Love a Family



Cast members gathered around Mr. and Mrs. Carlton E. Morse in 1939, about the time the "I Love a Family" spoof was recorded. PHOTO COURTESY PAGE GILMAN

... 4:30 ! There is a light rain falling.
*(rain sound is suspiciously like peeing rather than rain—
 or maybe a very tiny dribble of rain)*

PAUL: There's a menace, something creeping,
 something I can't quite put my finger on. Do you feel it?

"CARLTON": Ah-hh-h!

CLIFFORD: Alright,... hold it everybody,... Carleton
 wants to say something.

"CARLETON":
 I.....Ah.....Ah.....Ah.....think.....Ah.....Ah.....can
 youuh.....take it from the top everybody!

(rain sound again)

PAUL: There's a menace, something creeping. .
 .something I can't quite put my finger on. We've got
 a Job to do uh, a job to do.

DOC LONG: Well, I'm a two-tailed hipponostrous.

NICKY: Oh, I say!

PAUL: That's beside the point.

(door opens)

TEDDY: Hello!

PAUL: Why you little tramp. Throw me a blanket,
 Nicky.

NICKY: Oh, I say!

Continued on next page

I Love a Family



Minetta Ellen was radio's Mother Barbour.

DOC: Well, I'm a two-tailed hipponostrous. Teddy in a teddy.

FATHER B: Yes, yes, yes.

PAUL: Dad, how'd you get in here?

FATHER B: Well...

PAUL: Tight squeeze, huh? Now Teddy, you shouldn't put me in an embarrassing situation like this. I either have to tell you what a father should tell his own daughter when she goes around in her slip because. . . This is no time for me to tell you what is right, what is wrong. . . instead of you coming to me. . . and shouldn't you, I. . . Say, Carl, can I take *the* out and make it "what is right, what is wrong" or would that change the meaning?

"CARLETON": Oh, uh. . .

CLIFFORD: Oh! Okay! Got it boys?

PAUL: Wait a minute. Oh, hurry up Johnny. You're the slowest...

FATHER B: I've got it. Whose turn?

NICKY: Just a minute, just a minute here. Oh, I say, it's mine. Well . . . I'll give you a . . .

PAUL: A? I got it. Ready boys?

(knocking at door)

NICKY: I say!

DOC: I'm a two-tailed hipponostrous.

FATHER B: Yes, yes.

FANNY: Hmmm! Indeed!

CLAUDIA: Oh, alright!

JACK: Yes, sure but . . .

(laughter)

BETTY: My big strong hero!

PAUL: Here now!

(knock to pattern of "shave-&-a-haircut—two-bits")

NICKY: Oh, I say! Whimsy!

DOC: What does he want? Stick 'em . . . *(clears throat)*. . . pardon me . . . up!

PAUL: Dad, mom, ready?

FATHER B: Yes, yes.

FANNY: Hmmm! Indeed!

(sound of single shot gunfire)

NICKY: I say!

DOC: H-e-e-e-y-y-y!

CLAUDIA: What was that?

PAUL: Deeker was adlibbing.

Continued on next page

I Love a Family

DEEKER: Aw, I wasn't either!

PAUL: Alright, open the door, open the door.

(doors opens)

HAZEL: *(with French accent)* Ah...mais our? Non? Ici? Non? Yes?

ENTIRE CAST: Hazel!

JACK: Say, look family, Betty and I want to go home and get to bed.

NICKY: I say!

DOC: I'm a two-tailed hipponostrous.

HAZEL: Mother! Father! My how cozy it is up her in Paul's studio. Quite a gathering of the clan.

(laughter)

HAZEL: *Carlton, I don't know what it is...here's something about...I mean that line. I can never quite seem to...Oh you know what it is. Let me try it with less voice. (In somewhat lower voice)* Quite a gathering of the clan. *Oh, I see! Sorry! Go ahead.*

PAUL: Well, it's this way. I called you all up here because I feel there's something of a menace... something creeping about the house.

FATHER B: Yes, yes.

FANNY: Hmmm! Indeed!

CLAUDIA: Oh, alright!

JACK: Yeah, sure, but!

BETTY: My big, strong hero.

DOC: Well, I'm a two-tailed hipponostrous.

HAZEL: My goodness.

TEDDY: Yes...I...I feel something too. Something



Father Barbour was portrayed by J. Anthony Smythe.

creeping...creeping.

(horse's whinny)

Sky baby!

NICKY: I say!

PAUL: Hey, stop horsing around. This is serious. This creeping, mysterious thing.

DOC: You sure 'null know what it is Mr. Jack-Paul?

(rain sounds again)

TEDDY: Paul? What is menace?

PAUL: Menace is the trouble with women...and drop the accent!

(frogs noises)

Hey Jack... listen!

NICKY: I say!

Continued on next page

I Love a Family

PAUL: Quiet! Let me handle this.

(door opens)

Who's there?

FATHER B: Yes... *(clears throat)* ...yes.

PAUL: Dad! Come in, sit down.

FATHER B: Yes, yes. Uh... Fannly?

FANNY: Indeed!

FATHER B: Uh... Fannly? Wouldn't you play us one of our Christmas hymns? That backbone of the older generation... "*They Knit The Family So Closer To The Soil*"... uh... Fannly?

MALE VOICE: *(in background):* Oh I'd just love to, Henry, you old dear! *(laughs)*

FATHER B.: Well? Well Fannly?

(amateurish piano playing)

PAUL: You ready, boys?

DOC: I'm a two-tailed hipp...!
(sound of fists hitting ... piano music stops abruptly)

PAUL: Is Carlton conscious?

DOC: No... just knocked the wind out of his organ.

HAZEL: Paul, tell us why we're up here in your study.

TEDDY: Yes Paul, maybe you should take me home... my... uh... condition, you know?

NICKY: Oh, I say!

JACK: Yes and Betty and I want to get into condition too!

BETTY: My big strong hero!

PAUL: Well, I think we should forget family matters for the moment. There's a menace... something creeping.

(sound of rainflushing a slapping noise)

NICKY: I say!

TEDDY: Paul!

PAUL: Here now!

TEDDY: Paul, why is someone always taking a shower?

PAUL: Well Teddy, it's one way of keeping the family clean.

(knock)

NICKY: I say!

DOC: Well, I'm a two-tailed hipponostrous.

PAUL: Shut up!

FANNY: Indeed!

FATHER B: Yes, yes.

PAUL: Listen! You hear it?

CLIFFORD: Yeah—it's Fanny's asthma.

NICKY: Oh, I say!

FANNY: Young man, I'll thank you to address me as your mother and not as your Fanny!

PAUL: If you'll all be quiet, I think... *(sound of ticking)*... see?

FANNY: What in the world?

FATHER B: Yes, yes Fanny. That's a helluva bright statement.

FANNY: What Morse can I say?

PAUL: Let me handle this. *(door opens)* Ah, it's Dutton and his stop watch.

Continued on next page

I Love a Family

NICKY: I say!

DOC: I'm a two-tailed hipponostrous.

DUTTON: Ah! So this is where you are.

FANNY: HmMMM! Indeed!

FATHER B: Yes, yes.

DUTTON: Look at you all huddled up here in Paul's study. I'm gonna tell Carlton.

ENTIRE CAST: *Tattletale! Tattletale!*

DUTTON: Well . . . I don't care.

PAUL: There's a menace . . . something crawling . . . creeping . . .

ANNOUNCER: Try Fleishman's high vitamin yeast and do away with that tired, creepy feeling.

NICKY: I say!

DOC: I'm a two-tailed hipponostrous.

THE END

At this point things turn serious and each member of the cast comes to the microphone and gives his or her own individual wish to Carlton for a Merry Christmas. At one time, I also had this part on tape but no longer have it available for listening now. Perhaps that's for the best as it was a personal message from each one meant for Carlton and not for us. In any event, those of us who appreciate all of the work which Carlton E. Morse created and shared with us over the radio can certainly imagine the fondness and respect for him as expressed by his "family," in this playlet. We all would like to honor him many times over and to hold him in our minds and hearts for the pleasure he has given us all.

The above was transcribed solely by myself and I take full responsibility if I've erred in assigning the proper voice to the dialogue or have failed to fully represent the sound effects, intent, or tone of this little "program." However, I trust it provides yet another window into appreciating the past era of radio broadcasting which we all treasure so

highly. I have enjoyed sharing this on paper with you.

Doc and Clifford were the respective characters played by Barton Yarborough in *ILAM* and *OMF*. Michael Raffetto was Paul in *OMF* and Jack in *ILAM*; in this playlet, only Paul's character was used. Nicky was Hazel's husband and played by Walter Paterson. Teddy was Paul's adopted daughter (Winifred Wolfe); Betty was Jack's wife (Jean Rouverol). Father Barber was played by J. Anthony Smythe, Fanny by Minetta Ellen, Claudia (Kathleen Wilson), Betty's Jack (Page Gilman), and Hazel (Bernice Berwin) rounds out the voices I think I can identify for this 1939 Christmas present to Carlton. The organ/piano music may have been by Paul Carson; the announcer was Ken Carpenter.

I hope the readers enjoyed this little column. As the founder and past president and editor for the North American Radio Archives, I salute you in SPERDVAC for your accomplishments and compassion towards those whose efforts in radio have brightened so much of our lives, not only in the past but in the present as well.

I will always feel that radio programming (as we appreciate the term) is one of the greatest soothers, stress-relievers, calming agents, creativity-inducers, thought-provoking, under-appreciated components of American life.



Page Gilman, Barbara Fuller and Virginia Gregg, all *One Man's Family* cast members.

BOOK REVIEWS CONTINUED

Freberg, Radio Sound Effects

How scripts were prepared is worth a book in itself. However, "listen" to chapter ten, "You sure this is the ground floor of TV?" on page 62. Stan branched out into song writing for other performers. With encouragement from Johnny Mercer of Capitol Records and a gig on "Musical Chairs," a show fifteen minutes after "Beany," he joined ASCAP and set up "Freberg Music Corporation." He continued with "Beany" and enjoyed hearing from fans such as Lionel Barrymore and Albert Einstein!

"John and Marsha," Stan's live monologue was waxed by Capitol and turned down for release by all executives except one, Glenn Wallich, Capitol's president. The reaction is sensational, even now, when women named "Marsha" meet Stan "they don't know if they should kiss or slug him!" Other records satirizing absurdities at the time followed. Capitol execs beamed but their legal staff cringed. One record about Arthur Godfrey is still in the vault!

Stan's second volume is about half written, post 1963 of "It Only Hurts When I Laugh." Let's hope he keeps creative satirically and continues to let us "hear" it in his wonderful, friendly and unique "Stan the Man" way.

—reviewed by Ted Theodore

Radio Sound Effects: Who Did It, and How, in the Era of Live Broadcasting by Robert L. Mott. McFarland & Co., Box 611, Jefferson, NC 28640. \$39.95.

Bob Mott's book is probably the most comprehensive work ever done about one of the most important ingredients of a radio or TV show. The story of sound effects has long needed telling, and Mott does the job in a most enjoyable way.

His book tells many of the stories of how certain sound effects were created and executed on the air. For example, he writes of the approaches sound men took to footsteps. The sound effects artist had to be aware of just where — and on what — a particular character was supposed to be walking. And the sound man had to be prepared for the various surfaces on which



Bob Mott demonstrates one of the many sound effects covered in his book.

feet might tread in the course of a live radio show.

Gunshots, too, were important in old time radio and Mott has several interesting and amusing anecdotes to tell about their use and misuse during rehearsals and live broadcasts.

His book does a wonderful job of covering all aspects of sound effects. He takes the reader behind the scenes with many stories never before in print. And he explores the types of sound effects prominent on the different kinds of radio shows. He shows the reader the differences between doing sound for a soap opera and a comedy show.

Mott also explores the work of various actors and directors. He tells of their attitudes and contributions to the broadcast industry.

The author blends his personal experiences with those of others in his profession. (Mott had a 40 year career in radio and TV.) He tells the stories of a substantial number of sound effects men who worked network programs.

Television show sound is also covered and Mott has an entertaining chapter devoted to his years doing sound for the "Captain Kangaroo" show.

The book has over 100 photographs, most of them never before published. Combined with the very good writing (Mott certainly does know how to tell a story), the pictures help make the book even more enjoyable. The author has taken a subject which could be told in mechanical, disinteresting terms and made it extremely entertaining.

—reviewed by Dan Haefele

Writer Jim Harmon is still ALIVE!
(Regret same named man's death)

Still selling his new book:

RADIO MYSTERY AND ADVENTURE

Long entries in depth — The Shadow, Lone Ranger, Tom Mix, I Love a Mystery, much more. Over 300 pages, fifty photos, hardbound, autographed, \$42.50 postpaid. Phone: (818) 843-5472.

Jim Harmon

634 S. Orchard Dr.

Burbank, CA 91506

When your tapes won't play...

Are you going to stick them in an oven or use a hair dryer as some recommend?

Be skeptical of home remedies, you could destroy your valuable masters by attempting to fix them yourself.

IDT, the leader in magnetic tape recovery technology, uses an innovative 5 step program to evaluate, recover and transfer your masters safely and successfully on to any desired format.

Our professional and personal service is well known among our many satisfied customers.

They include Crescent Moon Studios for Miami Sound Machine, Flytetime, ABC Broadcasting, Voice of God Recordings, and The Elgin Symphony Orchestra, just to name a few. Also, the major tape manufacturers; Ampex, BASF and 3M, refer their customers to us so they can take advantage of our unique recovery technology.

We are committed to preserving our recorded cultural heritage, and dedicated to providing this service to the industry.

So call us today at 1-800-447-3083 and find out how IDT can make your tapes play again.

IDT *The leader in Magnetic Tape Recovery*
Innovative Development Technology, Inc.

8049 Monetary Dr., Suite C-7, Riviera Beach, FL 33404
800-447-3083 ■ 407-844-2111 ■ FAX 407-844-9610

SPERDVAC

Society to Preserve and Encourage Radio Drama, Variety and Comedy

SPERDVAC RADIOGRAM

c/o Dan Haefele

4366-D 136th Street

Hawthorne, CA 90250-7108

U. S. Postage

PAID

First Class

Hawthorne, CA

Permit #98

**Dated Material
FIRST CLASS MAIL**

1111-07
Scott Brick
1524 Bundy Drive #3
Los Angeles CA 90025

DEADLINE

July 1993 issue

June 18, 1993

Early copy always appreciated!

Quality Blank Tape

Open Reel

Ampex 641 or equivalent
1800' on clean reels in new white boxes

**"Handpicked" for smooth wind
GUARANTEED!**

50 reels for \$95.00 25 reels for \$55.00

CASSETTES

Factory fresh SONY
HF-90s 20 for \$30.00
HF-60s 20 for \$25.00

ALL PRICES INCLUDE POSTAGE

For info. on all other lengths of reels
and cassettes, send a business size SASE to:

Ron Baron
63-09 108th St., Apt. 2P
Forest Hills, NY 11375
(718) 997-6459

In memory of Lenore Kingston



Lenore Kingston Jensen died May 5 following a lengthy illness. In early radio one of her many roles was on Little Orphan Annie. In recent years she devoted much of her time to Pacific Pioneer Broadcasters. Lenore was editor of their monthly newsletter.